

ISSN 2454-3314

# THE INVESTIGATOR

An International Peer-Reviewed Journal of Multidisciplinary Explorations  
(Vol. 3, No. 4) December 2017



**Association for Cultural & Scientific Research**

ISSN 2454-3314

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**Association for Cultural & Scientific Research**

Thrissur, Kerala, India-680689

[www.acsrinternational.com](http://www.acsrinternational.com)

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*The Investigator – An International Refereed Journal of Multidisciplinary Explorations*

Vol. 3, No. 4

Chief Editor: Dr Lison Varghese

Published by: Association for Cultural & Scientific Research (ACSR) December 2017

Thrissur, Kerala-680689, India

Printed at: educare, Thrissur

Periodicity: Quarterly

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### **Editor's Note**

*The Investigator* is an international refereed multidisciplinary journal published quarterly (March, June, September and December), launched under the auspices of the academic community *Association for Cultural & Scientific Research (ACSR)*. Keeping the panoramic scopes of research as a vibrant path, *The Investigator* intends to reflect on the skilled minds attitudinally conjuring from humanities to other disciplines. The journal explores the currents of criticism and unleashes divergent thinking. It welcomes original, scholarly unpublished papers from the researchers, faculty members, students and the diverse aspirants writing in English. It is a peer reviewed journal that brings the scholarship of academicians and practitioners around the world. *The Investigator* hopes and wishes to provide a self assuring means to you for your further accomplishments.

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**Dr Shobha M.**

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**Representation of Water in *Chandragiriya Theeradalli***

*Water has been used to represent various things in Indian literatures. While there are pan Indian, religious, mythical meanings associated with rivers in Indian culture, there have also been multiple connotations of the same in literature. In modern Indian literatures, water has found its powerful use as an image, symbol, metaphor, trope, and increasingly as an important natural element in the context of environmental crisis. From Ambedkar's call for equality in using water as the basic necessity of life to stand for issues related to women's struggle in feminist writings to the politics of sharing water among states and countries, water has served as a powerful representational device in literature. In addressing issues of gender, caste, race, nationality, regional identity and ecology through water, modern Indian literatures provide interesting examples. Thus the present paper examines the representation of water in the Kannada text, *Chandragiri Teeradalli (Breaking Ties)* by Sara Aboobacker. Aboobacker is known for giving voice to the neglected women from Bari Muslim community in Coastal Karnataka. The paper believes that although water, within the fictional space, is influenced by the local geography and culture, it is connected to the larger issues of women and religious laws.*

While there are certain universal meanings associated with water, there are also specific meanings rendered by communities living close to water sources. The beliefs, norms, customs, practices etc of these communities are most often evoked by the presence of water (oceans, rivers, waterfalls, lakes, etc) in their everyday life. Literary representations of water involve both universal as well as regional/community specific meanings. The present paper is interested in the representations of water that are inspired or shaped by the specific geographical and the cultural contexts. Therefore, a novel set in the culturally rich coastal border of Karnataka and Kerala is chosen. *Chandragiriya Theeradalli* by Sara Aboobacker was first serialized in 1982 in the popular Kannada weekly, *Lankesh Patrike* and later published as a novel in 1984. Its English translation by Vanamala Vishwanatha appeared in 2013. The quotations from the novel are taken from the English version although the novels are read in Kannada too.

Sara Aboobacker (born on June 30, 1936) is a Kannada writer from a Malayalam-speaking Muslim family from Kasaragod, the erstwhile border town of Karnataka, which now belongs to Kerala. Linguistically, the region is rich with a special dialect of Bari Kannada, which is spoken by the Muslims in the border areas of the Western coast of Karnataka. Geographically, the region is beautiful, enveloped by the river Chandragiri, which joins the Arabian Sea on the southern side of Kasaragodu. In her autobiographical piece, "A Muslim Girl Goes to School," Aboobacker describes how Chandragiri was an integral part of her childhood as she had to cross the river once or twice a week in the ferry to visit her grandparents in Chamanadu. The fact that Aboobacker chooses the same Chandragiri for the title of her first novel indicates the importance of the river to her and the community that lives near it. If Nadira, the protagonist of the novel, *Chandragiriya Theeradalli* is a representative of the orthodoxy, cruelty and helplessness faced by Muslim women living in Kasargod

region, Chandragiri stands for the questions and conflicts that arise at various phases of the lives of Muslim women.

Nadira's childhood has autobiographical reminiscences of Aboobacker's life: in a Muslim world of constricted space for women, Nadira's only pastime and free space is to play on the banks of Chandragiri. The world beyond Chandragiri is inaccessible to Nadira, as the religious laws forbid even young girls being seen outside their domestic sphere. When she grows up and gets married at the age of fourteen to Rasheed, the river becomes part of her psyche; Nadira can share all her emotions with Chandragiri. She is constantly in conversation with the river, which is sometimes a friend, mother and also a space where Nadira's subjectivity gets expressed. When Nadira is brought home cunningly by her arrogant father, Mahammad Khan, from her husband's house, the very sight of Chandragiri relaxes and refreshes her. As her father refuses to send her back to her husband's home on the other side of the river, the Kavalli home, Nadira's tears merge in the waters of Chandragiri as though the river is like a mother, consoling her. However, when Nadira is forcibly kept in her father's house against her wishes to be with her husband, she resents the same Chandragiri, which had given her so much joy and solace in her younger days. Nadira reflects: ". . . today, she resented the Chandragiri. If only this river had not separated her from Kavalli, she could have gone there somehow. She could never cross the river on her own." (37). The river that acted as a companion to Nadira, now becomes a formidable fortress, which cannot be crossed. Nadira's inability to travel to the other side of the river on her own renders a symbolic meaning to Chandragiri. Chandragiri stands like a religious fortress, which blocks Muslim women's minds bodies. Nadira's mother knows how much her daughter is suffering, but is unable to advise her daughter to cross the river without telling Mohammad Khan. That Nadira represents many Muslim women like her comes out clearly in the novel: "She was the symbol of many many women who never questioned religion, never stepped out of the limits drawn, drowning in the whirlpool of religious practices and social customs" (91). Aboobacker points to the insurmountable barricade that separates the Muslim women from enjoying any kind of freedom and choice that the Muslim men are granted with .

Nadira's parental home in Kiliyuru and her husband's home in Kavalli are separated by Chandragiri, which should be crossed in a ferry. Being a Muslim woman, Nadira cannot set out of the house without a man accompanying her. As her stubborn, egoistic, insensitive father uses Nadira as a tool to take revenge against his son-in-law, Nadira gets imprisoned in her own home. Even when Rasheed asks her to cross the river and come to the other side where he is waiting for her, Nadira cannot go without taking the permission of her father. Thus Chandragiri symbolically represents the socio-cultural barrier that imposes constraints on Muslim women and prevents them from accessing the outside world. Chandragiri also represents the gender barrier; these women are socialized and conditioned to accept the superior attitude of men, especially their fathers and husbands. The shackles of patriarchy, and religion, which endorses it, have bound Nadira so much that she does not muster courage to cross the line of control. Neither her sister Jamila's advice to bravely disobey their father and go back to her husband, nor Rasheed's suggestion to cross the river strengthen Nadira to break the laws which are internalized. Aboobacker draws attention to the crippling effect of patriarchy, due to the internalization of socio-

religious norms, on Muslim women of this part of Southern Karnataka. H. Kalpana's argument that feminism need not be a political stance, but it can be an attempt to foreground women's lives, their experiences and encounters can be taken to consider this novel at another level. According to her feminism is "the inscription of feminist subject positions in women's writing, which determine its radicalness and not just the author's biological sex, or depiction of typical experience. Feminism is in other words speaking and outlining the strategies of formulation that thrust women's lives forward" (86). Thus *Chandragiriya Theeradalli* becomes a feminist novel that explores as well as critiques the religious constraints, spatial demarcations, and the patriarchal hold on women's body.

Chandragiri, standing between Nadira and Rasheed, as a space that cannot be transgressed is linked to the extent to which religious practices exert power over woman's body and mind. Although Rasheed loves and cares for his wife and even tries to educate her, when it comes to the issue of talaq, he succumbs to the usual social norms. Provoked by his father-in-law, in his anger, he pronounces the triple talaq without realizing its consequences. Later when both Nadira and Rasheed want to live together, they have to cross the ritualistic religiosity, which requires Nadira to marry a man for a day and spend a night with him; in case, she is found to be not pregnant, she could be united with her original husband who had given tillaq. Aboobacker wants to reveal the hypocrisy of religious leaders who have not followed the methods for talaq as prescribed in Quran. Various characters in the novel, Rasheed, Jamila, Nadira, and the khazi are given chance to voice their opposition to such archaic, patriarchal laws, which treat woman's body according to their whims and fancies. By doing so, Aboobacker critiques the limitations of monolithic interpretations of the Holy Scripture. In her desperate need to be united with her child and her husband, Nadira agrees to the one-day marriage with an old man, but throughout the narration she confronts each of the rituals with her reflexive thoughts: "What did these men, the moiliyar included, think of her? Was she an animal to sleep with a man just for one night and surrender her body to him? They treated her as if she were a beast without a heart, without feelings?" (89). Aboobacker builds the counter-discourse by giving voice to both Nadira and her sister Jamila, who unlike the older generation of their mother, critique social follies where religion becomes a tool to privilege patriarchal dominance.

At the end of the novel, Nadira refuses to succumb to the power of the religious laws on her body if not her mind; as an act of protest, Nadira chooses to plunge into the lake in the mosque, "the symbol of God for registering her protest" (117). She is unable to spend one night with a stranger even though she had agreed for the marriage in order to join her husband and child. As she walks on the banks of Chandragiri, a resolution is formed in her mind. However, she does not choose Chandragiri to show her apathy towards the inhuman laws that wrecked her life. She says, "But . . . Oh Chandragiri, I can't possibly take refuge in you" (117). Unlike Fatima, Nadira's mother, who submits herself to the demands of patriarchy and religion, Nadira struggles within and finally expresses her anger in a vigorous manner. If she had plunged into Chandragiri, her death would have remained within the emotional realm of her life; instead, she chooses the lake inside the mosque, thus making her act of committing suicide a political act. Unlike Chandragiri, the lake registers Nadira's claim to social justice and becomes a site of protest. Aboobacker "



Thus, Aboobacker deft handling of Chandragiri as a character, metaphor, and symbol connects the subjective world of the Muslim women with the outside world. By setting her novel in a specific cultural locale of the Coastal Karnataka Bari Muslim community, Aboobacker is able to construct the heterogeneous identity and experience of South Indian Muslim women. At the same time, her work, as Ayshath et al argue, “should be recognized for showcasing perennial, universal challenges relating to Muslim women’s rights globally” (215) Through simple narration, located in the cultural pockets of southern Karnataka, Aboobacker points to the urgency of the legal reforms in family laws and religious laws of minority communities in India.

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**Surviving Between Cultures:  
A Study of Amy Tan's *The Joy Luck Club***

*Chinese Americans, as an ethnic diasporic group, are simultaneously both alienated from and attracted to the American dominant community, and thus their culture emerges as a hybrid expression of otherness. In America, among all the immigrants, Chinese Diaspora consists of the major section and they continue to practice their own culture and tradition even though they are settled in America. Amy Tan is one of the renowned Chinese American writers who have novels reflecting problems faced by the Chinese diaspora in America. The Joy Luck Club explores the generational gap and cultural differences between Chinese born mothers and their American born Chinese daughters. The literature of the Chinese diaspora in America is marked by a tension between ancestral Chinese traditional culture and the modernity of Western culture. This paper portrays how Chinese Americans construct new identities that mediate between traditional Chinese and Western ideas.*

Immigrants experience injustice, inequality, discrimination, biases, prejudices and a threat to cultural identity in the unfamiliar country. Adjusting with the social, economic, political, psychological and environmental changes is a challenge. The abrupt change in the lifestyle, culture, status, society causes emotional and psychological problems. Many writers have taken great pains to focus on the world of immigrants. Diaspora is an important concept because it is the basic theory for understanding Chinese American literary works. Salman Rushdie comments, "a full migrant suffers, traditionally, a triple disruption: he loses his place, he enters into an alien language, and he finds himself surrounded by beings whose social behavior and codes are very unlike, and sometimes even offensive to his own (277-278). Hybridity is an important concept in understanding the constructions of self among the minority groups in America.

Ethnic minorities in America are entitled to reclaim their cultural heritage, including Chinese Americans. Growing up in such a multicultural environment, Chinese American writers combine their multicultural conception into their writings. Most of them are influenced deeply by the essence from both Chinese and American cultures and then hybridize them with each other. Amy Tan is one of the initiators. Tan's bicultural identity inspires her writing instead of interfering with her ways of thinking. In her novel, one can see the different traditions and cultures.

Tan is a distinguished Chinese American writer, who has made a great contribution to Chinese American literature. The United States is an immigrant country, where there are multiple ethnic groups with different cultural backgrounds. Growing up in such a multicultural environment, Chinese American writers incorporate their multicultural conception into their writings. Tan is keenly alive in expressing her theme in a better way. She is very much concerned with the problems faced by the immigrants of Chinese mothers and their upbringing daughters in America. The daughters try to get adjusted with their Chinese mothers as they force them to follow the Chinese traditions. Tan's novels deal with the search for self-definition and individual

acceptance in American society. She also creates an awareness of the racial and cultural identity to establish their American identity. Her novels are like windows, through which the readers can see the sufferings of the Chinese immigrants in America. In most of her novels she focuses on the questions of identity, gender and interaction between the younger and older generations.

Like most ethnic and multicultural narratives, Tan's *The Joy Luck Club* revolves around the development of an identity in which immigrant experience and all the questions of ethno-cultural identity that attend to it play central roles. The novel describes the process of identity formation of the second-generation Chinese immigrant daughters who encounter Chinese culture at home while having the immediate experience of living in America, with a focus on the cultural, language and generational gaps that exist between the Chinese mothers and their American-born daughters.

To construct an identity that incorporates both the Chinese and American cultures preoccupies the characters in the story. The novel places the immigrant experience, and all the questions of ethno-cultural identity. All four mothers fled China in their adulthoods and therefore they retain much of their Chinese identities and heritage. While the four daughters, who were born in America and their contact with China is limited to the Chinese households in which they have been raised, reject their Chinese inheritance and identify with and feel at home in modern American culture. These daughters have spent most of their childhoods and adolescence trying to escape their Chinese identities. They consider themselves Americans; however, their cultural background and their genetically Chinese features make them non-Americans in the eyes of American people. The daughters' identification with Americans and their culture displaced the position of their identities as Chinese. The displacement of identities leaves them however neither Americans nor Chinese.

In *The Joy Luck Club*, mothers are the bridge between the daughters and the daughters' homeland and thus the crisis between the American daughters and their mothers is one between the American daughter and her Chinese heritage. The main reason for the conflict between the daughters and mothers is the daughters' assimilation into mainstream society. Living in a society in which racism is prevalent and Western culture is considered superior to all others, the Chinese American daughters cannot help feeling inferior. Educated in American schools, it is difficult for them to rebel against the superiority of American culture and the inferiority of Chinese culture. As a result, they try their best to become Americanized, at the same time casting off their Chinese heritage. When they find their mothers cannot assimilate into the American culture, they feel ashamed and humiliated, and alienate themselves from them.

Tan is skilled at writing about family issues, but family conflicts are symbolic of larger cultural shifts. The loss of their mothers represents the loss of the motherland for all the daughters. Tan puts her own experience in the context of all Chinese Americans, so her novels have more symbolism with deep cultural connotation. Samir argues that "the conflict between mothers and daughters in *The Joy Luck Club* actually represents the clash between Chinese culture and American culture" (300). Mothers represent Chinese traditional culture and their daughters, American culture.

The two cultures always clash in the process of mother-daughter communication, and the conflict between Chineseness and Americanness is represented by the misunderstanding between the two generations who have different cultural backgrounds.

Contrary to American culture, individualism is not supported in Chinese culture. Chinese people place higher value on corporation and individual modesty. Independence, as defined in America as a “personal, culturally supported goal is unthinkable for Chinese society” (Slote 44). Instead, Chinese society promotes group and family. Chinese culture is a family oriented culture and the institution of family is the pinnacle of the society. Lindo, whose view of the individual is different from that of her daughter. She cannot understand the importance of being independent for Waverly who lives in America and is growing up in that contemporary American culture. As Lindo sees it, Waverly’s quest for independency is a declaration of rejection of the family. To Lindo this is a threat to the family harmony, and the family harmony is very important in Chinese culture. Lindo does not comprehend the fact that Waverly, who has learned at school to be autonomous, needs to differentiate herself from her mother in order to gain her own sense of self and to create her own identity.

American culture also upholds a positive self-perception. More often American’s “self-perceptions tend to be systematically biased toward an overly positive view of the self” (Heine 779). Like any other American, Waverly too has a positive view of herself. She is a national chess champion at the age of ten, and according to American culture, she has every right to feel good about herself. Feeling good about herself means that she is an adequate individual. She is proud of her achievements and expects her mother, too, be proud of her. In fact, she anticipates to be complimented over her achievements. Waverly’s self-esteem shatters when her mother, instead of praising and complimenting her on her success, proclaims, “You don’t have to be so smart to win chess” (170). Waverly’s mother, Lindo wants to teach her daughter about Chinese culture, and the importance of modesty in that culture. It deserves mention that the hierarchal respect for the elderly in China might discourage adults from lavishing excessive praise on children. Perhaps that is the reason why Lindo does not pay any compliment to Waverly over her achievements. Lindo also wants to teach Waverly to be appreciative of her talent. Because mother and daughter are influenced by two different cultural belief systems--the individualistic and collectivistic--regarding their views of the world, they get into an argument.

Waverly and Lindo’s relationship is severely damaged because of their cultural differences, a damage that takes years for mother and daughter to repair. Waverly lives in-between two worlds with two diverse cultures, the Chinese culture at home and the American culture outside the home. These two cultures are extremely different from each other and it is very difficult for her, a ten-year-old child, to handle the situation. Unable to balance her life between the two cultures, she chooses to go with the dominant culture, which is the American culture. As Lindo emphasizes, Waverly follows her mother’s “Chinese ways” only until she learns how to walk out the door by herself and go to school” (253). Waverly’s decision, to ignore her Chinese inheritance has an effect on the construction of her identity. She grows up resenting that part of herself that is Chinese, as Lindo bitterly expresses, Waverly

“would have clapped her hands--hurray” if she was told, “she did not look Chinese” (253). Rejecting her oriental heritage, Waverly never acquires any knowledge about the Chinese culture and she never learns the Chinese language.

Within the novel *The Joy Luck Club*, linguistic barriers have triggered many misunderstandings between both Chinese-speaking mothers and English-speaking daughters and between persons who speak different Chinese dialects. In fact, throughout the course of the novel, the various narrators meditate on their inability to translate concepts and values from one culture to another. This proves that the language gap that exists between the mothers and daughters extends into many aspects of life, and to subdue these problems requires more than learning extra vocabulary. The mothers and the daughters should attempt a cross-cultural translation whose success depends not only on their mastering the English and Chinese languages but also on their understanding of the American and Chinese cultures. Because the Chinese mothers cannot skilfully use and understand the language, nor the culture of America, their translation often fails to convey the full meaning of their stories. These stories are of high significance because each gives an insight into the Chinese language, culture and heritage.

The fact that the daughters have assumed different identities at different stage of their lives is a testimony to this notion. When they were children, they spent their childhoods trying to escape from their Chinese identities. At that stage of their lives, they defined themselves as Americans and their parents as Chinese. As they mature, they come to the realization that their identity is entirely a function of two worlds that have made them, a world within the family that represent China and Chinese culture, and the world outside the family that represent America and the American culture. Their new world includes the culture of the moon lady, the story of the magpies and the spirit of the tigers, but it also includes the American Dream. The daughters, who once forgot who they ethnically were as individuals, start showing cultural consciousness and even regret having neglected their Chinese cultural identities. They come to learn to translate their mothers' narratives in ways that will eventually enable them to go beyond the dichotomies of cultures and to develop a hybrid identity, which integrates their two cultures. At the end of the novel, the daughters recognize that they are as much Chinese as they are Americans. Thus, a new category of identity has emerged and the outcome of the emergence of such new identity formations is that of the Chinese-American identity.

This linguistic prejudice that exists in the US mainstream culture has been pointed out by June. She confesses that the daughters think their mothers are stupid because of their “fractured English” (41), while the mothers are “impatient” (40) with their daughters who do not understand the cultural nuances of their language. June recognizes this problem first after she joined the Joy Luck Club. By becoming a member, June gets the opportunity to know the mothers and through them, she comes to know her own mother and the story of her life. She finally understands that the purpose of the club is to create a place to exchange “stories” (41), and that to these mothers, storytelling is a way of controlling their own fate. Faced with pain of losing husband and children and hardship, her mother, Suyuan, decided to take control of the scheme of her life, thus she created the joy luck club. June realizes that the mothers employ storytelling to pass on their historical legacy to their daughters. By telling

their daughters about their family histories, the mothers ensure that their lives are remembered and understood by the succeeding generation. She also realizes that the club does not simply serve as a distraction; it also has enabled transformation of community, of love and support.

Tan in *The Joy Luck Club* says about the cultural assimilation of the daughters. Daughters are easily attracted by the American Culture and the modern lifestyle. Although the mother and daughters are genetically related, sometimes they do not behave like mother and daughters. When immigrants raise their children in America, there is a great concern for these parents that American culture will negatively affect their children. Nelson opines, "Because of all the agonies that these Chinese mothers had gone through in their lives, they become very protective of their daughters, constantly trying to save them the pain they themselves endured as girls while growing up in China; but the daughters, often mistake their mothers' love and guidance as a form of critical meddling" (1). All the daughters rebel against the mothers, due to their desire to assimilate themselves into the American culture. For example, Lindo and her daughter Waverly have a quarrel among themselves for changing the hairstyle. Lindo asks:

Ai-ya! What's the matter with your hair?" she said in Chinese. "What do you mean, 'what's the matter'?" I said. "I had it cut." Mr. Rory had styled my hair differently this time, an asymmetrical blunt-line fringe that was shorter on the left side. It was fashionable, yet not radically so. "Looks chopped off," she said. "You must ask for your money back. ( 195)

Chinese usually grow long hair according to their culture. Their hair seems very straighten too. But in America cutting the hair is the fashion. It is very hard to maintain long hair for them in their busy life schedule. Here, Waverly cuts her hair according to the American culture. Waverly loves the modern hairstyle, because it identifies her as an American.

*The Joy Luck Club*, is a novel about the relationships between intercultural mothers and daughters. It focuses on four Chinese American women who start a club of the same name. Samir remarks, "Language can be a barrier between two people. Language can also be a bridge" (306). There is a lack of communication between the mothers and daughters due to the linguistic barriers. Both mothers and daughters try hard to communicate with each other, but sometimes misunderstandings result from linguistic differences. Their individual decision to tell the stories and let the daughters in on their secrets and histories is their last attempt to bridge the gap between cultures, generations and language and restore the brittle relationship between a mother and a daughter. For example, Lena and her mother do not have proper communication in their native language. Lena talks in English language and her mother always uses Chinese language to speak. It is explained as:

Annh! Why do you Americans have only these morbid thoughts in your mind?" cried my mother in Chinese. "That man has been dead for almost seventy years. What does it matter how he died?" I always thought it mattered, to know what is the worst possible thing that can

happen to you, to know how you can avoid it, to not be drawn by the magic of unspeakable. Because, even as a young child, I could sense the unspoken terrors that surrounded our house . (113)

Hence, Lena and her mother do not have proper understanding among themselves because of the language barrier. Ying-Ying mostly uses Chinese language to Lena and Lena uses English language. Because of this language barrier Lena tries to hide her problems from her mother. .

Each of the major characters expresses anxiety over their inability to reconcile her Chinese heritage with her American surroundings. Indeed, this reconciliation is the very aim of Jing-mei's journey to China. While the daughters in the novel are genetically Chinese, except Lena who is half Chinese and have been raised in mostly Chinese households, they also identify with and feel at home in modern American lifestyle. Waverly, Rose, and Lena all have white boyfriends or husbands, and they regard many of their mothers' customs and tastes as old fashioned or even ridiculous. Lena would walk around the house with her eyes opened as far as possible so as to make them European. Jing-mei was denied during her adolescence that she has internal Chinese aspects, insisting that her Chinese identity is limited by external features. Tan shows the accepting mentality of the daughters in most occasions.

The characters in the novels struggle between the American and Chinese cultures. The parents always have some influence of their own culture among themselves but the children find very easy to accept the new culture. Because of their children the parents also try to accept the American culture for their living. Thus the study finds the novel *The Joy Luck Club* is concerned with the immigrants' cultural dilemmas in the foreign system. The second generation diaspora finds their roots only after undergoing cultural imbalance. Tan shows that the immigrants in their enthusiasm to stick to their own cultural belief and customs gradually imbibe the cultural ways of the host country too.

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**Survival Politics in Paolo Bacigalupi's *The Water Knife***

*Water has been the elixir of life. From the great Indian mythologies to the theories of Darwin projects the importance of water in the human existence. Industrialization and over exploitation of nature has created a threat to the very existence of mankind. Water has historically been a source of tension and a factor in flaring up cross-border competitions, as well as for developing strategic advantages for its value as a vital resource in the sustenance of life. Hydro politics is defined as "the systematic study of conflict and cooperation between states over water resources that transcend international borders". The control of a nation's water resources is considered vital to the survival of a state. Paolo Bacigalupi's novel *The Water Knife* presents one such situation of hydro politics in the American Southwest. With natural source of water depleting, Arizona, Nevada, and California are locked in a fierce battle for the waters of Colorado River. Catherine Case, the Queen of the Colorado lives with all pomp and luxury in Las Vegas while the rest of her citizens are forced to live amidst anarchic violence and poverty. When she learns about a possible untapped water source with rights up for grabs, she sends one of her best employees, the water knife - Angel Velasquez to dig out the truth. Working both as a spy and assassin, Angel works his way through the self-destructing city to complete his assignment, but ends up in dangerous situation and becomes entwined with two young women: Lucy Monroe, a journalist and Maria Villarosa, a Texas refugee. They fight for their life simultaneously trying to churn out a solution for the crisis.*

Water, since Vedic period is considered as the first residence of the Eternal Being and as the very foundation of this universe. Vedas considered water as sacred as it is the source and elixir of life. Baartmans was of the opinion that "water is the purified as well as the purifier, the real and spiritually conceived source of life" (1990). From the great Indian mythologies to the theories of Darwin projected the importance of water in the human existence. Industrialization and over exploitation of nature has created a threat to the very existence of mankind.

Water has historically been a source of tension and a factor in flaring up cross-border competitions, as well as for developing strategic advantages for its value as a vital resource in the sustenance of life. Hydro politics is defined as "the systematic study of conflict and cooperation between states over water resources that transcend international borders" (web). The control of a nation's water resources is considered vital to the survival of a state. Aquatic literature can be viewed as part of Eco criticism, which aims to bring a transformation of literary studies by linking literary criticism and theory with the ecological issues. Greg Garrard is of the opinion that Ecocriticism explores the ways in which we imagine and portray the relationship between humans and the environment in all areas of cultural production.

Cheryll Glotfelty writes, "ecocriticism is the study of the relationship between literature and the physical environment" (xviii). The growing number of ecologically informed critical studies, however, signals the necessity to develop an ecological or environmental criticism in the profession of the humanities, as well as to bring ecological consciousness to the practice of literary criticism. This new eco-theory



responds to the global ecological crisis and addresses important environmental issues, specifically by examining values, in literary texts, with deep ecological implications. Ecocriticism, then, takes an earth-centered approach to literature, and an ecological approach to literary criticism. Ecocriticism mainly concentrates on how literature interacts with and participates in the entire ecosphere.

Literature can be perceived as an aesthetically and culturally constructed part of the environment, since it directly addresses the questions of human constructions, such as meaning, value, language, and imagination, which can, then, be linked to the problem of ecological consciousness that humans need to attain. Within this framework, Eco critics are mainly concerned with how literature transmits certain values contributing to ecological thinking. They state that the environmental crisis is a question that cannot be overlooked in literary studies. Eco criticism crosses the boundaries and can help close the gap between ecological investigations and literary considerations. Then, the literary concept of ecology is not only linked to the question of inter-relatedness between literature, theory and ecology, but to the entire system of their implications. Applying ecology or ecological concepts and themes to literary criticism proves to be an enhancing process to literary studies. Contemporary novels make use of parallel paradigms between ecology and literature which await detailed critical exploration and evaluation in terms of an interdisciplinary approach of ecocriticism.

Ana Elisa Cascao and Mark Zeitoun in the Essay, "Power, Hegemony and Critical Hydropolitics" have contributed to the theoretical underpinning necessary for the effective interpretation and implementation of trans boundary water management (TWM). Their work focused on the role of power and hegemony in particular to the four forms of power which can be used to evaluate hydro-hegemonic situations: geography; material power; bargaining power; and ideational power. It is thus subjected to the fundamentally political processes of control, utilization and allocation, just as it is to the laws of nature and the physical processes of the hydro-cycle. Application of critical hydropolitics is thus useful for the interpretation of the role 'power' plays in greasing or blocking the cogs of the decision-making machinery. Hydro-hegemony is taken as 'hegemony at the river basin level, achieved through water resource control strategies ... that are enabled by the exploitation of existing power asymmetries (Zeitoun and Warner, 2006).

Water conflicts around the world are not just because of sheer lack of water, but also due to reflections of human behaviour, this has paved to the development of hydropsychology which studied the transactions between humans and water-related activities. Despite the many existing legal frameworks and bilateral/multilateral agreements, tremendous challenges remain in managing the shared waters. These challenges have scientific, political, economic, environmental, social, cultural, racial, religious, linguistic and other facets. Politics and human behaviour play key roles in the planning and management of shared water resources.

"The Water Knife" grew out of a short story, "The Tamarisk Hunters," that first appeared in the environmental journal High Country News. In that story, Bacigalupi imagined a drought-plagued Southwest where "water ticks" presenting a desiccated existence next to an aqueduct that hurtled water to the wealthy, sealed-off city of Los

Angeles. The penalty imposed for stealing water was forced labour and death. "There were stories in sweat...Sweat was a body's history, compressed into jewels, beaded on the brow, staining shirts with salt"(1).

Paolo Bacigalupi's novel *The Water Knife* presents one such situation of hydro politics in the American Southwest. With natural source of water depleting, Arizona, Nevada, and California are locked in a fierce battle for the waters of Colorado River. California has the upper hand thanks to foreign water corporations, and Arizona is a militarized backwater. "The Queen of the Colorado had slaughtered the hell out of the neighbourhoods: her first graveyards, created in seconds when she shut off the water in their pipes" (8-9). The novel is narrated in the past tense from a third-person omniscient narrator and alternates between focusing on the perspectives of its three central characters: Angel, Lucy, and Maria. Angel Velasquez is the "water knife" of the novel's title. He worked as an undercover agent for the state of Nevada, infiltrating and sabotaging the water supplies of rival states. At the start of the novel, Angel had been sent to Phoenix, Arizona, by his boss Catherine Case to investigate some mysterious incidents in the city.

Lucy Monroe, a journalist, was living in Phoenix. After discovering that her friend Jamie had been murdered after he became involved in a shady scheme to sell water rights, she feared that Jamie's killers would come after her next. Maria, a teenage refugee from the evacuated state of Texas, was living in Phoenix with her best friend Sarah. After a business scheme to sell water at a construction site went wrong, Maria and Sarah found themselves in debt to a local gangster known as The Vet. When Angel arrived in Phoenix he met up with his colleague Julio who explained that one of his contacts in the Phoenix Water Board had been brutally murdered. The two men went to the morgue where they met journalist Lucy Monroe who was investigating the death of someone who had been tortured in a similar way to Julio's colleague. Angel felt a powerful connection with Lucy which motivated him to let her leave even though she might have had information that he needed.

Lucy discovered that her friend Jamie had been doing business with a man named Michael Ratan in Phoenix. Meanwhile, Maria and Sarah decided to have a relation with Ratan so that he would pay them enough money to cover their rent and escape the wrath of The Vet. The morning after the girls slept with Ratan, two men broke into Ratan's apartment, murdering Ratan and Sarah while Maria hid under the bed. Lucy arrives at the apartment while the men are still there and they kidnapped her. Angel arrived and interrogated Maria about what had happened to Lucy. Angel allows Maria to keep a book that she had found in Ratan's apartment. Following clues given to him by Maria, Angel realized that his colleague Julio was double-crossing him and had kidnapped Lucy. Angel tracked him down and saves Lucy from being tortured. Angel and Lucy shared what they knew about the water rights Jamie and Michael Ratan had been trying to sell. Lucy and Angel hid together in a Phoenix slum.

Angel realized that his boss Catherine Case had ordered his murder because she mistakenly believed he had stolen the water rights. Case agreed that she would let Angel live if he found the rights and brought them to Nevada. Angel realized that the rights were tucked inside the book that Maria had taken from Ratan's apartment.

Angel and Lucy found Maria in Carver City, where she was trying to cross the state border. When Lucy read the water rights she realized that they could save Phoenix from being destroyed, so she decided to take the documents back to Arizona despite the suffering this would cause for Angel. Unwilling to lose her one chance to escape Arizona, Maria shoots Lucy, allowing Angel to regain possession of the water rights.

Bacigalupi's nightmarish vision of a dystopian America ruined by greed, bureaucracy and environmental disaster is both horrifying and prescient. Water will turn out to be a product, for which wars would be waged and powerful countries would use water to induce existential fears in human minds. The novel is a unique fusion of literary, scientific, ecological and philosophical perspectives of a future world, where men would be forced to kill each other for their survival.

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**Waterlogged Civilization:  
An Ecocritical Study on Robert J. Conley's *Cherokee Dragon***

*Water is an ultimate and eminent source of energy. It is a great power, through which life took its first step in this world. Water is very essential for the origination of life and this also serves as the basic element of life. This can be proved with the help of science. Living being came into existence as a single cell organism but very soon it took all its might to grow and exhibit its power in different dimension. Thus water played a major role in the creation of this blue planet and it also holds a prominent place in the uplift, growth and development of any life or civilization. Without the help of water there could have been no civilization.*

Life came into existence with multiple colours and these colours were reflected in different forms and shape. At one point of time they took a prominent place in this world. As a basic rule, this water took a leading role not only as a creator but also as a unifying factor. This unifying factor brought all the living beings together. Water served as a central theme of all living beings. Animals, birds and even human beings migrated from one place to another in search of water. When human beings found a place where there is ample supply of water throughout the year. They settled in those areas. They made their living place near these water bodies later they invented new ways and means for irrigation and food production. This made way for human beings to come together and live in groups for various reasons. There begun a social structure with their own rules and regulation which developed into a social structure. Most of the cultures and civilizations developed and flourished only with the help of water.

Water is an absolutely essential component of human life. Without water, the existence of human beings itself is questionable and there would be no civilization. Myths and science emphasize the role of water in the evolution of human beings. World's major civilizations evolved only along rivers, these rivers played a major role in uniting and also in dividing human beings. There would be no life without water. Civilizations developed near the banks of rivers for various reasons. People used water to drink, navigate, fishing, washing, to cool down, cook, travel and water plants. Hence people preferred to settle near the convenient source of water. Most of the great ancient civilizations like Egyptians, Mesopotamians, and Chinese depended on a particular source of water.

Science says that culture and civilizations developed only with the help of water. NASA says that there are many theories of how life originated on earth some 3.5 billion years ago. One such theory is that life began at deep sea hydrothermal vents, which spew out mineral rich water at 300° C due to tectonic activity. It is thought that the chemicals and energy found at these vents could have provided the perfect conditions for the formation of primitive form of life. This theory is called the 'Submarine alkaline hydrothermal emergence of life' or 'Water World' for the sake of simplicity (n.pag).

Theories bring out a fact that life originated in water. Centuries before these theories human beings even without the help of science and theories they found out that water is the source and origin of life. Cherokees are one of the federally recognised tribes in the United States of America. Their mythical stories which were orally transmitted before the evolution of these theories give a clear evidence of growth of civilization along river banks. Robert J. Conley in his *Cherokee Dragon* brings out the creation myth through the words of Dragging Canoe's uncle. He states, "There was nothing down here but water. The whole world was covered with water" ( 21). This mythical reference relate with the reality of our blue planet Earth. Researchers have brought out that one third of the Earth's surface is covered by water in which "97% of Earth's water is in our massive oceans. 2% is in lakes, rivers and streams for our consumption, 1% is below the surface" (n. page, Alpine Water Systems) as ground water.

Cherokees firmly believed that human beings originated in on a solid rock which was, "on top of the great Sky Vault. You know it's like a bowl turned upside down over this world, and it's made of rock. But it got crowded up there, and the animals talked it over, and some of them decided to come on down here. So they did. But they found out that it was all water". (21). This statement of Dragging Canoe's Uncle proves to be true under the geological reference of Martin Redfern, who states that the Earth was a single piece of land before millions of years and later this land broke up into separate land masses. Martin Redfern in his, *The Earth* points the continental shift as: For a long time from 1,200 to 750 million years ago, the continents were clustered into one giant super-continent, surrounded by a single vast ocean spanning two-thirds of the globe. In the last Pre-Cambrian, the super-continent broke up into separate land masses. (74)

This is understood as the beginning of this blue planet. The beginning of human existence was also started near the river bank. The First Man was called Kanati and his wife was Selu and they had a son. The World was new and there was no other human existence. Yet they found the existence of another Wild Boy. The Wild Boy came in acquaintance with the child who was born to Kanati and Selu. They became friends. When this was known to the parents they made a plan to capture the Wild Boy. The Wild Boy hated the parents because he thought that he was thrown away by the parents. Hence the Wild Boy informed Selu that they threw him away. This made Selu to understand that the, 'Wild Boy had grown from the blood out of the river where she had been washing their meat before she cooked it (23).Cherokees always tried to be on the sides of the river bank. Dragging Canoe went out alone to hunt when he was sixteen years old. He always made his camp for the right beside a stream", (37). Dragging Canoe sung his deer-hunting song. This was the same song that they have learnt from the Stone Man years before. He went into the water immediately after the sun set and he said his prayers. "When he had finished his prayers, he came out of the water and went back into his camp" (38).

Water is a source of purification to Cherokees. They go to water daily before the sun come up. They do not forget to say all the prayers which were taught to them by their fore fathers and elders of the clan. 'Going to water' is not only a purification process but it is considered as a part of medical procedure to. When there were great problems

which cannot be solved by men. They went to water as a final resort, which was one of their very powerful and special ceremony. In *Mountain Windsong*, grandpa tells Le Roy about the Cherokees; “ They used to go to the water when things were really bad,” said Grandpa. “When it seemed like there was nothing else to do. It was kind of like a last resort, and it was a very powerful’ very special ceremony. They didn’t do it for just any reason either. It was only for all the Cherokee people. They call it *Elohi Gaghuduhdi*” (70). Conley’s *Cherokee Medicine Man* talks about the rituals under taken by the Cherokees in the Chapter, Going to Water. Conley has written about the life and works of a modern day healer. People who desired instructions from an adept in the sacred lore of the tribe met him by appointment in the asi, where they spent the whole night talking. They sat there only in light which was illuminating from the small fire burning in the middle of the floor. In the day break the whole party went down the running stream as they did in the past. The hearers of the myth stripped themselves and a priest scratched them with a bone-tooth comb, “after which they waded out, facing the rising sun, and dipped seven times under the water, while the priest recited prayers upon the bank”(68). This is also considered as the principal ceremony in overcoming pollution in the South-east was by bathing in creeks and rivers, by overcoming pollutions. Bathing was ‘believed to increase longevity’(68).

Water can be rightly called as an elixir off life because it has served as a cradle of civilizations. Cherokeean cultural principles are entirely linked with water. This seems to be the same condition in any culture. Even the most well developed Indian civilizations seem to have their start with the help of water. The importance of water in the ecosystem seems to diminish in this modern world these kinds of purposeful ignorance will lead to complete destructions. Human beings must show little love towards our mother nature and be firm against the ‘eco-terrorist’ who spoil the nature for selfish reasons. Drink water, save nature, Live well, Let others live. Create a better place for our future generation only a good nature can give health and wealth.

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**The Masked Reality in John Barth's *The Floating Opera***

*The purpose of this study is to discuss how John Barth represents the masked modern society in his novel *The Floating Opera*. The novel is realistic by premise however; the reality of an experience is curiously unconvincing. The novel is a comedy of existential absurdity. The uncertainties, the fears, the debilitating angst, and the pervasive temper of near nihilistic despair that the protagonist Todd experiences are the dominant dispiriting tensions of the century. Barth did not intend the rendition of Todd's free associations to be a sincere representation of a man's inner reality. In this novel he wanted to illustrate the futility of asking the reason for living while acknowledging the futility of human existence.*

John Barth is an eminent practitioner and theoretician of postmodern fiction. His first novel, *The Floating Opera*, is fairly representative of predominantly realistic fiction of the Fifties. The Novel is the story of Todd Andrew, a lawyer and bachelor who concludes there is no meaning to his life, his life is fully masked no one want to explores the reality, and this leads him to think of commit suicide. He fails to make it and realizes that if there is no ultimate reason to continue living, there is also no final justification to end one's life. The novel is remarkably successful, written in a superbly subtle and yet invigorated style, replete with curious circumstances and equally curious characters, chief among which would have to be its narrator, Todd Andrews. Barth's early experiments in the realistic tradition exploit the tension between self-conscious artifice and the desire to represent human experience fully and accurately, and it is through this tension that the formal structures to establish their links with the informing principles of nihilism. Barth's work returns to the larger problem of the relationship between fiction and fictional realities. A unified understanding of *The Floating Opera*, then, must be based on a close examination of the relationship between its formal techniques and its thematic expression of Barth's early nihilism.

*The Floating Opera* is quite simply the first person narration by Todd Andrews of how he came about not to commit suicide one uncertain day in June, 1937. Such a perspective on the novel must focus on something amusing, something pathetic, vagaries and idiosyncrasies of an extremely interesting character. Depending upon one's mood of the moment, this narrative assessment could be seen as either tragic or comic, or even typical of that ambivalent but convenient amalgam known as Black Humor, wherein the comic invariably becomes comic, all because of the essential absurdity of life that seems to be the controlling premise of the novel. And it is such a dichotomous design which registers the characteristic mode of Todd's life, behavior, opinions, decisions, emotions, etc. More specifically, Todd Andrews, because of his intellectuality, apprehends the moment of his life as the resultant urgency of opposing

tensions- life and death, order and chaos, the ephemeral and the eternal, tragedy and comedy, the heart and the mind. Todd's consciousness imbues the narrative flow of the novel with a concomitant process and immediacy. This core fact about Todd's consciousness is especially appropriate, since Barth, by having Todd be born in 1900, is clearly signaling that Todd is a man of the Twentieth century. The uncertainties, the fears, the debilitating angst, and the pervasive temper of near nihilistic despair that Todd experiences are the dominant dispiriting tensions of the century. In one sense, Todd is a representative of the human condition, especially of the human condition as it has come to be described from the existentialist viewpoint. Perhaps the most momentous realization of modern intellectual is set of consequences he had been forced to accept from his acute awareness of the tenuous grasp he has on life. No longer having faith in an after-life, existential man finds that the life of the moment is the only life that can know. Yet, ironically, he also realizes that life is made absurd by the fact of death.

Todd describes how he decides and attempts to commit suicide but fails in doing so. His life with the possibility that he may die at any moment as a consequence of his heart condition: "a kind of subacute bacteriological endocarditis" with "a tendency to myocardial infarction" (5). As Todd remarks, "my whole life, at least a great part of it, has been directed toward a solution of a problem, or mastery of a fact," and this fact, his awareness of his unpredictable heart, forces him ultimately to conclude that "There is no way to master the fact with which I live" (16, 226). This realization provides an immediate cause for his attempted suicide and also represents his larger recognition of the limits of his ability to understand and to order his experience. Recalling his first sexual encounter, his adolescent seduction of Betty June Gunter on his seventeenth birthday, Todd comments, "Nothing, to me, is so consistently, profoundly, earth-shockingly funny as we animals in the act of mating" (124). This provides Todd with the initial evidence for the absence of any ultimate rational basis for human values and actions, and his subsequent experience, "the second of two unforgettable demonstrations of my animality," only confirms this way (124). During the battle of the Argonne Forest in World War I, Todd is forced to spend the night in a shell crater with a German soldier. Though they initially struggle, they subsequently kiss, embrace, and engage each other in "a private armistice" (66). As morning dawns, however, Todd begins to doubt his former enemy's sincerity. When the German awakes, Todd slays him in a fit of panic. Despite the view of John C. Stubbs on this point: "it is fear which prompts Todd both to embrace the German and to bayonet him" ("John Barth as a Novelist of Ideas: The Themes of Value and Identity" 103). With his heart as a persistent reminder of the role of the arbitrary in his own life, Todd's past experiences lead him to a resolute denial of the ultimate rational justification for moral values and actions. Todd responds to the assertion that life has no intrinsic value with the claim that "Nothing has intrinsic value" (169). Though he himself subsequently rejects suicide, Todd never entirely repudiates his view of the absence of intrinsic value in human existence.

Todd persists in attempting both to impose a rational cause for a single human action. This latter endeavour is represented in his inquiry into the causes of his father's suicide. Recognizing that "there is no will-o-the-wisp as elusive as the cause of any human act," Todd justifies his pursuit by maintaining that "It doesn't follow that because a goal is unattainable, one shouldn't work toward its attainment" (218- 219).



In the same spirit, he adheres to a principle of “limited inconsistency” in his daily habits (125). To the extent that Todd’s unorthodox behavior reflects, in his words, “a philosophical position of mine, or at least a general practice,” it is based on his understanding that there is no ultimate rational justification for these habits (57). But his adherence to “the habit of habit-breaking” is also an assertion of strength and freedom in demonstrating his ability to impose a rational order on his existence through self-control and discipline (125). In a similar vein, Todd adopts a series of what he terms “masks” to govern his life. These are overall attitudes or stances designed, as he later realizes, “to hide my heart from my mind, and my mind from my heart” (223). Consistent with his tendency “to attribute to abstract ideas a life-or-death significance,” Todd wears each mask sincerely: “And each time, it did not take me long to come to believe that my current attitude was not only best for me, because it put me on some kind of terms with my heart, but best in itself , absolutely”( 224). When his final mask, that of cynicism, collapses, his awareness of the absence of any ultimate rational justification for moral actions and values presses in on him, and he decides to commit suicide.

Ironically, it is a rigorous is only through the rigorous application of philosophical insight that Todd subsequently able to reject suicide. His original plan is to blow up the visiting showboat, Captain Adam’s Original and Unparalleled Floating Opera, with its entire cast and audience aboard. It is significant, of course, that Hamlet’s “To be or not to be” soliloquy and Jacque’s enumeration of the seven ages of man in *As You Like It* are part of the performance. The importance of these speeches however is belittled by the audience’s hostile reaction to T. Wallace Whittaker, “one of the best Shakespearian actors in the U.S.A.!”( 234). After accepting the world as a stage and human action as merely a series of roles, Todd appropriates the *theatrum mundi* as a felicitous metaphor to substantiate his assertion that “Hamlet’s question is, absolutely, meaningless (251). Todd’s overall view is perhaps best expressed in Lionel Trilling’s comments on the relationship between the idea of sincerity and the use of masks: If ‘the whole’ is seen as ‘confused’ rather than as orderly and rational, as, in George Eliot’s words, peremptory and absolute, the human relation to it need not be fixed and categorical; it can be mercurial and improvisational. (*Sincerity and Authenticity* 121)

Perceiving his masks are simply roles that are no more justifiable than other more values or actions. Todd is able to avert suicide. As McConnell observes, Todd’s continued existence is dependent upon “a kind of gamesmanship which denies any human authenticity” (“The Corpse of the Dragon: Notes on Postromantic Fiction” 125). But the self-consciousness that guides Todd toward this understanding effectively denies the validity of any action. As Frank Lentricchia remarks in another context, “this type of self-consciousness can lead only to paralysis and despair” (*After the New Criticism* 57). Todd reopens his inquiry and comments of his own future:

It occurred to me, for example, that faced with an infinitude of possible directions and having no ultimate reason to choose one over another, I would in all probability, though not at all necessarily, go on behaving much as I had thitherto, as a rabbit shot on the run keeps running in the same direction until

However, it is obvious that Barth is most unlikely to seek the human salvation in a religious belief even as the last resort. In fact, his basic philosophical stand seems akin to Sartrean existentialism, which takes the absence of God as the basic premise of human existence. Then, if Barth was only concerned with demonstrating his philosophical belief of the meaninglessness of human existence in a contingent world, it must have been more effective to deploy a more straightforward method which tends to facilitate the reader's emotional identification with the characters involved. The final conclusion of Todd's inquiry seems to support this conjecture about Barth's intention in writing *The Floating Opera*. "There's no final reason for living (or for suicide)" It is a conclusion that expresses not only the futility of human existence but also the futility of such an inquiry as Todd attempts. In fact, how close Todd's inquiry into the meaning of life is to the cul-de-sac rhetoric, why not, which we often use in our daily life when we want to do certain things without any rational reason. We remember an episode in the novel in which Jeannine asserted her desire to have one more ice-cream cone although she was unable to say why she wanted it. Barth is actually affirming human existence itself, though in a peculiarly oblique manner. In this novel he wanted to illustrate the futility of asking the reason for living while acknowledging the futility of human existence. Such a position of Barth resembles that of Nietzsche's Zarathustra, who asserts the tragic affirmation of human existence. It is indeed a kind of heroism to affirm the existence which is full of suffering while knowing that existence itself is ultimately meaningless.

Todd's final position is highly equivocal, and his consideration of "values less than absolute" is postponed at the end of *The Floating Opera*: "But that's another enquiry and another story" (252). The moral indifference that accompanies Todd's insincerity thus goes unchallenged. The tension in which Todd lives but also gives his life harmony and balance in the manner of the Heraclitean harmony of opposites. Todd puts himself in order, harmonizes discordant elements. Contradictions operate as wheels within wheels. Within the larger gestures of temporality and eternity, there is the conflict between the mirrors and the masks, the tension between irrational force and rational order and form which constitute his identity; and within the mirrors and masks themselves, still other conflicting opposites; The reality beneath the masks a self that is ludicrous and destructive but also one capable of deep emotional experience and total communication with another; the masks, on the other hand, disguise, by keeping in check, the ludicrous and destructive animal but also inhibit.

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**Literature as an Enquiry into Hidden Histories:  
A Study on *Uncle Tom's Cabin* and American History**

*History is a manipulation of facts and events by those in the thresholds of power. It was never truthful, but builds an illusion of truth to the readers. The genuinity of History to an extent can be studied by a parallel reading of a literary text of the period. This research work is mainly focused on the exact crisis faced by the blacks and the mixed race and the dominant white race in America. Since the topic is related to a group of people who are secluded and suppressed, the research could be made more effective if it goes alongside the historical events of the time. So, the dissertation is also based on the theory of New Historism. New Historicism looks for the unconscious truth. John Brannigan defines New Historicism as "a mode of critical interpretation which privileges power relations as the most important context for texts of all kind. As a critical practice it treats literary texts as a space where power relations are made visible."(6). Foucault, the famous New Historian viewed history in terms of power. Knowledge gives one power and power implies knowledge, which serves to control the world by imposing limits on its subjects. For the prospect of a parallel reading, the text I have employed is *As it is: A Testimony of a Thousand Witness* by Theodore Dwight Weld, co – authored by the wife Angelina Grimke and sister – in – law Sarah Grimke written in the year 1839. A true historical document of American slavery and it further focused on the afflictions faced by the black community such as their diet, clothing, housing, and working conditions.*

Black people who came to the new world did not come from societies barren of culture and achievement, they were torn from their tribal moorings, branded, and made to undergo the additional horrors of being stuffed into ships and forced to cross the ocean under the most inhuman circumstances. When the blacks arrived in America, they were made to undergo the process of "seasoning" with its unbelievable cruelty. This activity was designed to make them servile dependents, to break hold which Africa held over her scattered children. The blacks were killed without any formal enquiry. Lynchings was a social form of entertainment that often attracted thousand of white spectators. "The burned, tortured, and mutilated body of the Black male would be torn apart by the crowd as battles broke out over body parts as souvenirs" (Booker, 142). The most shocking news is the experimentation of 399 Black men who were "used as laboratory animals in a long and inefficient study on how long it takes syphilis to kill someone" (Jones, 1993).

Black people and the White people have intermixed in Africa and Europe long before the continent of 'America' was discovered. Thus, black was never purely black, and White was never purely white. The one - drop rule has made it possible for historians writing about African Americans to ignore and largely gloss over the topic of racial mixture and speak about all those of African descent simply as "black." The American mixed race or the Miscegenated race in modern term 'New People', are the set of people who are not a part of any race. In 1705, the Virginia Legislature defined a mixed race individual as "the child of an Indian, and the child, grandchild, or great grandchild of a Negro." (Williamson 10). The term itself is a sense of pain.

Racism – the belief that a person because of the colour of their skin are superior to those of a different color and therefore are justified, through manipulation and control of the power at their disposal, in having superior economic, social and political positions. So strong was the feeling among the great mass of White people that they are superior to the blacks. The United States Census Bureau defines white people as those "having origins in any of the original peoples of Europe, the Middle East, or North Africa." Whites were not even the natives of land, but they recognized themselves as the superior race in America and have always indulged in the process of subjugating the blacks and the mixed races. The innateness of the Whites to dominate and subjugate others is inborn, and the state of responding to the needs of the needy is limited. The attitude of ownership, of holding an almost divine right over the destinies of Black people, seemed to have become deeply rooted in White American individual, which still continues to an extent. Still the state of the Poor whites among the native blacks despite their low class standings as they were suppressed by the Whites, still enjoy the privileges of being a White. In the movie *Django Unchained*, the characters John, Ellis and Roger do mean jobs. Mr. Shelby, in *Uncle Tom's Cabin* in order to avoid the status of being a poor White in the play *Uncle Tom's Cabin* reluctantly agrees to sell little Harry to the slave merchant. Du Bois in his *Black Reconstruction in America*, brings out their state as, they were given public deference and titles of courtesy because they were white. They were admitted freely with all classes of white people to public functions, public parks, and the best public schools. The police were drawn from their ranks, and the courts, dependent on their votes, treated them with such leniency as to encourage lawlessness. (13).

The Blacks or the Negroes in American context were subjects of utmost slavishness. The state of the blacks can be brought under the term "subjectivity". The state of their consciousness is mostly negative, as they have been living a life of slavery and they get used to the treatment and sufferings in the hands of their white masters. Black consciousness is the awareness of one's identity as a black person, and is itself described as a double consciousness. Blacks were the foremost and the direct victims of American Racism. In *Uncle Tom's cabin*, the state of blacks is well explained as "They are all labour – saving machines themselves, every one of them." and the words will state their status in the society. The state of black women is worse. Cassy, being a Black slave, and the mother of three, is sold and resold which results in losing all her children, and is deceived many a times. She is exploited by her owner Butler and then by some other in the novel. The worse scenario is the loss of Identity, which in other words in the loss of his/her own existence. The American slaves did not even exist, as they have no identity within the nation, as they have always been victims of suppression, both by their White masters and also by those superior within.

The Mixed race or in particular the Mulattoes are not only victims of physical oppression but also psychological oppression. Though the sophisticated group of people considered this a privilege, for many others it is a burden. This can be studied in the light of Harriet Beecher Stowe's *Uncle Tom's Cabin*, in particular with the characterization of George Harris and Eliza, who are Mulattoes without a glimpse of their parentage and their suffering in the hands of different masters. George, is an important character in the novel *Uncle Tom's Cabin*. He is educated and is considered

a mechanical genius and had invented a machine for the cleaning of the hemp, but is not even given the recognition as an inventor and the patent in name of his master, but to the contrary he is treated worse than a slave. When his invention is displayed, a White master comment, “What business had his slave to be marching around the country, inventing machines, and holding up his head among gentleman?”(15). In the poem titled Mulato by Aldo Kraas, he brings forth the state of Mulatto as being in a state of dilemma between a suppressor and suppressed:

Not White  
Not Black...  
Half of me is subject to discrimination  
Half of me does the discriminating...

Abraham Maslow’s Theory of Human Motivation as stated in his text book *Hierarchy of Needs: A Theory of Human Motivation* clearly points that human beings have innate needs which have to be fulfilled in order for them to feel secure and satisfied. This being the case, the connection between the fact that the blacks were enslaved and their desire to attain liberty is firmly attached to their means for survival. The race for survival makes more sense to the Blacks who had no other choice but to employ all their means at their disposal to live as free human beings. This is an essential motivator of their survival. “Slavery is terrible for men; but it is far more terrible for women. Superadded to the burden common to all, they have wrongs, and sufferings, and mortifications peculiarly their own”(86), which finds its place in Harriet Jacobs *Incidents in the Life of a Slave girl*, which also brings out the intensity of the Slaves, Slave trade and most importantly their inner urge for survival. To an extent, the status of White women in the American society was also questioned. Racism and Sexism were the controlling agents in the American system. The White women were victims, though they were not victims of racism to a greater extent, were victims of sexism, as they are dominated by their white men and even at times by their black slaves.

Thus, the novel *Uncle Tom’s Cabin*, considered as one of the reasons for the American Civil War makes deep insights into the Histories of the Blacks and the Mixed race that were denied from the world in the form of her novel. Thus, Literature helps in learning the hidden histories.

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**Sixties Scoop: A Postcolonial Study on  
Beatrice Culleton Mosionier's *In Search of April Raintree***

*The study proposes to focus on the after effects of Sixties Scoop in Beatrice Culleton Mosionier's novel In Search of April Raintree. Sixties Scoop was a historical event happened in Canada during the British colonial period. It refers to the removal of native children, especially the half-breed children, from their family and their adoption into foster homes. The ultimate idea of the colonizer was to completely eradicate indigenous identity. It began in 1960s and lasts for a long period of time. The consequence was highly distressing because it affected the children in many ways. It resulted in the clash of culture, loss of identity, destruction of native culture and language, assimilation of White culture and it also created racial issues. April Raintree and her sister Cheryl Raintree are the two victims of Sixties Scoop. The sisters were taken away from their family and raised up by different foster parents. The novel depicts how they were affected because of the Sixties Scoop. They were humiliated, raped, assaulted and exploited by the non- indigenous community. The Sixties Scoop affected the natives psychologically, culturally and racially. Hence, the study proposes to focus on the after effects of Sixties Scoop on the Native Canadian children by analyzing April and Cheryl's experiences from a postcolonial perspective.*

Colonialism is defined as "a form of domination-the control by individuals or groups over the territory and/or behaviour of other individuals or groups."(Horvath 46) Colonization is a process of a dominant nation's aspiration to discover and dominate the rest of the world by broadening its supremacy beyond its boundaries. Basically, it is the process of a dominant country taking over an alien territory. Colonization is constructed based on the principle of hierarchy and supremacy. The supremacy is imposed through various methods, which include exploitation of culture, interference in existing political and cultural structure, manipulation of natural resources, enslavement of native people, destruction of cultural norms and way of life. The colonizers were able to successfully perpetrate these atrocities by relying on the constructed fact that their standards and values are higher to those of colonized.

England was one of the biggest colonial powers. They have established colonies in many parts of the world. In 1496, Henry VIII, King of England assigned John Cobot to explore and find lands and island in Eastern and Western part of the world. It was in this exploration, Cobot found Canada. In 1543, the French explorer, Jacques Cartier sailed to Canada and found Quebec. In 1763, a long war between France and England occurred and England won in the war and they conquered the land occupied by French. Prior to the arrival of white men there lived the aboriginals, the real inhabitants of Canada. The aboriginals belonged to various tribal groups; they had various languages, culture, tradition and an identity of their own. The ultimate aim of the colonizers was to eradicate the indigenous aboriginal identity completely and to establish white identity all over Canada. They established a strategy, later came to be known as 'sixties scoop', which took away all the children forcibly from parents and were given as adoption. The strategy literally scooped out the children from their family with or without the consent of the parents. They will be put in foster homes

and raised up by white parents. They will be given Western education, taught Western language, manners, and way of life. They had no connection with their native past culturally, linguistically or in terms of religion. They grow up without a root of their own and also with the dilemma of who they really are. As a result, one generation after the other natives were wiped out.

The term ‘Sixties Scoop’, practiced in the 1960s, was coined by Patrick Johnston. White men established residential schools and were under the control of Church. In the report “Native Children and the Child Welfare System” presented by Johnston, he estimated that the government established the residential school system when they were provided Western education. The social workers who take the children justify their act by assuming that the parents are no capable of looking after the children in a proper manner. The consequence of ‘Sixties Scoop’ was highly distressing because it affected the children in many ways. It resulted in the clash of culture, loss of identity, destruction of native culture and language, assimilation of White culture and it also created racial issues. In the report “*Liberating Our Children, Liberating Our Nations: Report of the Aboriginal Committee*”, Lavina White says:

The homes in which our children are placed ranged from those of caring, well-intentioned individuals, to places of slave labour and physical, emotional and sexual abuse. The violent effects of the most negative of these homes are tragic for its victims. Even the best of these homes are not healthy places for our children. Anglo-Canadian foster parents are not culturally equipped to create an environment in which a positive Aboriginal self-image can develop. In many cases, our children are taught to demean those things about themselves that are Aboriginal. Meanwhile, they are expected to emulate normal child development by imitating the role model behaviour of their Anglo-Canadian foster or adoptive parents. The impossibility of emulating the genetic characteristics of their Caucasian caretakers results in an identity crisis unresolvable in this environment. In many cases this leads to behavioural problems, causing the alternative foster or adoption relationship to break down. The Aboriginal child simply cannot live up to the assimilationist expectations of the non-Aboriginal caretaker (White 16)

‘Sixties Scoop’ thus was a black mark in the history of Canada. The survivors of ‘Sixties Scoop’ later found hope and relief by sharing their experiences. In June 2008, the then Prime Minister Stephen Harper formally apologized for the damage of the native identity and for all the problems that they had to face during their days in residential schools and foster homes.

Beatrice Culleton Mosionier, a Métis author, spent her childhood in various foster homes as a result of ‘Sixties Scoop’. She wrote her first novel *In Search of April Raintree* in 1983 based on her personal life experiences. The novel tells the story of two Métis sisters and their experiences of living in various foster homes during their childhood. In this novel Mosionier depicts the problems faced by the natives in the foster homes through the characters April Raintree and her sister Cheryl Raintree and thereby points out the after effects of “Sixties Scoop”.

Both the sisters were taken away from their alcoholic parents from a very young age. April was first taken to Dion family and was separated from Cheryl. April had to leave the Dion family because Mrs. Dion was sick. Her second foster mother was Mrs. DeRosier, rather strict than Mrs. Dion. She had to face humiliations and abuses from DeRosier family. Cheryl was taken care by a family which allowed her to study about her own native history and culture. While April longs for the safety and security provided by the white world and feels ashamed of being a Métis Cheryl holds her mixed heritage and feels very proud of who she was. She had a strong connection with her history that would be the reason why she said “I don’t want to learn a bunch of lies” (23) when her teacher at school taught the Métis history from the non-native perspective.

April and Cheryl had to face a lot of problems because of being taken away from their parents. Because of being half breed, both had to face racism. In the beginning of the novel, April narrates an incident in the park where the sisters were called names and bullied by the white children. They had to face racism in the orphanage, foster homes and everywhere. Bob Radcliff, April’s white husband, and his mother humiliated April as well as Cheryl because of their Métis nature. During the New Year’s Eve after Bob and April’s marriage, one of the guests gathered in the house asked Cheryl about her identity, “Oh, I’ve read about Indians. Beautiful people they are. But you’re not exactly Indians are you? What is the proper word for people like you?” (107). To this Cheryl said, “Women” (107). Therefore, the native people had to face racial problems. It really affected April but Cheryl did not bother about all such problems.

Another problem that they had to suffer was physical abuse. Mrs. DeRosier cutting April’s hair is an example of humiliation she faced. April was brutally raped for being a native in a car by a group of men. She survived it. Mark bashes up Cheryl and was put into prostitution in order to make more money. Physical abuse and racial abuse are there in every nook and corner of April and Cheryl’s life. Not only in their life but also in the life of any native. Because of their gender and also because of their racial identity both April and Cheryl were doubly assaulted. The fault of the sisters is that they are born as half breed.

There is another concept that Mosionier discusses is of the ‘Native Syndrome’, which could be considered as the only after effect of Sixties Scoop, children being taken away from their native identity. Native Syndrome includes depression, frustration, alcoholism, prostitution and tendency to commit suicide. This could be found in Cheryl. Cheryl has not faced the half of the problems her sister faced during their childhood. She has got caring foster parents, good education, she was not much abused but as she grew up, she falls into depression. She always wanted to find her parents and she finds that her mother committed suicide and her father as a complete drunkard. She always wanted to identify as Métis unlike April. That could be the reason why she had the so called Native Syndrome. Alcohol destroyed her. She kills herself ultimately, convinced that she is a worthless drunk who cannot mother her child. April was aware of this Native Syndrome, which could happen to any natives, and was afraid of it from her childhood. Cheryl did not bother racism but believed in her native identity. The reality was different from what she expected.



White men assaulted, abused, raped, exploited, humiliated and tortured the native people. They wanted the entire natives to attain the so called Native Syndrome, because it will eventually makes them either denies their native culture and assimilates into white culture or falls into depression, alcoholism, prostitution and finally they commits suicide. In both ways native culture will be destroyed and the ultimate aim of the white men would be fulfilled. The problems April and Cheryl faced are the product of a long history: white settlement and conquest. Natives were commonly treated with contempt. The novel thus reveals through a simple, powerful narrative, the atrociousness of the problems faced by huge number of aboriginal Canadians as a result of colonialism and the historical event Sixties Scoop.

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**The Guise of Equality: Dalit Feminism in Bama's *Sangati***

*Feminism has been an assumption of accepting which can be functioned at very personal level in dealing with the everyday life, family, idea and consciousness. But at this point, there is no history that can be traced out. Women of upper-caste communities are submissive to the men of the same family, whereas Dalit women experience patriarchal oppression within the family as well as outside the community. The perception of the Dalit women being as 'OTHER' even among women is still tagged from centuries by the embedded patriarchal and Brahmin society. Bama's novel *Sangati* deals with such facts of the society. It focuses on the lives of Dalit women and their hard work. The women of this community have to toil hard to earn wages and run their homes. The main focus of this paper revolves around the lives of the Dalit women. Bama's story also deals with the similar facts of the community of Dalit women, they work hard and earn their wages, they work in fields, in the match factory though they are paid lower wages than men for the same work. The plight of these Dalit women has become even worse from past years. Now it's time to change the mindset of people to raise and rejoice the spirit and pride of Dalit women as the one among the other women's of the society.*

Dalit literature is always marked by rebellion and a great struggle of lower caste, against the high class people. Mistreatment or oppression of weaker by stronger is as older as mankind itself. The Indian history has been a lively record of difference and dialectic between two opposite forces like exploiters and exploited, colonizer and colonized, dominant and powerless. In India there is an enormous campus of religion located in the society. There are four major caste divisions in India, Brahmin, Kshatriya, Vaishya, and Shudra. The lowest caste people came under Shudra's. They are called as Dalits. These people, especially women are suppressed, exploited, humiliated, discriminated and marginalized in every sphere of life. These people are also called as untouchables or Harijan. In Indian society some communities which are at the lowest step like: Dalits, females, poor, eunuchs, etc. If the woman belongs to Dalit community they suffer twice first being born a girl/woman and second because they belong to the lowest community. Therefore it could be said they are 'double oppressed'.

Women are considered as the symbol of sex and object of pleasure. A study of Dalit feminist writing reveals a tale of endless miseries, inhuman victimization and shocking gender discrimination. Bama was already, formulating a Dalit feminist. She was a Tamil Dalit Christian. Bama who is also known as Bama Faustina Soosairaj is a Tamil, Dalit Feminist and novelist. She rose to fame with her autobiographical novel *Karukku* (1992), which chronicles the joys and sorrows experienced by Dalit Christian women in Tamil Nadu. She consequently wrote two more novels, *Sangati* (1994) and *Vanmam* (2002) along with two collections of short stories: *Kusumbukaran* (1996) and *Oru Tattvum Erumaiyum* (2003).

Dalit feminism is a talk of dissatisfaction, a policy of dissimilarity from conventional Indian feminism. It talks not only about the marginalization of Dalit women but also

about Dalit males who consider it their sole responsibility or their privilege to talk about the rights and position of suffering Dalit females. In this situation, Dalit women like Bama, take upon themselves the responsibility to pen down the anguish of Dalit women. They record their own experiences to portray the position of women who are triple marginalized. They choose to voice their pains, anxieties, and concerns and for the reason Dalit women have taken the initiative to set up Dalit Women's Federation. This paper deals with study or the analysis of Dalit marginalization, intolerance, isolation and humiliation from common tradition of life especially the tragic condition of Dalit women in Indian society. Bama's novel *Sangati* deals with such facets of the society. The paper also tries to explore how Bama has, through her narrative, especially in the form of autobiography, repositioned her and the other Dalit women to the middle and recovered their self-esteem and imprinted out an identity for them.

*Sangati*, published in Tamil in 1994, is the second work of Bama. It was translated by Laxmi Halmstrom into English. Bama is one of the first Dalit writers whose work has been translated into English. The whole storyline is divided into twelve chapters. The word *Sangati* means events, and hence the novel through individual stories, anecdotes and memories portrays the event, that takes place in the life of a woman in 'Paraiya' community. The novel is an autobiography of her community, which highlights the struggle of Paraiya women. Bama chooses only a woman protagonist for every story in her novel. *Sangati* gives both to the Dalit movement and to the women's movement in India especially Tamil Nadu. The novel also reveals how Paraiya women are double oppressed.

*Sangati* is a novel full of interrelated events, the everyday happenings of Dalit community. It goes against the concept of traditional novel. The book deals with gender bias faced by Dalit women right from the childhood. Girl babies are always measured inferior and taken less care. Dalit girls are hardly enjoying her childhood. They have little time to play as she has to take care of their younger siblings. Maikkanni is one such girl who has started to work from the day she learns to walk. She has to go to work when her mother delivers a baby. When her mother becomes fit, Maikkanni turn to take care of the new born baby. The life of a Dalit girl is upsetting but the life of a grown up Dalit woman is worse. In the story the narrator's cousin, Marriamma tells a lot about the sexual assault the ill-treatment faced by Dalit women and their powerlessness to stand up against it. Bama is very careful in portraying the picture of a Dalit woman. Bama shows gender discrimination coming out to them all the way through the lives of Dalit women. Bama logically portrays the physical violence, like killing, whipping and canning that Dalit woman by fathers, husbands, and brothers. Bama explores the psychological stress. The book does not carry any plot in the normal sense, but it is a series of anecdote. The author herself says the reason of writing the book in her acknowledgement as: "My mind is crowded with many anecdotes: stories not only about the sorrows and tears of dalit women, but also about their lively and rebellious culture, passion about life with vitality, truth, enjoyment and about their hard labour. I wanted to shout out these stories" (*Sangati*).

*Sangati* deals with the community at large: the community of the Dalit women who are marginalized both on grounds of caste as well as gender. The novel is of several generations of women: the older women in the novel belong to narrator's

grandmother's generation. The grandmother of the narrator is known as *Velliamma Kizhavi's*. The next generation of women is of narrators and the younger ones after her.

Bama through her narrator and the use of language confronts the institutional apparatuses that the work on the reader's notion of self and social order and goes on to create a subject free of subjection. An example of this can be seen in the story of the pey (ghost) in *Sangati*. This story is narrated by the author's Patti, Vellaiyamma. She tells the narrator that peys do not have feet and that nothing should be said loud after dark. Such stories not only reveal the popular superstitions and cultural beliefs of people in a region but also show gender discrimination. Peys are frightened of men. A woman becomes its prey easily and especially the ones belonging to the Dalit communities.

Bama again uses proverbs to show the circumstance of Dalit women who are treated with disrespect not only by the public but also by the government organization and she urges them to uphold their rights and affirm that they too are human beings. Bama has domesticated the language of the women of her community. In the novel we find multiple female voices speaking to and addressing one and another and sharing events of daily lives. Language is reported exactly and is full of expletives, often sexual in nature. An apt example would be the abuses hurled at Thaayi by her husband, "you common whore, you, and passing loafer will come in support of you, you mother fucker's daughter you'll go with ten men." (*Sangati*) we could also see another similar instance of a wife hurling at her husband, "Go on, da, kick mw, let's see you do it, da! Let's see if you are a real man. You only know how to go for a woman's parts. Go and fight with a man who is your equal and you'll see. You'll get your balls burnt for your pains" (*Sangati*).

The text is filled up with such examples. Husbands hurling abuses at wives, women hurling abuses at men and at other women, and the aggression and bad temper is noticeable from the time they wake up till they go to bed work to shake the reader's perception and realize the survival of Dalit mind as an self-sufficient force. Bama makes an instance of such linguistic behavior. She draws awareness to the fact that male violence is due to the fact that men do not get a chance to put forth their pride and authority in the outside world. Therefore they vent their suppressed anger at home on their wives. According to Bama, lack of sleep and rest is what dries women to irritability and fighting and the lack of pleasure and fulfillment in sexual relations is what tends to make them use terms of abuse for their body parts. (*Sangati*)

In the paraiya community the groom's family sees to the wedding expenses and the groom gives the cash gift and takes away the girl and marries her. Bama and the other women feel that this is better than the dowry system widespread among the upper-caste. Since colonial times, Indians have been distinguished on the basis of their color but in *Sangati* one finds an optimistic approach towards dark complexion, "Even if our children are dark-skinned, their features are good and there's liveliness about them. Black is strongest and best, like a diamond." (*Sangati*)

Generally an idea of a good society implies in the defence of its women. This is a difficult statement which implies that women are an item in need of safeguard. In

light to such significant case one can come to a false close end that the Dalit world is not a 'good' one since the women are in danger both by their men and home and the landlords in the outside world. To become 'good' in that case means to follow the life sample of what is well thought-out generally 'good' and in this case it would be the upper-caste life. Bama is vital of this attitude of copying the upper- caste:

*Sangati* inspects the difference between women and their different ways in which they are subject to apportion and their coping strategies. In the novel the language of Dalit women is rich and imaginative giving way to proverbs, folklore and folk songs. Bama as a feminist writer, protests against all forms of subjugation and sufferings faced by Dalit women in the first half of *Sangati*. But later part of *Sangati* moves away from the state of depression and aggravation. Instead it presents a positive identity to Dalit women focusing their inner strength and vitality. She also attracts the mind of the readers towards the education system about Dalit community. She gave the example of Pecchiamma, who belongs to Chakkili community, studied only up to fifth class. The girls of that community do not go to school all that much. Through *Sangati* Bama holds and represents up to the heart of Dalit women. She makes a request for change and betterment of the life of a Dalit women in the mixture of fields, including sex and gender discrimination, equal opportunity in work force, education rights etc. Actually gives the narrator a key purpose and controls all the incidents and events in a proper way. The narrator becomes both omniscient narrator and a controlling agent of their story, who speaks out past aspects of Dalit community through variety of characters, and it becomes development of novel. Bama is clear that no one is going to help the hopeless women in her community, it is up to the woman themselves to take their lives into their own hands. Hard labor and instability of Dalit women leads to a culture of violence, and this runs through the novel. The oppression continues as long as one bears it mutely. "The moment tolerance dies blade of grass becomes a thorn that pricks. *Dalit* women are preoccupied with cutting open the ulcer of caste and dressing the wound" (Empowerment of Dalit Women). Feminists have struggled for economic and sexual freedom, *Dalit* women writers feel powerful that the precise issues pertaining to *Dalit* women have not been adequately represented in the mainstream feminist literature: *Dalit* life is excruciatingly painful, charred by experiences. Experiences that did not manage to find room in literary (mainstream) creations. We have grown up in a social order that is extremely cruel and inhuman and compassionless towards *Dalits* (Valmiki, Preface, *Joothan* VIII).

Thus it can be inferred that *Sangati* dig out the despairs of Dalit community in a remarkable manner. It offers an account of pride underlining the innate liveliness and unconquerable spirit of *Dalit* women against oppression.

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**The Mystical and Material Overtones in the Poetry of  
Emily Dickinson and Kamala Das**

*Emily Dickinson, an innovative poet of nineteenth-century, holds a unique position in American literature with her distinctive and original poetic expressions and methods. Her elliptical and brief verses focus on questions related to love, life, death, immortality and religion. Kamala Das' controversial and radical verses are soaked in her private experiences unlike her contemporaries. Search for love and subsequent spiritual evolution are central to her poetry. Both poets portray notions on spirituality and sensuality in their captivating verses.*

Emily Dickinson and Kamala Das are outstanding and idiosyncratic poets of world literature. Their powerful poetic expressions reveal private cravings, sentiments, discontent in love, the quest for identity, and mysticism. Both poets have offered new magnitudes to erotic and spiritual verses. Unlike their contemporaries, their poems are the product of their spirituality and sensuality they have experienced in their lives. This study considers a few poems of both poets to comprehend the mystical and material overtones in their verses.

Dickinson's poems disclose an intricate structure of faith, an outcome of the period in which she had lived. She imbibed the Christian morals, but rejected traditional customs and practices. Her reluctance to reconcile with the orthodox Calvinistic instructions is vivid in her verses. During her adolescence, there was a surge of religious revivals happening in Amherst. The Calvinists held the belief that human beings were innately sinful and only a few of them could be redeemed by declaring their faith in Christ. There was an indirect, but rigorous struggle, to convince people to announce themselves redeemed. At Mount Holyoke female Seminary, she underwent a grave religious conflict. Despite her religious ambivalence, she attended church and participated in the religious services along with her parents. In this regard Sharon Leiter observes: "Emily Dickinson attended the First Church, which was an integral part of her community, until she was 29, but never made the public declaration of accepting Christ..." (268). Unlike her relatives and friends, she resisted conversion after much introspection.

Kamala Das' verses are saturated with her childhood memories. She grew up in a traditional Hindu family, Nalapat with royal heritage. She was highly influenced by her great uncle, Nalapat Narayana Menon, a writer. Her mother, Balamani Amma, was an eminent Malayalam poetess. She was emotionally estranged from her parents and society which resulted in internal conflict. She did not experience an inner struggle with religion, as Dickinson felt, in her adolescence. Like Dickinson, she was

also brought up in a religious atmosphere. In this context P. Mallikarjuna Rao observes:

Her grandmother's younger sister Ammalu, also a poet, exerted a positive influence on Kamala Das. She was a worshipper of Krishna and wrote several poems in His praise. Though she was pretty and eligible, she remained a spinster until her death. She was very faithful to Lord Krishna and, in her last poem she wrote, "My chastity is my only gift to you. Oh, Krishna..." Her writings seem to have "disturbed" Kamala Das very much. (Rao61) As a young girl, she was attracted towards Lord Krishna, the ideal lover. Her devotion towards Krishna is clear in these lines: "I looked for the beautiful Krishna in every man. Every Hindu girl is in reality wedded to Lord Krishna" (15).

Evidences show that Dickinson is a mystical poet, though her faith was not fastened by outdated rules and conventions. Puritanism has played a vital role in Dickinson's reclusive life. She has received the Puritan qualities of asceticism and rationality from her father, Edward Dickinson. Her poems are infused with Biblical images and allusions. While talking about the significance of truth, in her poem "Tell all the Truth but tell it slant—" (1129), she mentions how God resolves to instruct Paul by changing him sightless and then curing him. Thereafter, Paul emerges "a chosen vessel" of God.

Tell all the truth but tell it slant  
Success in Circuit lies  
Too bright for our infirm Delight  
The Truth's superb surprise  
As Lightning to the Children eased  
With explanation kind  
The Truth must dazzle gradually  
Or every man be blind — (1-8)

The poem refers indirectly to God's repression of the believer Paul in the ending lines. Dickinson does not condemn God openly, but she describes the miseries he causes in an individual's life. She kept herself away from the conventional notion of God and Divinity and identified her own faith.

Dickinson pursues her own faith and divinity. As a mystic poet, she tries to discover a faith that is unlike her contemporaries. She searches her own religion that is "larger than hills". She depicts her audacity to profess her own faith in the poem "My Faith is larger than the Hills —" (766). It is pertinent to consider Patrick J. Keane's words in this context: "She has her [religious] doubts and was not afraid to express them, at least privately..." (2). She says:

My Faith is larger than the Hills —  
So when the Hills decay—  
My Faith must take the Purple Wheel  
To show the Sun the way—(1-4)

Dickinson, in fact, had an ambivalent mind. Her correspondences with her friends disclose her religious doubt. She wrote a letter to Jane Humphrey in 1850: “Christ is calling everyone here, and all my companions have answered, and even my darling Vinnie believes she loves, and trusts him, and I am standing alone in rebellion, and growing very careless” (L35; 94). The letter shows her vacillating mindset. Nevertheless, she dared to question the traditional religious faith of New England.

Dickinson’s discontent with the traditional faith is visible in her poem “The Bible is an antique Volume —” (1545). She strongly terminates the significance of the Holy Bible. She conveys the idea that the Holy Bible is “an antique volume” and seeks the authority of its instructions on her Puritan society. She says: “The Bible is an antique volume/Written by faded men/At the suggestion of Holy Spectres” (1-3). These lines exhibit her religious ambivalence. She indicates that the Holy Scripture, the Bible is outdated and merely mentions it as a voluminous book. She highlights the fact that this “antique volume” was “written by faded men”. She says:

Subjects— Bethlehem—  
Eden— the ancient Homestead—  
Satan — the Brigadier—  
Judas— the Great Defaulter —  
David — the Troubador (4-8)

She talks about Satan, who is “the Brigadier”, Judas is “the Great Defaulter”, and David is “the Troubador”. She offers them ordinary positions that signify their sins. Rejecting the authoritarian norms of the Church, Dickinson probed her inner self and communicated with God in her own way. She declared herself as a recluse and remained in her father’s house by avoiding the holy services of the Church. She had her own faith, unlike the traditional one. She never claimed that she understood God and His ways completely. The poet declares in the poem “Some keep the Sabbath going to Church —” (324) that some people go to Church on the Sabbath whereas she remains at home. She discloses her religious views openly. She mocks at her contemporaries who attend the holy services of church on Sundays and they declare themselves as the devotees of God. The pretenders participate in the sacred rites of the church. She is sarcastic when she says:

Some keep the Sabbath going to Church —  
I keep it, staying at Home —  
With a Bobolink for a Chorister —  
And an Orchard, for a Dome —  
Some keep the Sabbath in Surplice —  
I just wear my Wings —  
And instead of tolling the Bell, for Church,  
Our little Sexton — sings. (Lines 1-8)

Some people use specific attires when they attend the holy service. She makes fun of people, especially clergymen, who wear traditional dresses to adore God. She again condemns the lengthy sermons made by priests and says that God, “a noted clergyman” will not do so. The poet does not think that she will ultimately go to heaven by obeying the teachings of the church. She says:



God preaches, a noted Clergyman —  
And the sermon is never long,  
So instead of getting to Heaven, at last—  
I'm going, all along. (9-12)

Dickinson's religious ambivalence continued till the end of her life. "Of Course — I prayed —" (376) is a poem where she expresses her resentment against God, who never listens to her prayer. She says:

Of Course — I prayed —  
And did God care?  
He cared as much as on the Air  
A Bird — had stamped her foot —  
And cried "Give Me" — (1-5)

Dickinson's Puritan background, in fact, restricted her to voice her secret musings on mysticism and materialism. Her poems also show a blend of spirituality and sensuality. She had concealed majority of her verses from her New England society that was deeply rooted in conventional religious faith. The Puritans perceived sex within marriage as a gift of Almighty God and as a vital, gratifying part of matrimony.

Transgressing the sexual principles of her time, Dickinson echoes her sensual desires in many of her verses. Her secret love relationship with Benjamin Newton stimulated her intellectual freedom. Later, her relationship with Charles Wadsworth generated a long-lasting impression on her delicate mind. All these secret love relationships with men of New England have made her an erotic poet. Her strong desire to be with her lover is clear in the poem "My river runs to thee —" (162).

My river runs to thee—  
Blue sea! Wilt welcome me?  
My River waits reply—  
Oh sea — look graciously —  
I'll fetch thee Brooks  
From spotted nooks—  
Say—sea—Take me! (1-7)

The poet represents her as the "river" and the "sea" is her lover. She awaits her lover's answer. "I'll fetch the Brooks" signifies her willingness to offer herself to the sea. She pleads the sea to accept her.

Dickinson reveals her amorous thoughts daringly. The poet articulates her craving to be one with her lover. The passionate meeting of two lovers is highlighted in the first stanza of the poem "Wild nights —Wild nights!" (249). Her burning passion for him makes her to say like this:

Wild nights —Wild nights!  
Were I with thee  
Wild nights should be

Our luxury!  
Futile — the winds —  
To a Heart in port —  
Done with the Compass —  
Done with the Chart! (1-8)

She reveals her passionate thoughts daringly. She does not require a compass or a chart as she has found her destination. She says that the winds are “futile” to destroy her love for her lover. “Rowing in Eden —” (249) conveys the bliss she experiences she is with her lover. The erotic image “moor-tonight-in thee” signifies the physical consummation of their love. She articulates her desire passionately:

Rowing in Eden —  
Ah — the Sea!  
Might I but moor — tonight —  
In thee! (9-12)

Many of Dickinson’s poems depict earthly love and physical consummation. “Come slowly—Eden —” (Poem 211) is such a poem where erotic thoughts are conveyed by the images of bee and flower. The image of the bee, sipping the nectar of the jasmine flower indicate an erotic act. The delightful experience of the lover after physical consummation is conveyed through the image of the “fainting bee”. She says:

Come slowly—Eden  
Lips unused to Thee—  
Bashful—sip thy Jessa mines  
As the fainting Bee—  
Reaching late his flower,  
Round her chamber hums—  
Counts his nectars—  
Enters—and is lost in Balms. (1-8)

Eroticism is one of the principal themes in the poetry of Kamala Das also. She handles this subject with her candid descriptions. Unlike her contemporary poets, she does not make use of an inexplicit approach to material relationships, rather adopts a daring attitude. A.N. Dwivedi remarks:

Kamala Das is a delightful poet of love and sex, unraveling and mysteries of the finer sex in this matter. The ‘openness’ and the ‘honesty’ that we find in her is rarely witnessed in other Indo-English women poets, with the possible exception of Gauri Deshpande in a lesser degree... Love is the citadel where her personal cares and anxieties, her own dilemmas and predicaments, are safely anchored. (39)

The poet openly discusses her unfulfilled love affairs, physical abuse, bitterness, and dejection she experiences in her conjugal life. As a young girl, she tries to attain love of her parents. Her husband can only satisfy her carnal pleasures. She yearns for love and caress from her husband. In her poem “An introduction”, she describes the

physical brutality and callousness she had to face from her husband after marriage in this way:

When I asked for love, not knowing what else to ask  
For, he drew a youth of sixteen into the  
Bedroom and closed the door. He did not beat me  
But my sad woman body felt so beaten.  
The weight of my breasts and wombs crushed me. I shrank  
Pitifully. (25-3)

She talks about her futile married life in the poem "Larger than Life was He". She experiences utter dejection and unhappiness that make her realise the absence of "enthralled memories". She says:

There are no memories that enthrall,  
No fond phrase capsuled in thought,  
It was never a husband and wife bond.  
We were such a mismatched pair,.... (13-14)

Dejected in her married life, she searches for lovers outside marriage. She yearns for unconditional love that attains her to emotional gratification. She undertakes an endless search for an eternal lover who makes her content. Kamala Das articulates her delight and satisfaction in love in the poem "Love". Her ardent love for her lover makes her to say the following lines:

Until I found you,  
I wrote verse, drew pictures,  
And, went out with friend  
For walks....  
Now that I love you,  
Curled like an old mongrel  
My life lies, content,  
In you....(1-8)

The poet reveals her inner urges daringly. She is unable to think of a life without love. She wants to be dead, if she does not receive love. The following lines from the poem "The Suicide" clearly show that she is in search of sensual and emotional happiness:

I want to be loved  
And  
If love is not to be had,  
I want to be dead, just dead (52-55)

Kamala Das has always been in the pursuit of true love. Her persistent search enables her to understand the futility of physical love. She realises that ideal love can never be attained through physical relationships. She realises that sensual relationships never offer the gratification she seeks. Her extra marital affairs bring her disappointment. Eventually, she takes her refuge in spirituality. Her spiritual evolution is manifested in her many of her poems. She is in search of a divine lover who offers

unconditional love and protection. She turns to Krishna for unrestricted love and mystical experiences. She reveals in “My Story”:

Free from that last of human bondage I turned to Krishna. I felt that the show has ended and the auditorium was empty. Then He came, not wearing a crown, not wearing make-up but making a quiet entry. What is the role you are going to play, I asked Him. Your face seems familiar. I am not playing any role, I am myself, He said. In the old playhouse of my mind, in its echoing hollowness, His voice was sweet. (Das 195)

In the poem “Krishna” she yearns to create an everlasting relationship with Krishna and at times represents him as her eternal lover. She sings:

Your body is my prison, Krishna,  
I cannot see beyond it.  
Your darkness blinds me,  
Your love words shut out the wise world’s din. (1-4)

Considering Krishna as the symbol of ideal love, she yearns for his unconditional love. Her endless waiting has made their love “so chaste”. She surrenders herself to him and sings again, in the poem “Radha”:

The long waiting  
Had made their bond so chaste, and all the doubting  
And the reasoning  
So that in his first true embrace, she was girl  
And virgin crying  
Everything in me  
Is melting, even the hardness at the core  
O Krishna, I am melting, melting, melting  
Nothing remains but  
You. (1-10)

The poet employs Radha-Krishna myth in her poem “Maggots”. At times, she takes the role of Radha and narrates the anxiety and agony that Radha feels in the absence of her lover. She is degenerated to the state of a corpse. She compares her husband to the maggots that nip the corpse of his beloved. She sings:

At sunset, on the river bank, Krishna  
Loved her for the last time and left...  
That night in her husband’s arms, Radha felt  
So dead that he asked, What is wrong,  
Do you mind my kisses, love? And she said,  
No, not at all, but thought, What is  
It to the corpse if the maggots nip? (1-7)

Kamala Das’ spiritual orientation underwent great changes in search of ideal love. Her devotion towards Krishna changed to Allah. After much speculation, Kamala Das

embraced Islam in 1999 and renamed herself Kamala Surayya. She talks about her conversion in this way:

Two plain reasons lured me to Islam. One is the Purdah. Second is the security that Islam provides to women. ... Only Islam gives protection to women. ... Islam is the only religion in the world that gives love and protection to women. Therefore, I have converted. (Das 120) The poet's search for unconditional love and new identity, eventually, made her realise the folly involved in her conversion: "God has no connection with any religion. There is no respect for women anywhere. Women are just an object of sensual pleasure" (Unnikrishnan).

Both Dickinson and Kamala Das have undergone religious crises. In Dickinson's adolescence, she had experienced great religious pressure from society to confess her faith in Christ. Kamala Das' religious perceptions have undergone drastic changes in her middle age. She moves from Krishna to Allah to find solace and protection. When Dickinson resisted religious conversion, Das embraced Islam faith audaciously. Eroticism is apparent in both writers and they reveal carnal urges through shocking poetic expressions. They searched love and affection throughout their lives. In Dickinson's poems, there is a glide from spirituality to sensuality. A transition from sensuality to spirituality is vivid in Kamala Das' verses as well. Their poems have both mystical and material qualities that make their poems enthralling.

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**Depiction of History in Literature and Cinema: Understanding the  
Concept of Relationship between Literature and Cinema**

*The paper highlights the dynamic and mutual relationship that ties literature to cinema. The cinema has the ability to translate deep and abstract ideas and thoughts to the screen as brilliantly as literature does. Thus, critics usually compare cinematographic work to literature, assessing the degree to which a movie is faithful to a text or a novel. Therefore, cinema is considered as a branch of literature. Filmmakers are indebted to literature in a wide variety of ways. The chief factor that both literature and cinema have in common: narrative and story-telling. Since literature is a narrative art intent upon creating images and sounds in the reader's mind, then film is obviously literary- an extension of the older narrative arts. Film makers are inspired by novels (D. C. Griffith, Stephen Daldry, Vishal bharadwaj) and there is no doubt that in turn, novels tend to be increasingly inspired by cinema. The words in literature and the image in film were similar in so far as they are visual phenomena, both perceived with the eye. When cinema deals with literature, it can illustrate what a writer lifestyle is or was like back in time. Some authors or actual writers like Virginia Woolf in Stephen Daldry's *The Hours* (2003).*

Literature and cinema are inter-connected to each other but still they are quite different in their own ways. Its relation has always been one of the most fascinating forms of knowledge which has made great impact on human psyche. From the beginning, the relationship between cinema and literature has always been closely intertwined. It has proved on the whole a successful symbiosis, a relationship that remains to this day as inextricable as it is fruitful. Some half century ago, even one French film critic proposed the question as to whether the cinema was capable of surviving without the twin crutches of literature and theatre and the answer was "no".

Cinema is an emerging art, and as such, it has sought in its most vulnerable years from the previous generations of theatre and literature. In this age of different cultures literature is written in a thousand languages, incorporating multitudinous philosophies and wildly incompatible theologies is the rich and fertile soil in which cinema has firmly planted its roots and has ever since flourished because it has recourse to the literature of history. Cinema has been a thousand years in the making.

The literature of ancient times has provided endless inspiration for cinematic epics like "The Bible" has spawned such films as *The King of Kings* (1961), *David & Bathsheba* (1951), *The Robe* (1953), *Samson & Delilah* (1949), and *The Greatest Story Ever Told* (1965) there are countless others. The story of the prophet Moses was most memorably filmed by Cecil B. DeMille as *The Ten Commandments* (1956), a film that was an amalgam of several novels that were themselves based on the written word of the Hebrew Prophet himself.

To Study the relationship between cinema and literature, critics have noted the value and limitation of each medium. A major point of discussion among scholars is the ability of the written word to convey multiple layers of meaning and consciousness, in contrast to the usually linear progression of events portrayed in film. In fact, some theorize that because of the sheer depth and intensity of novel-length narratives, the novella or short story is more often the right length for adaptation to feature film. Although controversy surrounds the adaptive methods employed by the screenwriters for both texts, there is consensus about the success of both the text and film versions of these works.

Since the invent of cinema in the early 1900s, it rapidly led to a link between film and literature, the confluence of both medium becoming especially significant during the early 1930s, and a period that is often referred to as the classic cinematic period. Although the relationship between film and fiction has been largely beneficial, often resulting in increased recognition for novels that were previously unpopular, critical study of the convergence has frequently focused on the drawbacks of this adaptive and interpretive partnering. In recent years, the tie-in between literature and cinema has seen an intense and sustained revival, but discussion continues among critics and reviewers regarding the credibility of film adaptations from texts of fiction.

Cinema must complement literature. It is also used in a response to poetry. The tapes and films were chosen out of the American experimental tradition to exemplify various techniques of two arts. Poetry as the art of utterance and cinema the art of showing, both whole on their own, don't easily make a good couple. But these film and video makers have taken up the challenge anyway by responding to the spirit and the letter of the poet, creating an original cinematic writing.

Cinema and language meet head on, not unified as in conventional film, but remaining distinct and dancing, stepping on toes, wooing each other with the charms of mouth and eye and mind. You'll see images' own syntax shuffled, blended, chafing and dovetailing with language; you'll hear and read poets' work while seeing and hearing filmmakers'. From this we can understand that if you're going to see a movie based on a book, you think is worth reading, read the book first, you can never read the book with the same imaginative responsiveness to the author once you have seen the movie. Adaptation is the translation of a novel so that it fits a new destination, a new target or a new audience. Film adaptation was referred to by Belen Vidal Villasur as a memory-object of its source; herein literature. This supposed role of adaptation makes critics eager to continually discuss the degree to which a film is faithful to the literary work.

Whereas in literature the reader fills in the blanks himself, imagining the space and the characters, cinema provides the audience with ready-made characters, in blood and flesh, and a definite outline of space. Adaptations may make the understanding of an already read novel easier. The characters are alive and tangible as well as the whole context. Young people are interested to watch adaptations of books already read. Watching an adaptation of novels or of classics doesn't necessarily make people read more. Still, adaptations may inhibit the imagination because everything is shown on the screen, there is no place left for imagination. Besides, there may be a bias in the narrative and facts may be altered. Movies are an adaptation of a piece of work

that, in a matter of fact, does not have to be that faithful to the original version of it. Some critics insist on the fidelity criteria, and by insisting they underline the fact that the film-maker has a different perception or reading of what the critic saw, by himself. It is irrelevant to talk about fidelity since each reader perceives his readings from his own point of view. Two readers of the same novel may not see or capture the same things or feelings. Two viewers may have totally opposite opinions of a classic adaptation ranking from irrelevant to outstanding.

Critics, when assessing an adaptation work, should be able to identify first, the category to which the work belongs. This attempt to define classes tries to tell that fidelity criteria is over venerated, and should not be considered as a critical criterion. A faithful adaptation may definitely be interesting and attractive. This does not make an original work based on a source novel but that has reinterpreted and even transformed it, less valuable.

Hitchcock has considered the novels on which he based his films as raw material that has to be reworked (“The Birds” (1963)). Both films and literature tell stories. Making a film is making a continuous unit that tells an evolving story and that’s also what a novel does. When novels use only words counting on the reader’s mental picturing, cinema gives it all in a plate with an individual interpretation of the novel. It’s a transfer from one medium to another, a visual translation. Movies supply great deal of visual information and facts. They make you see visually through the eye and literature makes you see mentally through the mind. If the idea of “seeing” is present for both media, the root difference lies between the mental and visual perception each expression art evokes. However, they undeniably have in common that propensity for narrative. To go further, the narrative besides of being a common factor may even be considered as the main transferable element from one to another. If film did not grow out of literature, it grew towards it; and what novels and films most strikingly have in common is the potential and propensity for narrative. Even if a film uses the same language of the novel it is based on, yet words are still different. The story is told differently, more or less faithfully to the original text. Brian McFarlane says fidelity to be the less exciting way to tell an original story. These are infinite ties between literature and cinema and fidelity is only one of them. Alan Spiegel explores the union in thoughts and feelings between cinema and modern novels. He considers very interesting the work of James Joyce (writer of *Ulysses*) who according to Spiegel “respects the integrity of the seen object ...gives it palpable presence apart from the presence of the observer”. Making people see has always been a major aim to writers. One may say that it’s the reason they write; to make the audience see, imagine, capture a meaning. To understand, one has to “see”.

Since the inception of cinema, literature has attracted all creative filmmakers. In India, pioneers like Pramathesh Barua and Debaki Basu have based their films on the works of writers such as Sarat Chaterjee,. Satyajit Ray's film *Pather Panchali*, which first brought Indian cinema international acclaim, was based on the great work of literature, by famed writer Bhibuti Bhusan Bandopadhyay. Eminent directors across the world are still making films based on the works of Shakespeare, Dickens and Hemingway. This proves, beyond doubt, the irresistible charm literature holds for filmmakers. To project some of the best adaptations of literary works that has ever happened. In India, whose Hindi language film industry is nicknamed as Bollywood.



PINJAR, title means Skeleton and this movie was based on Amrita Pritam's novel who is also an anti-socialist.OMKARA is Vishal Bharadwaj's take on Othello is set in rural UP, where gun-toting gangsters fight with each other for turf control. Bharadwaj's adaptation is very close to the original, differing only in little plot details. UTSAV is Girish Kannad's movie is based on an ancient Sanskrit play called Mricchakatika. But, Kannad fills his movie with so many extras and have them debate theory of aesthetics that this movie becomes a successful example of making your adaptation say what the original never said.

When film presentation is done, students' excitement is quite high. They are all charged in the name of watching and enjoying AS YOU LIKE IT on the cinema format. They are supported on different benches by teachers who are to take note of their enjoyment and discomfort about making sense of the text in progress. Teachers are occasional and immediate, but brief aid in cases where little gestures or feedback helps students move on. Close neighborhoods' of students are also a positive help to each other in clarifying contexts and unfolding themes as and when like in live entertainment atmospheres they are free to give vent to their feelings – now clapping, now laughing, now showing shock or dismay, now cursing – to help others keep track of things and changes through meaningful continuities.

Pre-presentation, while-presentation and post-presentation activities being put in place, understanding of the play becomes satisfactory and evaluative responses to judge levels of comprehension reached by even supposedly low achievers for making critical comments go to prove that film-presentation as a supplementary technique is a help to ensure desirable levels of student participation in making texts yield meaning to a level where students could offer evidence of the extent to which they have been at home with the text despite its otherwise well-held complexity levels due to text-structuring/narrative progression and linguistic difficulty.

The present paper shed light on dynamic relationship between literature and cinema, demonstrating that the two art expressions have convergences and divergences. Film adaptation of works of literature for purposes of classroom use has to help develop skills. Literature's great justification for being recommended for classrooms universally and eternally derives weight from this student enablement to take the cause of life and living with dignity through struggles and perseverance for a right a life of peace, progress, prosperity and happiness. A classroom that offers students understanding of all that is prescribed for their stage actually prepares them the best to deserve happiness that life and the world have in store for them. Literature teaching embracing film-use as a subsidiary method has to have this in view to benefit students. The creation of cinema has brought new considerations as well as

Films have been greatly influenced by literature. Adaptations of classics confirm the fact that novels have widely inspired film-makers. Classics provide cinema with ready-made, pretested material, especially successful classics. Cinema is considered to be a visual and aural narrative. Adapting a novel is thus translating words into a succession of moving pictures, telling a story. One pertinent question about adaptation is not the degree to which a film is faithful to its literary reference but the

possibilities offered by cinema to treat a literary work. Film makers are inspired by literature and tend to translate books, especially classics or best-sellers into screen.

Similarly, novelists are widely inspired by cinema .Several novelists adopted cinema aesthetic and techniques in their narrative. The traditional perception of time and space changed thanks to cinematic methods. The linearity is no longer essential. Time progression is not the same and flashbacks are integrated. The space is fractionated. The pace is rapid and even the language used has changed.

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**Context in Translation: Eugene Nida's Functional Equivalence**

*The role of context in understanding literature and translation has not been adequately recognized. According to Nida, translation is basically communication, so what happens in communication is the act of the message being reclothed in the language of the receptor. The dimension of Nida's approach is of a socio-linguistic kind where the receptor is maintained as the focus, while communication is the intended purpose. Good translation and correct translation are frequently idealized versions for every translation. But Nida raises the question on what it is that determines the standard of good/correctness. He calls for a translation not just for understanding but one where there is no place for misunderstanding. Misunderstanding according to Nida can be on an idiomatic level where the idiom may not be a familiar one in the target language and also, when the expressions in certain languages are difficult to understand.*

Translation has been defined differently across time. In the literary scenario, translation has been a catalyst for different movements. Kevin Sharpe states "Translation was interpretation, an act which translated not only the words from one language to another, but authority over meaning from the original to the new edition and its author/translator. . . . and opened these texts ... to interrogation and reinterpretation" (Sharpe 196). Different translations of the same text are the products of different translation methodologies. In such a context, an examination of the various methodologies used for translating is necessary.

**Nida's Equivalence Theory of Translation**

Equivalence as a concept is of prime importance to the act of translation. The Routledge Encyclopedia of Translation Studies defines it thus:

Equivalence is a central concept in translation theory, but it is also a controversial one. ... some theorists define translation in terms of equivalence relations while others reject the theoretical notion of equivalence. . . . Yet other theorists steer a middle course: . . . Thus equivalence is variously regarded as a necessary condition for translation, an obstacle to progress in translation studies, or a useful category for describing translations . . . Investigations of the essential nature of equivalence remain the exception. (Baker 76)

Eugene Nida has contributed much to the development of both Translation Studies and Linguistics. His major publications include— *Linguistic Interludes* (1944), *Morphology: The Descriptive Analysis of Words* (1949), *Customs, Culture and Christianity* (1963), *Toward a Science of Translating* (1964), *Religion Across Cultures* (1968), *The Theory and Practice of Translation* (1969, with C. R. Taber), *Language Structure and Translation: Essays* (1975), *The Greek-English Lexicon of the New Testament Based on Semantic Domains* (1988, with Louw), *Contexts in Translating* (2002) and *Fascinated by Languages* (2003).

Anthony H. Nichols traces four distinctive phases in Nida's academic ventures/publications namely: the descriptive linguistic phase, the cross-cultural communication phase, the translation theory phase and the semantic phase. In his analysis of the Functional Equivalence (FE/DE) theory, Nichols concludes that Nida's theory is different from other translation theories, such as the traditional philologist and linguistic approaches. The linguistic theories of translation have basically accorded attention to equivalence, registers, and types of correspondence. Nida marks a major shift in perspective by calling for a shift in perspective to the author and the receptor. The text cannot be studied or considered in isolation but only in relation to the communication system it is embedded in.

The dimension of Nida's approach is of a socio-linguistic kind where the receptor is maintained as the focus, while communication is the intended purpose. Good translation and correct translation are frequently idealized versions for every translation. But Nida raises the question on what it is that determines the standard of good/correctness. He calls for a translation not just for understanding but one where there is no place for misunderstanding. Misunderstanding according to Nida can be on an idiomatic level where the idiom may not be a familiar one in the target language and also, the expressions in certain languages are difficult to understand. There must be no room for ambiguity.

According to Nida, translation is basically communication, so what happens in communication is the act of the message being re clothed in the language of the receptor. Language families and translation have certain relations hence translation also depends on such factors (Nichols 42-64). Nida advocates the use of "the closest natural equivalent" in translation.

Nida in "Theories of translation" has commented that there are many translation theories. Each is based on a particular perspective. It can be based on different perspectives-the author's intention, on interpersonal communication, on differences in languages and on stylistic. But instead of such theories, Nida suggests that the approaches to the task of translation must be developed. They are the philological, linguistic, and communicative and the sociosemiotic approaches. Each perspective complements and supplements the other (Nida and Taber, Theory 20)

It is important to learn the context of the word while translating. In his work, *Contexts in Translating* Nida, details on the context of a text and how it varies from being syntagmatic/paradigmatic to characters, content, audience, culture as the context.

Anyone attempting to understand the meaning of words in context should probably first consider some of the serious misconceptions about their meanings, especially the idea that the words of any language constitute a rich mosaic of terms that fit together neatly into various semantic domains or fields. There are no neat verbal mosaics, because the meanings of words constantly overlap with one another and the boundaries of meaning are fuzzy and poorly defined, . . . The real clues to meaning depend on contexts. (Nida, *Contexts* 29).

Recent directions in research have taken forward already formulated theories and have also called for analyzing translation from a different direction. According to

Andrew Chesterman, recent research directions have a sociological orientation. In his article, "The Name and Nature of Translator Studies", Chesterman deals with the different cognitive, sociological and cultural position that the translators role has. Holmes had pointed out the possibility of translation sociology as a future area of research. Translation sociology will comprise of three strands the sociology of translations, the sociology of translators and the sociology of translating (Chesterman 16). Attention has been given to 'skopos' and he suggests that 'telos' denoting the personal motivation of the translator. Chesterman concludes by defining translator studies as: "Translator studies covers research which focuses primarily and explicitly on the agents involved in translation, for instance on their activities or attitudes, their interaction with their social and technical environment, or their history and influence" (Chesterman 20).

The major developments since the eighties, according to Naude, has been the inclusion of linguistic-based theories, descriptive system-and reception-oriented approaches, culturally oriented researches (including gender and postcolonial perspectives), process-oriented research, functionalist approaches to translation and corpus translation studies paradigm. Such approaches have served to open a dialogue between translation as an activity and discipline with other disciplines: thus providing a broader perspective on issues (Naude 47-55).

According to Smalley, Functional Equivalence has been successful in considering the task of Bible translation from the different angles of missionary purpose, cultural anthropology, communication theory and biblical exegesis. It has also helped its practitioners to move to a higher plane where the deeper issues of structure, style and culture are dealt with respect to translation. Bible Translation into the vernaculars has had its own shortcomings. This may be due to the lack of methodological knowledge.

Formal Equivalence according to Nida follows the translation of the message in both content and form. It means the orientation or the standard of measuring will always be based on the source text and the culture therein. But translating using Functional Equivalence will essentially translate from the perspective of the receptor. FE calls for a translation that will elicit the same response that the source text had procured from the audience of that period. Functional Equivalence principle has been used both for the translation, of literature and sacred books. The Bible has been translated using the FE principle and the version is called the TEV. There are debates regarding its appropriateness and in terms of accuracy, though it is still a widely practiced approach.

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**Woman as a Doll in the Male Oriented Society:  
A Reading of Nadia Hashimi's *The Pearl that Broke its Shell***

*Nadia Hashimi is a significant writer of Afghan Literature. Her famous works include "The Pearl that Broke its Shell", "When the Moon is Low" and "One Half from The East. Her novels explore the struggle and repression encountered by women in Afghan society. She uses her novels as a medium to portray how women are confined in their narrow households by the dominant patriarchal society. In this patriarchal society women's status is always associated with man and in an Afghan society it is much more difficult for women to even think or act according to their wish. Hashimi's "The Pearl that Broke its Shell" is a heart rending story that explores the culture of bacha posh which is prevalent in Afghan society. Bacha posh literally means "dressed up as a boy" actually indicates a custom in Afghanistan which allows parents without sons to pick a daughter to live and behave as a boy. This paper entitled "Woman as a Doll in the Male-oriented society: A Reading of Nadia Hashimi's "The Pearl that Broke its Shell" analyses the gender issues that exists in Afghan society which through its traditional norms and cultural practices restricts a woman's choice of life.*

Afghan literature is a recently evolved field of literature in which the struggles and hardships of Afghan society got represented. Contemporary Afghan literature rests upon a rich heritage of both oral and written traditions. In a poetized community like Afghanistan, most of the works were built upon the hardships of Afghan people under the political transformations. During the past years all the hardships and struggles of Afghan people were under the veil but recently Afghan literature served as a medium for the outer world to understand the plight of these people.

Nadia Hashimi is a prominent writer of Afghan literary arena who through her realistic portrayal of Afghan life captured the heart of the readers all over the world. *The Pearl that Broke its Shell* portray the role of women in Afghan society. The society intertwines the lives of two young women named Shekiba and Rahima who were separated by a century. Both the stories explore the culture of bachaposh. In an Afghan society girls are sold and given away by their own families. In this novel the women are separated by centuries but they are united through their hardship and mistreatment of women. "A fascinating look at the unspoken lives of Afghani women, separated by generations and miles, yet achingly similar. This is a story to transport you and make you think."-Shilpi Somaya Gowda, New York Times.

The whole plot of the novel revolves around the culture of bachaposh prevalent in Afghan society. The term bachaposh literally means the culture of allowing parents without sons to permit a daughter to live and behave as a boy. This itself indicates the gender issue in Afghan society. After becoming a bachaposh a girl can get all

freedom which she cannot experience as a girl. But what the society is unaware is the identity issues that the girl had to face during her change from a girl to a boy and vice versa. Both Shekiba and Rahima struggle to carve out their own naseeb in a fiercely patriarchal society.

Throughout this novel Hashimi intertwines Rahima's tale with that of her great-great grandmother in order to depict the turmoil that Afghan woman endures all through her life. Rahima is the third of five daughters in her family. Rahima and her sisters can only sporadically attend school, not having a male family member to escort them safely between there and home. But the drug-addicted father doesn't wish to send them for schooling so that their aunt Khala Shaima gives a solution as to change Rahima to a bachaposh. In a way Rahima can act as a protection for her sisters and even they changed her name as Rahim. Rahima enjoys all kinds of happiness and freedom as a boy. As a son, she can attend school, go to market, and chaperone her older sisters. But after some period she was forced to marry the warlord Abdul Kaliq. This brought a complete change in Rahima's life in contrast to the extreme happiness she enjoyed as a bachaposh. Rahima was completely chained in Abdul Khaliq's household. She experienced great pain when she was separated from her family and the birth of her child made her life worth living. But she also loses her child. It is only after many years that she could even think of the ways to escape. At last after her continuous travel to Kabul as a part of her husband's political activity she escapes from the cruel clutches of her husband Abdul Khaliq. It is in the hard times of her life that Khala Shaima tells her the story of her ancestor Shekiba. Shekiba's story is much more pathetic as the novel portrays her journey from her childhood to her maturity.

Through the portrayal of the struggled life of Rahima and Shekiba, Hashimi through light upon the gender issues prevalent in Afghan society. It is very difficult for a woman to survive in the strictly patriarchal society where women are not even allowed to express their opinion about their own life. Instances of gender issues are evident even in the beginning when Rahima and her sisters are restricted from going to school as they were teased by some naughty boys on their way back to school. Even if the mistakes were with the boys it was the girls who were punished. The traumatic story of Shekiba is also rooted on gender issues. She was not even allowed to inherit her father's property just because she is a girl. Her life is an example of how women are imprisoned in an Afghan society even among the families. Shekiba is actually born with all happiness in a good family but later a number of misfortunes attacked her family through the death of her siblings which in turn paved way for her mother's troublesome death. Later when she was left alone with her father she started helping him in all the field works. Shekiba and her father were completely isolated from other family members as they have an independent way of life. Shekiba became entirely alone in the world when her father dies and she by herself buried her father. It is only after many days that her father's brother came to know about the death and even then they are concerned about how being a women Shekiba could lead a life of her own. Shekiba has developed an exceptionally powerful mind and body due to her extended life of isolation as well as due to her continuous labour. The family members could not digest the powerful strength of mind that Shekiba possess just because the society usually attributes the quality of strength with men whereas the quality of weakness is associated with woman. So they treated her with extreme disgust. The most ironic thing is that even women are taking part in the subjugation of

another woman. It is Shekiba's grandmother who treated her with utmost disgust as well as hatred.

Two women who were "bachaposh" in their youth are the two heroines of this double story. Both women live in a very structured Afghan society that does not permit females to participate in society. The tale follows the women throughout their lives as their transition from girl to boy and then back to girl. The transition from boy to girl is the most difficult as they must have to adjust from the freedom given to them to nothingness. They craved for freedom after they experience it through "bachaposh". The pain they endured created strength within them as the quote says, "You never know how strong you are until being strong is the only choice you have." These women make choices that determine their fates as well as the fates of those they love. These two characters were connected in the novel by the aunt Shaima. They never gave up hope for a better life and had no desire to settle.

*The Pearl that Broke its Shell* is a well told and incredibly engaging novel that explores what it is to be a woman in a male-oriented society. In the male chauvinistic society women are like a doll who acts in the hand of men. The main theme seen in this novel is womanhood and destiny. It is considered that a woman's destiny is to be married to a man whom her father wishes. As the story progresses one can witness not only tragedy, sufferings and injustices but also insurmountable hope, perseverance and endurance by both the leading protagonists. One of the important things regarding Shekiba is that her face is disfigured because of a childhood incident when some hot oil splashed over her face. This almost changed her face into that of a monster. In a strictly gender-biased society, Shekiba has two weaknesses- one is she is born as a girl, second she is disfigured. These two things join together in the extreme agony that Shekiba suffers throughout her life. Shekiba was beaten up badly when she decided to meet the local hakim to claim her father's land which was illegally conquered by her uncles just because she is a daughter not a son. When she reached the local hakim's house sneaking out from her master Azizullah's house and after knowing about this incident Azizullah says that "What kind of girl sneaks out of a house? Have you no shame...Is there no end to this girl's stupidity?" And they accuse her for not knowing anything about tradition asserts that only sons have claim over the father's land not a daughter. Shekiba tried to change those traditions but what she got in return was only beating and ill treatment.

The condition of Afghan women was the same in Rahima's time who lived long after the life of Shekiba, almost a century later Shekiba's time also. They don't have any opinion on her life. She wished to live alone at her home, where once she lived happily with her family. But later without her wish, she was made a servant by her uncles and later they had given her away to Azizullah and he also doesn't bother about her wish, he presented her as a gift to King Habibullah as a bachaposh to guard the King's harem. From there she was married to Agra Barman, even it was against her wish. The same thing happened to Rahima's life also. Rahima was actually experiencing a wonderfully beautiful world but because of her father's wish sent her and her sisters away in marriage. Rahima and Parwin were married to the nearby houses. Even though both of them resided at neighboring houses they are not allowed to visit each other. Both their lives were filled with terror and one day Rahima receives the news that Parwin had set fire on herself. Parwin dies and aunt Shaima mourns over



the death of her niece saying "Sometimes women are pushed too far, kicked too hard, and there's no escape for them. Maybe she thought this was her only way." This shows real agony and frustration of being a woman who are subjugated under the cruel hands of man. Rahima once again regains herself confident that she had as a "bachaposh" through the advice of Kala Shaima she was capable of escaping from the fearful clutches of her husband. She was able to assert herself as a powerful woman who was able to break away from the ties of Afghan tradition that always tried to conceal a woman's strength under the veil of dominant patriarchal system.

This story is a powerful and realistic depiction of gender issues that an Afghan woman undergoes in her life. Women are born with exceptional mental strength and talent. They are not meant to be restricted inside the rigid rules of male-oriented society. Through this novel Hashimi stresses the need for Afghan women to break away from the rigid rules of Afghan society that always put these women in fetters.

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**Women and Violence:  
Meena Alexander's *Nampally Road* in Context**

*Meena Alexander's novel, Nampally Road chronicles the social and political turmoil in the postcolonial India where the writer traces the rise of neo-feudalism after the colonial rule. The natives suffer at the hands of political leaders and experience trauma of political dislocation, issues of identity crisis and gender in the parochial social cryptograph. The present paper attempts to explore the personal, political, and collective displacement of the subjects in Meena Alexander's Nampally Road in which her female protagonists suffer personally and also collectively along with other sufferers in the novel.*

In India, as well as in foreign countries, violence against women is a common phenomenon. Violence against women is present in every region, cutting across boundaries of culture, class, education, income, ethnicity and age. Even though most societies proscribe violence against women, the reality is that violations against women's human rights are often sanctioned under the garb of cultural practices and norms, or through misinterpretation of religious tenets. My paper strives to show how the thought of Mira Kannadical in *Nampally Road* actually makes her realise her position in society. The novel presents violence on physical as well as mental level. Mira's returning to India was an attempt to stitch everything together, including her birth, national independence, her colonial education, her rebellion against the arranged marriage and her years of research in England. But the India which Mira actually visits teems with confusion and unrest. As the conflict between the townspeople and police reaches a boiling point, she realises that the unrest in the souls of every Indian is too visible, and too turbulent. She turns from poetry to an exploration of herself. It shows how a woman from a middle class background observes so many challenges. A reading of *Nampally Road* presents the picture of contemporary India and one woman's struggle to piece together her past amidst all the violence and turmoil.

In recent years a considerable number of diasporic writers especially women of South Asian writers have given expressions to their creative writings in the form of "Autobiography" and emerged successful the world literary scene. The word "diaspora" is everywhere. It is increasingly widespread in academic, journalistic, political and popular usage. In the twentieth century, the meaning of the term gradually expanded to cover the involuntary populations. The Greek noun "diaspora" derives from the verb "diaspeirein", a compound of "dia" (over or through) and "speirein" (to scatter or sow). The word emerged from the Proto-Indo-European root, which can be found today in such English words as "spore", "sperm", "spread" and "disperse". The ancient Greeks used this word to mean migration and colonization. This original concept of a diaspora, signifying expansion and settler colonization can loosely be applied to the late European expansionist settlements of the mercantile and colonial periods. Diaspora means, as the Oxford English Dictionary States, "the setting of scattered colonies of Jews living outside Palestine or modern Israel". Thus,

this broader definition of “diaspora” refers to a dispersion of people of a common national origin or of common beliefs living in exile. An even broader definition would simply refer to people of one countries .These contemporary definitions of a diaspora especially refer to one particular phenomenon: cross-border migration .

Meena Alexander is a diasporic writer whose chronicle the social and political turmoil in the Post Colonial India where she traces the rise of neo-feudalism after the decline of colonial rule .Meena Alexander is a diasporic Indian writer of novels firmly situated in time and space , novels which are concerned with the concrete and inequalities and injustice prevalent in India, since question values prevalent in Indian society today, social and political structures, and the erosion of democratic institutions as they investigate Indian Identity .Meena Alexander an internationally acclaimed poet and scholar. She was born in Allahabad into a Syrian Christian family from Kerala, South India.

At the age of five her father’s job took the family from Kerala ,South India .At the age of five her father’s job took the family to Khartoum University in 1969 , Meena Alexander moved to England for doctoral study and earned a PhD in English in 1973 . She then returned to India to teach at several Universities in Delhi and Hyderabad . She now lives and works in New York City where she is distinguished Professor of English at Hunter College and the Graduate Center, City University of New York. Meena Alexander was published many books, including several volumes of poetry, Criticism, a memoir, lyric essays and two novels. The Present Paper reflects the internal turmoil of a displaced and dislocated woman in Meena Alexander’s *Nampally Road*.

The short, semi-autobiographical first novel *Nampally Road* By Meena Alexander offers the reader an honest, if somewhat confused, insight to the mixed feelings the author experiences upon her return to her native land –with her optimism being dashed by a sense of dismay and disgust. While the emotions are triggered by external and internal circumstances of the protagonist in the 1970’s Hyderabad, published in 1991, *Nampally Road* underlying theme of dislocation at various levels Alexander has had to deal with over the course of her life.

The term “Violence” is a complex as its various dimensions: Physical, Psychological, Sexual, Economic, Social, Cultural, Political and Ethnic. Earlier the term Violence has been defined including any forcible action intended to kill or hurt physically as Oxford Dictionary of English defines Violence, “Behaviour involving physical force intended to hurt, damage, or kill someone or something”. But with the passage of time, this traditional of definition of Violence has been challenged through confessing new dimensions by different thinkers and critics. German-American Political theorist, Hannah Arendt in her book on Violence while reading Frantz Fanon’s notion of life as an unending contest explores “Violence is an element of life”.

The concept of Violence is an integral part of human psyche, an element of life. The need for “Violence and Non-violence” has always been a debatable issue both are complex and antithetical terms. In the present research paper an attempt will be made to outline the manifestations of Violence and counter –Violence with special reference to Meena Alexander’s novel, discloser the power and politics working

against women in India. But Alexander has challenged the very notion of the use of Violence against common citizens of India by their counter Violence. Meena Alexander's *Nampally Road* (1992) is a portrait of India after twenty-five years of Independence. It is a socio-political novel. The socio-political novels in Indian Writing in English deal with many political and social problems with focus on changes in these realms in Indian Society. Creative Writing links social and political dimension, pointing towards an all –encompassing political revolution.

The Novelist, Meena Alexander, is extremely critical when she sees institutions veering away from ideals. In *Nampally Road*, she has shown the deterioration in the personal and political areas of life. In this novel, Meena depicts the political life of the country as it happened in the immediate Post-independence era. Meena Alexander's novel *Nampally Road* takes place in the city of Hyderabad amidst unrest and opposition to Chief Minister Limca Gowda, whose oppressive and violent rule has spurred the city's residents into protest. Set during India's fraught state of emergency from 1975- 1977, enacted by Prime Minister Indira Gandhi, where in the aftermath of war with Pakistan, elections were suspended and the government launched a massive crackdown on civil liberties and any forms of opposition. The book focuses on a young woman who has returned from England in order to both teach literature and make sense of herself and her own history. Mira Kannadical has returned after finishing her education in England. Arriving in a changed city, she becomes involved with Ramu, a passionate political activist. As her relationship with Ramu deepens, so too does her understanding of the political situation in Hyderabad. Mira struggles to reconcile her studies, her love of poetry and literature, with the violent reality of her city. The novel's vivid and poetic language traces Mira's burgeoning political awareness as she witnesses life on *Nampally Road* and grows more involved with the protests surrounding the brutal gang rape of a young Muslim woman, Rameeza Be, and the murder of her husband at the hands of police. In this two-part excerpt, Mira attempts to explain the beauty and relevance of Wordsworth to her students. As Mira searches for a way to make sense of what literature can mean when confronted with such bloodshed and to examine what Wordsworth can signify for a people terrorized by the state, Ramu arrives to take her to the police station where Rameeza is being held. What follows is a strange moment of clarity as Mira is pulled from the classroom, her space of abstract thought and poetic meditation, and into the middle of a fierce protest at the police station. *Nampally Road* in the novel acts as a trope signifying the political and social turmoil the nation in the making has encountered and it's bearings on each individual and the society at large. The slim novel depicts the inner world of Mira Kannadical, who after four years in England, getting her Wordsworth and the Romantics right, returns to teach in Hyderabad - the classroom is "a converted bedroom in what had once been the home of the poet Sarojini Naidu". But what's Wordsworth doing in Hyderabad? In Alexander's apocalyptic Hyderabad, the "whiffs of tear gas" never leave the air, sirens are never more than a heartbeat away, and Rameeza Be lies almost dead in the lock-up, gang raped by the police. This is a city over which the Emergency Grande Dame, the lady with the iconic white streak, casts a big, if distant, shadow. Chief minister Limca Gowda casts a more menacing shadow with his "ever ready" security men and their "iron-tipped batons" coming down brutally on dissent, especially on the helpless orange sellers protesting taxes. Wordsworth comes up far short. Mira returned home, as the poet often did, to places he had loved. But for her, writing to "stitch" her life

together - "my birth in India a few years after national Independence, my colonial education, my rebellion against the arranged marriage...my years of research in England" - became meaningless as fear gripped the city. Here, the novel touches the raw core of those aware of state brutality yet do nothing about it. Mira's initial recourse to her inner world is contrasted sharply with her lover Ramu, who chooses the equally romantic call to arms: the active rebel for a cause. Alexander's characters are vividly etched - the "Little Mother", the doctor who cares for patients through the turmoil and the marvellous portrait of Limca Gowda who tries to match his predecessor NGR, the screen idol. A cardboard city is erected for his birthday and his face replaces the wheel in the tricolour. What makes Meena Alexander's debut novel a good read is her double vision. She is an outsider: Alexander grew up in India and North Africa and now teaches writing in New York. And, being an Indian, she can also effectively portray how the changes in the Indian social and political landscape affect the individual. Ramu and Mira found a seat at the New Mysore Café, a spot that could offer a binocular vision to the bustling *Nampally Road*. Ramu is a person who has declined the prestigious Rhodes scholarship and is currently pursuing PhD at Jawaharlal Nehru University. The setting is during the time of Emergency and there is a wave of panic and anxiety in the air. Even though the story is set in the South, much distant from Delhi where the lady (Indira Gandhi) unleashes her power, Hyderabad has built a replica of Delhi there through its Chief Minister, Limca Gowda. His mercenaries, called the Ever Ready are ever ready to mutilate many innocent bodies. In this chapter there is the scene of an orange sellers' protest on *Nampally Road* which Mira and Rau witness from the café. Suddenly, a gang of Ever Ready gonads sprang up from nowhere beating up the orange sellers. There was blood everywhere and the scene looked so catastrophically. However, curiously, the streets were spick and span the next day even eerily smelling of perfume. Right away in the first chapter Meera Alexander brandishes at the space sponsored violence, suppressing individuals physically as well as ideologically. Orange sellers stand here for every person in the country who is sidelined, whose voices are unheard. Limca Gowda is also the representative of many politicians and business tycoons who play games in disguise to continue in power. Ramu and Mira are in the first chapter mere spectators who at least have a sense of dissent in them against the state. Gradually these characters have the potential to develop into round figures with agency.

My paper basically will focus on two types of violence done on women. The first kind of violence is physical violence which is illegal, intentional, against women's body, aiming to kill, causing health damage, powerless condition, physical pain and other kinds of physical sufferings. Another one is psychological violence which is more dangerous, always deliberate, intentionally affecting human mind, causing fear of particular negative consequences because of further steps or inaction of violator. Meena Alexander writing from a postcolonial feminist standpoint tries to put forward the physical as well as the psychological violence through her novel entitled *Nampally Road*. The story of the novel is set in Hyderabad of the late seventies when Meena herself was teaching at the Golden Threshold on *Nampally road*. Forming the backdrop is one dark page in Hyderabad's history, the gang rape of a young woman Rameeza Be by policemen in the Nallikunta police station and the murder of her husband in 1976 which brought three quarters of the city under curfew. The violence done in the society not only affects the victim physically but people especially

women concerned are even psychologically affected. The story is a simple one but the affect of violence it leaves on the readers is worth marking out.

The story of *Nampally Road* is the story of Mira Kannadical and how she witnesses so many turmoil's and upheavals all around her. She is a graduate from England and has returned to her native place Hyderabad. She is a teacher and is teaching Wordsworth, but her attention is seen to be distracted by the turmoil in streets around her. The city is going through tough times where a woman is raped and her husband is killed brutally. To top it all, the culprits of this action are the policemen of the city who are appointed by the government to maintain law and order. To cover up their crimes they have put the woman Rameeza Be in police custody, all kinds of violence are done to her. And to paper it over the misery and abuses of power, the chief minister of state, Limca Gowda is organising a massive festival to celebrate his despotic regime as a shining light of progress. Mira is finally shown to have a realisation that it is the big political lies which are the dark side of Romantic myth-making. The violence done to Rameeza Be makes Mira long for something beyond political action that she can do to fathom their suffering and ease their pain. Mira's acquaintance Ramu promises that people will rise up to avenge Rameeza Be, the rape victim but Mira senses that the woman is suffering, and struggling with a pain too deep to be touched by his words, too deep to be expressed in her own words. The violence has left such an indelible affect and impact on Rameeza that when she is provided with pen and paper to express herself, she shakily proceeds to draw a pyramid of stones- which Mira believes is the very same image that has been haunting her own nightmares of late: stones of human flesh forming a pyramid, with water rising all around. The novel tackles a number of serious and complex themes without reaching any neat conclusions.

The portrayal of women characters and the violence faced by them on psychological planes show how Meena Alexander has tried doing justice to the themes she has undertaken in the novel. For all the power of Alexander's portrayal of the harsh world her heroine inhabits, there is a tentative, refreshingly modest quality about this book that moves one to respect its honesty even when its pacing at times falters and focus is blurred. Set in the 1970s when Indira Gandhi's crackdown on dissent seemed to many the most alarming threat on the subcontinent's political horizon. The novel, no doubt, transcends the specifics of its time and place by probing and investigating beneath the levels of politics, economics and ideology to touch something far more basic. The situation portrayed in Alexander's *Nampally Road* is torn by religious factionalism as bloody as anything since the murderous days following its independence, serves as a grim reminder of the forces that threaten not only a writers imagination but life itself.

The violence is portrayed through the story of Rameeza who was a woman of little stature. While walking back from the movie with her husband she was attacked by the drunken policemen. She was brutally raped by all of them and her husband's brain was beaten out. His dead body was later recovered from a well behind the police station. In one day, the entire life of a simple woman was converted to hell. The condition of Rameeza becomes so deplorable and pathetic that she reaches a point where her recovery is not sure. The physical violence done to this innocent woman leads to psychological violence and fear in the minds of the local inhabitants. Their

agitation makes them powerful enough to organize small groups. These groups attack the Gowliguda police station, thereby making Rameeza escape the hell. The entire police station is set on fire, once Rameeza is rescued from there. The entire city of Hyderabad witnesses riot afterwards. The government tries putting control and end to all this violence, but to no avail. Curfew is imposed on the city, so as to control the situation. Once the city gets back to its normal state, the birthday celebrations of the then chief minister Limca Gowda starts. On the day of celebration once again these groups create havoc so as to disrupt the entire celebration and show their anger. All the efforts for birthday celebrations are collapsed. Mira, the protagonist too was attending the celebration when people start running to save their lives after the turmoil takes place at the chief minister's birthday celebrations; she witnesses a surprising thing that a pool of water is burning, there she is reminded of Nagarjuna's saying that if fire is lit in water no one can extinguish it.

The people took revenge in the form of violence for the rape of innocent Rameeza and murder of her husband by messing up the chief minister's birthday celebrations. The observation which can be made through all this is that violence of any kind leads to violence only. An innocent woman becomes the victim of some policemen, she was raped, was tortured physically and mentally. Violence done to her ultimately led to violence in the whole city of Hyderabad. It is a shame that the preservers of law and order, the policemen actually became the law breakers thereby making the whole city suffer and burn for no reason. It was a pleasure seeking activity for them to rape a woman and kill her husband, but this was violence done not only to a single woman, but it was a psychological and mental violence done to all the women folk of the country who came to know about this incident. Violence begets violence and that is what happens in Meena Alexander's novel *Nampally road*.

The dimensions may differ but the violence against women is appearing to increase day by day as we are claiming to progress. This progress is nothing but a digression, a country where woman is treated just like a commodity, with no voice of her own, and where all kinds of violence are done to her without any reason, the only being a woman, where the law and order itself is in the garb of culprit, and where the justice is dead, shows that dooms day is not so far. *Nampally Road* is just another novel depicting the painful voices of woman folk. Stories, characters and plot may differ, but the clutches of violence are so strong that justice seems to be a far off decision. When will an awakening take place so that people may realise what exactly a woman is? It is enough of violence on woman be it Rameeza Be or Mira or someone else, the time is to stop all this, then only any progress on any ground can be imagined.

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**Emotional V/s Communal: A Study of Shashi Tharoor's *Riot***

*Shashi Tharoor is an Indian novelist and critic, famous for fantastical novels about post-colonial relationship between cultures of the East and West. This paper deals with communal as well as emotional aspects presented in Tharoor's novel Riot. Riot is set against the historical background of religious tensions in India in 1989, when Hindus and Muslims clashed in bloody riots over Ram Shila Poojan, the object of controversy of a four hundred years old mosque, the Babri Masjid. It also merges the love story of Priscilla, an American who comes to India to work as a volunteer for HELP-US, and Lakshman, a district magistrate in Zalilgarh. The novel skims through the anguish of isolation and the social mores of Indian Society.*

*Riot* skims through the anguish of isolation and the social mores of Indian society. A poignant tale of love and betrayal, it is exquisitely coloured by the political scenario of the sub-continent, accompanied by the fanaticism on which it thrives, and the consequent suffering of the people. *Riot* celebrates woman's journey to build meaningful identities and also the various complex identities that she has developed in this highly multitude contemporary world.

*Riot* tries to access and dig into Priscilla Hart's character, the protagonist of the novel by Sashi Tharoor from the perspective of existentialism and feminism. *Riot* tries to do an indepth study of Priscilla Hart's doings and thinking with reference to the beliefs of existentialism and also feminism Priscilla Hart is different from several major women characters of other novels in the sense that whereas other woman characters have been found fighting for the self only, she fights for masses especially for those women and even men who suffer a lot because of their ignorance or compulsions of financial instability or asset of social beliefs.

The novel opens with a press clipping, "American slain in India" a news agency dispatch telling the readers about the death of Priscilla Hart in the town of Zalilgarh in Uttar Pradesh, northern Indian in 1989. She is a slim, blue eyed 24 year old New York University student volunteering for NGO HELPUS, which encourages female birth control.

Priscilla has come to India because of her father's job when she was only fifteen and she has tasted various realities of India, like the poor and abject conditions of the lower class, the bazaars, the cinemas, the mosques and the temples. She has engaged herself in selfless services such as reading for blind children and helping them living in orphanages. She returns to Indian after nine years and starts working on population control programme in Zalilgarh.

The task that Priscilla has undertaken is truly a difficult one. Rather than getting depressed, this idealistic and determined lady prays to god to give her strength and wisdom to change and make a difference to these poor and ignorant women. Her task is not so easy because religion, age-old traditions and the male's ego intervene in achieving her objective. Further, she also accepts that those women fold are so



talented, so knowing, yet so weak to stand up and fight against the prison house of their tradition and society in limiting their family and thus providing their children a quality life and preserving their health too. Priscilla Hart categorically asserts her intentions and her ambitions in a letter to her friend Cindy Velariani. Emerging as Tharoor's spokesman in the novel she avers:

I want to change the lives of these women the choices they believe they have. I want to see them one day, these women of Zalilgarh and of a thousand other towns and villages like it in India, standing around the well discussing their own lives and hopes and dreams instead of complaining their own lives and hopes and dreams instead of complaining about their mother in law. I want to hear them to say with a cross between pride and resignation, "My husband, he wants lots of children, but rather", "I will decide when I'm ready for child". I want them instead of planning to arrange their teenage daughter's marriage to insist on sending her to high school. I want all this for them, and that's why I'm here.... (170).

Priscilla tries to win the confidence of women by persuading them to stop undesirable children but she has to pay a price for this suffering through the wrath of Fathima Bi's husband who calls her as a foreigner and threatens to kill her as she is thought to be responsible for the abortion of Fathima Bi's eight child. Fathima Bi lives with her husband and seven kids in a two room flat, cooks in the corner of one of the rooms on an open stove, ... washes their clothes at a public tap, and suffered the demands and the blows of her husband, to judge by a visibly bruised cheek....(160)

Priscilla on the other occasion is shocked to find out that even now ordinary people believe that a lady is responsible for the birth of a girl or a boy. She brings forward Sundari's case, who is often rebuked by her mother-in-law for not delivering a male child. Sundari, who is brought to hospital with 75% burns narrates the story in a feeble voice. She could not bring the expected dowries from her parents. Besides she is accused of carrying a girl child in her womb. "... for women in India. Not population control, but the violence is against women, in our homes..." (249).

Lakshman's character emerges as a paradoxical one who is perceived by many as the author's alter ego, voicing the views about religion, secularism and communalism in *Riot*. Having already blemished his matrimony and relegated his wife vis-a-vis Priscilla in the earlier pages of the novel, he paradoxically has no hesitation while expressing the synonymity of his existence with his wife and daughter. Owing to this vacillating attitude of his, he proves to be a self-obsessed sexual sybarite emotionally abusing and toying with the lives of two women simply to fulfil his own desires. While Priscilla represented the fantastic life of enjoyment and liberation for him, Geetha symbolize a security in life and a slave for his guilt.

Priscilla's letters to her friend Cindy Velarini and excerpts from her scrapbook form another highlight in the novel. It is through these that Tharoor is able to go beyond factual details about the tragedy and reconstruct her emotional life. The letters are vocal about many personal and private aspects of her life. She confesses her love for Lucky. Until I met Lakshman and talked and connected with his kindred spirit and

said goodnight, I found myself flooded with the sense that I was missing something so bad... (21).

Priscilla undertakes several existential issues like the conflict between the existential need and social expectations. Lakshman though deeply in love with Priscilla Hart, refuses to go with her. Perhaps falling in love is a luxury for Lakshman, whereas Priscilla considers it as risking the whole life. She questions the very foundation of the traditional Indian marriage system where the elders of the family map out and arrange the marriage of their grown up adult children. She is unable to swallow this marriage as a life time commitment between a boy and a girl. Lakshman is helpless to challenge the marriage imposed upon him by the society and this leads to the estrangement in their relationship.

Gurinder Singh, Lucky's friend tries to convince him, "She is an American Lucky ... they're not like us" (18). Lucky is torn between Geetha and Priscilla. Priscilla wants Lucky to accompany her to America and also wanted to tell him something important. She waits for him in Kotli but gets killed in the riot. The persons behind her murder is not known. But Gurinder Singh, hides the postmortem report stating her pregnancy and the scrap book too, which has her letters to Cindy. The readers are give the choice to arrive at Conclusion.

Communal riots are a dangerous and a frightful phenomenon and a curse for the society. Not only does a communal riot ends up in loss of lives and property, it divides and polarizes the society too. Tharoor attempts to sound the keynote of his novel *Riot*, whose prime agenda is apparently to seek solution for the communal unrest in India. Tharoor has used history to unravel the politics behind the communal passion that has rocked India ever since 1947. He has chosen the riot that reverberated in UP in 1989, the context of Babri Masjid/ Ram Janmabhoomi controversy.

The novel begins with a series of newspaper reports in the New York Journal. The first one from Delhi dated Monday October 2, 1989, reports the death of Priscilla Hart, she was stabbed and beaten to death. The reason is obscure even though it took place at a time when there was riot in between Hindus and Muslims. Another newspaper report suggested that the mammoth procession was organized by the Hindutva leaders to take the consecrated bricks through Zalilgarh, to Ayodhya where they hoped to construct the Ramjanmabhoomi Temple on a disputed site occupied by a disused sixteenth century mosque, Babri Masjid.

Tempers were a flame on the eve of the great march. A few Hindu youths were stabbed, as they were putting up banners for the next day's procession. As communal passion was seething, the District Magistrate Lakshman and the Superintendent of Police, Gurinder Singh pressurized the leaders to postpone the procession but they were not ready to withdraw. In the end, permission was granted on the condition that they would not shout inflammatory slogans against Muslims and would not shout inflammatory slogans against Muslims and would not use cymbals and drums near mosque. Timely intervention by the authorities prevented a violent communal breakout. But when it came to pass that the procession would proceed without any serious untoward incident, someone hurled a bomb to dismantle the procession and

create havoc. The crowds ran amok and Zailgarh indulged in full-scale communal violence. Police opened fire to control the mobs and the end of the day saw eight dead and several injured in the riot.

September 15, 1989 was a great day – a day when the Hindutva forces launched the Ram Shila Poojam Programme. “In Ayodhya there are many temples to Ram. But the most famous temple is not really a temple any more... It is the Ramajanmabhoomi, the birth place of Ram... But if you go to the Ayodhya, you will see no Ramajanmabhoomi temple there. In olden days a great temple stood there. A magnificent temple ... But a Muslim King, the Mughal emperor, Babar, not an Indian, a foreigner from Central Asia, he knocked it down. And in its place built a big mosque, which was named Babri Basjid...” (53).

But the Indian government dismissed such testimonies as irrational and refused to grant permission for the temple. The temple was padlocked so that neither Muslims nor Hindus could worship there since 1948. Ramcharan Gupta and other fundamentalists condemned the government’s stand. And they said that the law and government refused to undo the “injustice”, he and his party leaders finally said “We have had enough... It is the people’s wish that the birthplace of Ram must be suitably honoured. We will rebuilt the temple” (53).

Tharoor chooses the characters very carefully and in a passionate manner like Ram Charan Gupta, who is the one who abhors the presence of inherently troubling Muslims on the Indian Soil. “Muslims are fanatics and terrorists; they only understand the language of force”(57). His volley of abuses doesn’t spare Nehru –a Muslim-loving brown Englishman who gave them the right to follow their own personal law which privileges a Muslim to have four wives at a time. The Hindus are angry that Muslims are paid for by the government to visit Mecca for the ships and plans to take them there every year.

The second distinct voice used by Tharoor is Mohammed Sarwar, a historian and an ex-communist who had revolted against the penetration of coke into the Indian market way back in the 1970’s as a student, has been portrayed by the author as the strongest spokes person for the Muslim community. Sarwar is portrayed as a Muslim Chauvinist unable to give greater priority to anything vis-à-vis Islam.

The greatest strength of *Riot* is that it presents an authentic picture of the thinking of various forces that are scrambling for supremacy in India: the forces of secularism, tolerance and compassion on the one hand and the forces of communalism, fundamentalism and fanaticism on the other. After giving us views of two distinct voices, Shashi Tharoor introduces another voice that links readers to another facet of India’s troubled history. In one Ramdy Diggs, the former narrates the story why he continued to serve as a cop. It is the story of another riot in India during Indira Gandhi’s emergency years. He remembers with unveiled poignancy the storming of Golden Temple, a place sacred to the Sikhs to flush out terrorists who were fighting for Khalistan, a separate state for Sikhs. The assault named operation Bluestar by the army, threw the temple into shambles and hurt the Sikh sentiments so deeply that even the anti-khalistan factions of the Sikh community rebounded in protest. This

later climaxed in the murder of Mrs. Indira Gandhi by her Sikh security guards. It added fuel to the violence.

Tharoor attempts not only to solve the mystery of Priscilla's murder, but also tries to uncover the truth behind the ultimate collision of violence during the riot. According to Tharoor, this series of collisions could best be represented through different perspectives and voices from a wide range of experience as possible. Each character in the novel the American girl, her parents, her married Indian lover, the Hindu, the sikh and the Muslims – remember the same incident in different ways, coloured by his/her own lens. As the novel transverses through a wide range of events in India's past, in Zailgarh, distinct voices that enables readers to reach out into India's history and the identity politics of its communal group and see how it has shaped the politics of contemporary India. Tharoor suggests that in India Hindus and Muslims wield "History like a battle axe against each other..." (205).

To sum up, *Riot* is the re-examination of accepted history with an eye towards updating it with newly discovered, more accurate less biased information. In *Riot*, Tharoor quotes two lines from famous Urdu poet Mohammed Iqbal in order to represent the moral of the novel. "If you don't understand, O you Indians, you will be destroyed. Your story will not remain in the World's treasury of stories..." (258)

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**An Expose of the Holocaust in *The Boy in the Striped Pyjamas***

*Literature and history are two branches of the same tree of learning, a tree which sought to —interpret experience, for the purpose of guiding and elevating man (Nye123). Despite being distinct disciplines, they are intertwined. Historical fiction is a popular form of literature. It shows the deep connection between history and literature by having the writer study a particular era from the past in order to write a story. The Holocaust was the systematic, bureaucratic, state sponsored persecution and murder of approximately six million Jews by the Nazi regime and its collaborators. "Holocaust" is a word of Greek origin meaning "sacrifice by fire." The Nazis, who came to power in Germany in January 1933 with the infamous dictator Adolf Hitler as their leader (Der Fuhrer), believed that Germans were "racially superior" and that the Jews, deemed "inferior," were an alien threat to the so-called German racial community. Jews were considered responsible for the death of Christ. They became universal scapegoats for all of Germany's misfortunes.*

The Holocaust, by historical definition, refers to a Jewish sacrificial offering that is burnt completely on an altar. It is a bitter irony that the word is used popularly in reference to the mass murder of Jews during Hitler's time, which is also inclusive of burning them alive. [The Holocaust] allowed a scientific ultra rationality—what Hitler called —ice cold logic—to provide murder with rational justification (Tucker 133). On March 23rd, the Enabling Act was passed. It sanctioned Hitler's dictatorial efforts and legally enabled him to pursue his purposes. The Nazis developed sophisticated police and military force: The Gestapo (Secret State Police), The Schutzstaffel (Protection Squad), The Sicherheitsdienst des Reichsführers SS(Security Service).With this police infrastructure the opponents of the Nazis were terrorized, beaten and sent to concentration camps. A major tool of the Nazis'assaulting propaganda was the weekly Nazi newspaper Der Stürmer (The Attacker).At the bottom of the page of each issue, the paper proclaimed in bold letters: —The Jews are our misfortune. The newspaper also featured cartoons of Jews in which they were caricatured as hook nosed and ape like.

Denouncing the Jews, Hitler pursued a policy of rapid militarization and extermination of those whom the Nazis considered socially undesirable. Under Hitler's order that they be sent to death camps, the secret police were used to extract the hidden Jews. The war-wrapped world, in the thirties and forties, encountered humanity at its very best and its apocalyptic worse. Men, women and children alike showed courage in the face of nightmares. Whether it was brave Dutch family keeping a Jew hidden from harm, an American family sacrificing sons for the army, thousands of Polish citizens giving their lives in order to reclaim their homeland from the Nazis, millions of people were bound together in spirit to fight against evil and take a stand.

In Boyne's *The Boy in the Striped Pyjamas*, Bruno comes across a fence and finds a young boy sitting on the other side of the fence. Bruno notices that the boy is shoeless, wearing striped pyjamas and also an armband with a star on it. They both

became friends and discover that they share the same birthday. This similarity in the occasion of their births must have been Boyne's way of ironically stating how, despite them being of the same age, having the same longings and aspiring for the same happiness, they are both torn apart by the fence that decides who survives and who doesn't. Moreover, though they are boys born on the same day, the fate and trauma that fill Shmuel's days are starkly contrasted against the life and the luxury of Bruno's.

When Bruno went to the other side of the fence with Shmuel he found two different kinds of people: —happy, laughing, shouting soldiers in their uniforms and —unhappy, crying people in their striped pyjamas, most of whom seemed to be staring into space as if they were actually asleep (208). When the people are brought into the concentration camps their clothes are taken away and given striped uniforms instead. Their past and professions have no value and they are identified by the given numbers. They are not given adequate food and they are made to toil hard by the soldiers. They are not supposed to speak to the people on the other side of the fence and, if they disobeyed, they were severely punished. Children and adults perceive differently: Bruno tries to see the sameness in the people, while the adults focus on what makes them different. When Bruno asked his father about the people in the other side of the fence to which he replied, —Those people...well they are not people at all, Bruno...You have nothing whatsoever in common with them.

Bruno is fiercely protected by his parents who do not want him to know about the horrors of the reality that is the Holocaust. They even kept the job of his father as a secret from Bruno. The juxtaposition of such innocence with the inherent evil of the Holocaust sets a poignant tone. The theme reinforces the idea that hatred and prejudice are learned behaviours. The innocence of Bruno's childhood remains intact despite the fact that he is living on the periphery of a death camp and has met Adolf Hitler.

Boyne has, through a child's eyes, attempted to exhibit the wrongs of the Holocaust by way of a child's innocent errors in speech. For instance, Bruno hears —Auschwitz as Out-With and incorrectly hears —the Fuhrer as —the Fury. The author, by way of a tame pun, addressed how the racial discrimination of the Germans with their casting out of the Jews from the society. His compliant derision for Hitler had his young protagonist referring to the German dictator as the Fury. In Greek mythology, the Furies are the three Earth goddesses of Vengeance, also called the Daughters of the Night: Tisiphone, the avenger of murder, Megaera, the jealous, and Alekto, the one in constant anger. The titular of the Furies is reflected in the literary portrayal of Hitler's psychological attitude and political actions.

Various instances highlight the sympathetic innocent attitude of a child as opposed to the unsympathetic attitude of the adults. Citizens were expected to be in favour of the —Fuhrer and the others were punished. When the fact that Lieutenant Kotler's father was against Hitler and had left Germany is implied, Bruno's father enquires into the matter. Infuriated, Kotler mercilessly attacks the old Pavel who is an inmate of the camp brought to serve Bruno's family. Nobody at the table prevented him from punishing the old man. Helpless, Bruno cries. If the parents were against the Fuhrer,

their children too were punished. Disloyalty of Kotler's father transfers Kotler from his post.

*The Boy in the Striped Pyjamas* follows the tradition of exploring the evils of Holocaust through the eyes of a child. The novel considers the dangers of conformity and people's reluctance to take a stand in the face of adversity. Boyne has very well demonstrated the innocence of childhood and the friendship of Bruno and Shmuel in spite of what is happening around them. Bruno and Shmuel belong to two different worlds but they share a mutual desire for companionship during a difficult and lonely time. They kept their friendship as a secret but they represent all that is kind and decent in humans as well the potential that they have to do good. Conversely, Bruno's father and Lieutenant Kotler reveal man's capacity for evil. The novel contrasts the dichotomy of man's inhumanity to man with man's capacity to care and love. When asked by Bruno's mother about the smoke from the chimneys, Kotler makes a comment that even when they are burnt, the Jews smell filthy. The novel also gives voice to the millions of children who perished at the hands of the Nazis. Shmuel reveals to Bruno that he is unable to find his father. Bruno, wearing the striped pyjamas, enters the other side of the fence to help Shmuel find his father. Bruno's friendship with Shmuel took him away from ignorance to revelation. And in exploring what he is unwittingly a part of, he was subsumed by the terrible process. The two boys, nearly identical, are caught up in confusion that leads to the gas chambers and the cruel irony is that, along with Shmuel, Bruno becomes a victim of his father's cruelties that is founded on a system of ignorance, hatred, division and fear.

The most significant idea is presented in the final sentence of the novel:—nothing like that could ever happen again. Not in this day and age (216). It forces readers to confront the grim reality that hatred, discrimination and tolerance remain potent forces in the world. The novel is unique because it is written not from the perspective of a prisoner in death camp but from a young German boy living outside Auschwitz who is ignorant of what is happening in the death camps.

At the very heart, the novel is actually about perception: how we see the world and how the world actually exists. Whether we see around the world with eyes of transcendence like a child's eyes, someone who is able to see through the superficial fences, or do we choose to live within the fences and see the world like many of the adults in the novel who divide the world into categories: Germans and Jew, soldier and prisoner, family and helper. By revealing to us the horrors of World War II and the evils of Nazi Germany, Holocaust literatures create a world that is not utopian but dystopian, a world that is a living nightmare at social, political and psychological levels.

War literatures, especially those that center on the Holocaust, are also synonymous with apocalyptic fiction which is concerned with the end of civilization through plague, nuclear war or any such disasters. These literatures bear allusion to the biblical apocalypse that is forewarned in the Book of Revelation. An apocalyptic fiction is created around an aura of oppression, persecution and despair, with little or no hope for a possible future.

Among the various elements and events attributed to the biblical apocalypse, one that inspired many literary writers was the Beast. Yeats in his —The Second Coming, presents this Beast during a time when: Things fall apart; the centre cannot hold; Mere anarchy is loosed upon the world, The blood-dimmed tide is loosed, and every where. The ceremony of innocence is drowned. (3-6) The atrocities of the Germans, in acclamation of their superiority over Jews, are startlingly presented through *The Boy in the Striped Pyjamas*. By using child protagonist, Boyne effectively succeeded in showing the depths of dismay among the helpless and the inhumanity that permeated in the words and actions of the Nazis.

Literature and history contribute to each other and historical events occur as the theme of many fictional writings. Historical events and facts may not be appealing to our minds but when they are presented through literary works they in stil a kind of interest in the readers and often facts are presented as if appealing to its readers. Literary works create a kind of emotional dimension in the readers with regard to a historical happening. The trauma surrounding the Holocaust is depicted in fiction and Holocaust literature has gained ground in fields of academics and research.

Nazi Germany and the Holocaust serve as setting in John Boyne's *The Boy in the Striped Pyjamas*. The novel transport the readers into a world created with an air of suspense, anxiety and fear. The readers often feel a sense of belongingness with the characters which makes the evils more realistic and convincing. Undoubtedly, the Holocaust is one of the most horrible episodes of history. On the other side we could see people trying to save the life of people without considering them as their enemies and on the other those trying to inflict more and more pain upon the ones they consider their enemies.

The children who were to live in the warmth and security of their parents were set apart and they were denied the experience of a joyous childhood. The Jews became mere instruments or playthings in the hands of their enemies. The sufferings the Jews underwent are much beyond our comprehension but fictional novels like the ones used for our study have succeeded in portraying the evils of the Holocaust and the tumult of feelings and insensitivity associated with it. They have left a lasting impression in the minds of the readers.

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**Subjugation of Women in Ben Okri's Select Novels**

*The term "African" appears to correspond to a geographical notion but we know that, in practical terms, it also takes in those areas of collective awareness that have been determined by ethnic, historical and sociological factors, all these factors, as they affect and express themselves in our literature, marking off for it a broad area of reference. Within this area of reference then, and related to certain aspects that are intrinsic to the literature, the problem of definition involves as well a consideration of aesthetic modes in their intimate correlation to the cultural and social structures which determine and define the expressive schemes of African peoples and societies.*  
Abiola Irele.

Winner of the 1991 Booker Prize for the novel, *The Famished Road* (1991), Ben Okri is known for works that focus on life in modern-day Nigeria. The recent novels of the Nigerian writer Ben Okri, *The famished Road* & *Songs of Enchantment* are shaped by specific cultural contexts. He focuses on the Nigeria's transition from colonialism to independence. Apart from this, the readers can find a world of realism and imagination in his novels. Okri, however, takes pains to point out that norms are relative to specific cultural frames and that his narratives are not so much fantasy but a kind of deeper realism (a realism with many more dimensions). His depiction of character Madame Koto in the above novels plays a dual part (positive as well as negative elements) of a woman. Okri brings out a clear picturisation on character of Madame Koto as "Mother of Images" in his present two novels in different aspects.

Madame Koto's ample figure expands into a gross obesity and a monstrous pregnancy over the course of the two novels. In *Songs of Enchantment*, Azaro meets Madame Koto in one of his dreams and his words suggest something of the contradictions between desire and fear of emasculation aroused by a female who obese and pregnant:

I followed her heaving form in the air, overwhelmed by her heated lust smells, by the deep essences of her enormous body stewing beneath the constraints of her convulsive flesh. Her craven volcanic desire made the air demonic. Around her lashed the fury of a lust that had been rising all her life, hurtling her deeper into the powers of her spirit, making her flesh blubbery with the over-ripeness of days without lust and release. It made her eyes sharper in their penetrating insight into the weaknesses of men. (*Songs of Enchantment*: 140)

Later, Madame Koto literally feeds on the night until she becomes its queen and the protector and mediator of sorcerers and "spirits of shrines drenched with potent menstrual blood" (*Songs of Enchantment*: 141). Formidable and gargantuan, even when not encountered in a dream state, Madame Koto, the "Mother of Images" and owner of a pepper soup and palm wine bar, figuratively heaves her weight across Okri's *Songs of Enchantment*. She seems excessive and abnormal enough to be a valid contender for the grotesque.

Madame Koto enters Okri's *The Famished Road*, with a flourish. Her vigorous disposal of one of the bar's trouble makers propels her into the domain of legend where she "would sprout a thousand hallucinations...born of stories and rumors which, in time, would become some of the most extravagant realities of our lives" (*The Famished Road*: 37). The removal of trouble-makers from the bar is a part Madame Koto's plans to rise above wretchedness of ghetto life, by whatever means and at whatever cost, which contrasts with Mum, Dad, Azaro who strive to survive the same circumstances within self-imposed moral frames. Madame Koto attaches herself to Azaro and his family because she sees the boy's status as an *abiku* or spirit child as advantageous to her ambitions. At the same time, she also has her moments of spontaneous generosity and plays a leading role in the women's movement which, in African contexts, resembles the relationship found in extended family networks. Thus within Madame Koto's character are counter-balanced positive and negative elements which in turn reflect the ideal in the Nigerian worldview of equilibrium between the opposing forces of regeneration and destruction. Her evolution, on the other hand, pitches her personal being and that of the cosmological system into dangerous state of imbalance.

To gain the full benefit of the transformative imagery (which, let it to be noted, depends on female genitalia and associations) the socio-political norms of the community must be inverted. Despite appearances, Madame Koto, even in her most extreme moments, is not merely a figment of the imagination, for she is an example of a cultural category, known collectively as "the mothers" or "bird mothers". It is believed that woman, elderly women, possess certain extraordinary power equal to or greater than that of the gods and ancestors, a view that is reflected in praises acknowledging them as "the gods of society," and "the owners of the world". With this power, the "mothers" can be either beneficent or destructive. They can bring health, wealth and fertility to the land and its people, or they can bring disaster – epidemic, drought, pestilence. (*Art and Female Power among the Yoruba*).

The sense of ambivalence extends to the notion behind "the mother" title of "bird-mothers" which denotes an animal-human duality as well as an ability to cause mischief during flights across the night-skies. Much the sense pattern of ambivalence pervades the female deity Oya who "is a conundrum. She is a double goddess: not here but there, not there but here; on the side of death, on the side of life". Madame Koto's identification with a goddess such as Oya is clearly encoded in the early appearance of the idol of the white goddess whose huge pregnancy represents a search for children to fill her empty womb. Being fair game for her purposes, the young Azaro just escapes the goddess's chilling desires. Later, Azaro discovers behind a screen in Madame Koto's room an idol who is a simulacrum of the white goddesses and, by extension, of Madame Koto herself.

Madame Koto's ambitious personality is thus the reflection of a cultural way of thinking which means that the uncertainty and uneasiness, often used as the measures of the grotesque, are, in Okri's case, embedded in the "normal" cultural landscape. If one develops this line of thinking, it could be said that unambiguous or highly categorized phenomena are "grotesque" in Yoruba terms.

The function of Madame Koto's exaggerated obesity can be explained in terms of Okri's attempt to increase the reader's perceptual ability and thereby transform accepted attitudes towards reality. In demonstrating how a balanced personality becomes a fanatic, Madame Koto also acts as a warning against the transgressing cultural morality which, in this instance, concerns the value of equilibrium. Lastly, the pleasure principle inevitably filters our experience of the flamboyant proprietress despite our attempts to eliminate its effects. For all her faults and transgressions, Madame Koto remains a compelling character.

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**Depiction of History in Literature : 1920s and *The Great Gatsby***

*Literature and history have always been intertwined. Most literary works are mirrors that reflect the social, cultural and political scenarios that existed during the period it was written. And also, to appreciate a literary creation in its fullest sense, one must be aware of the historical factors that moulded the work of art and inspired the characters in it. Be it the epics or the classics of modern literature, all of them give an insight into the era in which it came into existence. The research paper examines the depiction of historical elements in one of the most popular American novels, 'The Great Gatsby' by F. Scott Fitzgerald. The book, considered to be Fitzgerald's magnum opus creates a portrait of the 'Roaring twenties' or the 'Jazz Age' in American history. One of the considerable strengths of the novel is that it portrays the 1920s in the starkest terms. Though the themes of the novel including love, morality and class struggle are universal, the readers can gain a deeper understanding of the novel by examining its historical context.*

*The Great Gatsby*, written by F. Scott Fitzgerald, published in 1925, is considered as one of the best works of fiction in American Literature. The novel that deals with love, relationships and tragedy, was also noted for the author's craftsmanship in portraying a cross-section of American society. Fitzgerald was the most famous chronicler of 1920s America, an era that he dubbed 'the roaring twenties' and "the Jazz Age." In the novel, Fitzgerald holds a mirror up to the society in which he was also a part. Fitzgerald was by and large successful in portraying the mood of a generation during a politically and socially crucial and chaotic period of American history. The initial success of the book was limited, although in the more than 75 years since it has come to be regarded as a classic piece of American short fiction. Today it provides readers with, among other things, a portal through which to observe life in the 1920s.

The Great Gatsby, written in 1925, is one of the greatest literary documents of this period, in which the American economy soared bringing unprecedented levels of prosperity to the nation. The story takes place in 1920s in America, a period between World War I and the Great Depression. The chaos and violence of World War I left America in a state of shock, and the generation that fought the war turned to wild and extravagant living to compensate. The ban on the sale and consumption of alcohol, gave rise to bootleggers, "speakeasies"—secret clubs that sold liquor—thrived, flamboyant parties became an order for the rich and wealthy, an underground culture of revelry sprang up. The conservatism and values of the previous decade were forgotten, as money and opulence gained importance.

Nick Caraway, a young man from Minnesota, educated at Yale, moves to New York in the summer of 1922 to learn about the bond business. He stays at West Egg, Long Island, which is populated by the 'new rich', who have made their fortunes recently. Nick's neighbour is a mysterious man named Jay Gatsby, who lives alone in a gigantic mansion and throws extravagant parties. Nick's cousin Daisy Buchanan and her husband Tom, Nick's classmate at Yale, lives in East Egg, a fashionable place

where the upper class and wealthy people live. On his visit to Daisy's house Nick is introduced to Jordan Baker with whom he begins a romantic relationship. He learns about Tom and Daisy's strained marriage and Tom's affair with a married woman named Myrtle Wilson, who lives in the valley of ashes, a grey industrial dumping ground between West Egg and New York City.

Nick eventually gets an invitation to one of Gatsby's legendary parties. He encounters Gatsby himself, a surprisingly young man, who has a remarkable smile, and calls everyone 'old sport'. Gatsby conveys to Jordan that he knew Daisy in Louisville in 1917; they were romantically involved, he was still deeply in love with her. He states that he is staying at West Egg to be close to her, and his extravagant lifestyle and parties are attempts to impress Daisy. Gatsby requests Nick to arrange a reunion between himself and Daisy. After an awkward reunion at Nick's house, Gatsby and Daisy re-establish their relationship and rekindle their romance.

Gradually, Tom grows increasingly suspicious of his wife's relationship with Gatsby. Though Tom himself is involved in an extramarital affair, he is deeply outraged by the thought that his wife could be unfaithful to him. He confronts Gatsby at the Plaza Hotel, in New York and announces that Gatsby is a criminal whose fortune comes from bootlegging and other illegal activities. Daisy realizes that her allegiance is to Tom, and Tom contemptuously sends her back to East Egg with Gatsby, attempting to prove that Gatsby cannot hurt him.

On their way back home, Gatsby's car hits and kills Myrtle, Tom's lover. Nick learns from Gatsby that Daisy was driving the car when it struck Myrtle, but Gatsby intends to take the blame. The next day, Tom tells Myrtle's husband, George, that Gatsby was the driver of the car. George, who has leapt to the conclusion that the driver of the car that killed Myrtle must have been her lover, finds Gatsby in the pool at his mansion and shoots him dead. He then fatally shoots himself.

Nick arranges a small funeral for Gatsby, ends his relationship with Jordan, and moves back to the Midwest to escape the disgust he feels for the people surrounding Gatsby's life and for the emptiness and moral decay of life among the wealthy on the East Coast. Nick reflects that just as Gatsby's dream of Daisy was corrupted by money and dishonesty, the American dream of happiness and individualism has disintegrated into the mere pursuit of wealth.

One of the novel's considerable strengths is that it depicts the Roaring Twenties in the stark terms. From a historical recreation, there is much in the novel that is reflective of the 1920s. The Roaring Twenties was a period that occurred around the 1920 edge in the United States and Western Europe, particularly in major cities such as Berlin, Chicago, London, Los Angeles, New York City Paris and Sydney. The period is associated with sustained economic prosperity and is often referred as an era of social, artistic and cultural dynamism.

The Roaring Twenties was marked by modernity and a break from traditions. New technologies, especially automobiles, moving pictures and radio became popular. The economies saw rapid industrial growth, thus accelerating consumer demand, significant changes started appearing in lifestyle and culture. The press started

focusing on celebrities, especially sports heroes and movie stars. At the same time, Jazz music and dancing became popular, in opposition to the mood of World War I. The period is also often referred to as the Jazz Age citing its connection with jazz music.

Bootlegging, the illegal business of smuggling alcoholic beverages and other criminal activities were also common. Prohibition banned the sale and use of most alcohol from 1920 to 1933. Widespread desire for alcohol resulted in expansion of violent, organized crime in the name of alcohol. Illegal sources of production and distribution emerged quickly, and mafias began controlling the business. Crime became big business. City life in the 1920s was exciting, with the birth of many of the cultural institutions we recognize today. Women gained the right to vote in the U.S. in 1920. They revolutionized fashion imitating the 'flapper' style, and flaunted their sexuality at dance halls and liquor clubs. Men became passionate about live sports, which exploded in popularity during the 20s. Another feature of 1920s was awareness about minority rights when compared to the prejudiced societies of the late 19th and early 20th centuries. Even whites and African Americans were spotted mingling in public places. Even gays and lesbians enjoyed a level of popular acceptance not seen again until late in the second half of the century.

Jay Gatsby, as the title suggests, is *great in many ways*, but when examining his character critically, some of the things he stands for may not be so admirable. In one sense, Gatsby's rags-to-riches success story makes him an embodiment of the American dream. He started life as the son of fairly unsuccessful farmers and he had reinvented himself on his own. After he fell in love with Daisy, everything his sole purpose was winning her. Money was, essentially, the issue that prevented their being together, and so Gatsby made sure that he gained enough wealth to win her love. His palatial mansion, every lavish party he throws, his flamboyant lifestyle everything is part of his grand scheme to bring Daisy back into his life. Though his undying love and devotion to Daisy is worth mentioning, the fact that he is pursuing a married woman without any remorse indicates the moral degradation of the period. Gatsby's parties are recreations and celebrations that were typical of the 1920s.

However, all positive traits aside, there are aspects of Jay Gatsby that call into question that admiration. Gatsby, who is mentioned as a bootlegger is a representative of the lifestyle of that time period, where being "bad" was considered "cool." Gatsby's money did not come from inheritance but from organized crime. People of the 1920s used their freedom in a limitless capacity. The freedom with which the characters lived is reflective of the time period. People were not much bothered about how they lived, spent, or invested their energies. People spent money extravagantly, like Gatsby. They challenged conventional living, defined their own being, and interpreted reality in accordance to their convenience, like Tom and Daisy. They never felt the need to follow a moral or ethical structure and found no harm in breaking conventions. Although in the beginning, Daisy's character is associated with light, purity, and innocence, when all is said and done, she is the opposite from all that. As the story continues, however, more of Daisy is revealed, and bit-by-bit she becomes less of an ideal. Even though she is fully aware of her husband's infidelities, she doesn't bother to address the issues because he has money and power, and she enjoys the benefits. Although Daisy seems to have found love in her reunion with

Gatsby, closer examination reveals that is not at all the case, she is attracted to his wealth and flamboyance as well.

Although Daisy's true self comes out more and more each time Nick encounters her, her final actions help show what she has been really made of. She hits and kills Myrtle Wilson, and without any remorse allows Gatsby to take responsibility of the crime. She is void of a conscience and abandons Gatsby in his death. She and Tom resolve their differences and leave soon thereafter to another city, showing how selfish and materialistic she is. Meanwhile, Tom is portrayed as an arrogant, hypocritical bully. His social attitudes are laced with racism and sexism, and he never even considers trying to live up to the moral standard he demands from those around him. He has no moral qualms about his own extramarital affair with Myrtle, but when he begins to suspect Daisy and Gatsby of having an affair, he becomes outraged and forces a confrontation. (qtd. sparknotes.pdf)

Nick Carraway, the narrator and the participant is a vehicle that carries different messages in the novel. He is a person who is caught between the stereotypical values and the fantasy world in which he is a part. Though he never allows himself to become blinded by the glitz that characterizes their lifestyle, he is the one who acts a bridge between Gatsby and Daisy to help their illegitimate reunion. When he realizes the everything, he is disgusted and, he distances himself from everyone. In effect, motivated by his conscience, Nick forcefully pulls himself away from Buchanans and Jordan Baker.

Nick has what many of the other characters lack — personal integrity — and his sense of right and wrong helps to elevate him above the others. He alone is repulsed by the phony nature of the socialites. He alone is moved by Gatsby's death. When the other characters scatter to the wind after Gatsby's death, Nick, unable to believe that none of Gatsby's associates will even pay their last respects, picks up the pieces and ensures Gatsby isn't alone in his death. Through the course of *The Great Gatsby* Nick grows, from a man dreaming of a fortune, to a man who knows only too well what misery a fortune can bring.(sparknotes.pdf)

Another major element of the time period portrayed in the novel is the clash of cultures. The life that existed in the realm of the rich, parties, celebrations, and a festival-like living was a stark contrast to the life of people like poor, like George Wilson, Myrtle's husband who runs a garage. There is a passage in the novel where, a character named Klipspringer sings a song in the novel about how the poor get mistreated while the rich party away. It is representative of the cultural clash that was part of the time period.

For those like George Wilson, who were economically challenged, or those from the Midwest who were unaccustomed to the lack of moral guidance and structure that was such a part of the "Roaring '20s," there was a cultural collision of values that was an embedded part of the time period. This element is something that Fitzgerald recognizes and his detailing of it works on both literary and historical level. Considering these elements, the novel captures much of the moral degradation and unconventional lifestyle of the time period in which it is set.

### The Great Gatsby and life of F. Scott Fitzgerald

Fitzgerald was the most famous chronicler of 1920s America, an era that he dubbed “the Jazz Age.” Francis Scott Key Fitzgerald was born on September 24, 1896 and was raised in St. Paul, Minnesota. Though an intelligent child, he was a mediocre student. He managed to enrol at Princeton in 1913, but never graduated and got enlisted in the army in 1917, as World War I neared its end. Fitzgerald became a second lieutenant, and fell in love with Zelda Sayre, his future wife when he was at Camp Sheridan, in Montgomery, Alabama. With the publication of *This Side of Paradise* in 1920, Fitzgerald became a literary sensation, earning enough money and fame to convince Zelda to marry him.

Many of these events from Fitzgerald’s early life appear in *The Great Gatsby*, published in 1925. Fitzgerald also resembles the lead characters, Nick Carraway, a young man from Minnesota, educated at an Ivy League school (in Nick’s case, Yale) and moves to New York after the war and Jay Gatsby, a young man who idolizes wealth and luxury and falls in love with a beautiful young woman while stationed at a military camp. After becoming a celebrity, Fitzgerald fell into a wild, reckless life-style of parties and self indulgence, to please Zelda. Similarly, in the novel *Gatsby*, who is also a wealthy man, devotes himself to throwing parties and displaying his flamboyance just to win Daisy’s love.

Fitzgerald found this new lifestyle exciting like Nick, and, like Gatsby, he had always idolized the rich and wealthy and was driven by his love for a woman who symbolized everything he wanted, even as she led him toward everything he despised. At the same time, like Nick, Fitzgerald saw the moral emptiness and hypocrisy that lied beneath all the showiness, and even a part of his true self longed for this absent moral centre. As the vibrancy of the Roaring Twenties is followed by the dark days of the Great Depression, Zelda suffered a nervous breakdown and Fitzgerald battled alcoholism, which hampered his writing. While working on his novel *The Love of the Last Tycoon*, Fitzgerald died of a heart attack at the age of forty-four.

In many ways, ‘*The Great Gatsby*’ represents Fitzgerald’s attempt to confront his conflicting feelings about the roaring twenties or the Jazz Age. From a thematic point of view, Fitzgerald had far seen the frailties of the time period. Fitzgerald portrayed the period as an era of degrading social and moral values, which was topped by greed, cynicism and blind pursuit of pleasure. Gatsby personifies the pursuit of the American Dream that represents the people in the 1920s who tried to pursue their dream of external happiness and tried to attain it compromising on the ethical and moral values. The original concept of American dream was about discovery, individualism, and the pursuit of happiness. In the novel, however, money earned through unfair means and degradation of social values corrupted the dream. The main plot of the novel reflects this theme, as Gatsby’s dream of loving Daisy is ruined by the difference in their social statuses, Gatsby’s criminal background, and the rampant materialism that characterizes Daisy. In the end of the novel, Gatsby’s dream is ruined by the unworthiness of his aspirations. Similarly, the American dream in the 1920s is ruined by the unworthiness of its objectives—money and pleasure. All characters in the novel represented real people who lived in that period and their ravenousness and hunger to possess everything that was beyond their limits. The flamboyance, the major characteristic of the Jazz Age was based on unlimited greed,



purchasing stocks on margin or money that did not exist, and the urge to acquire more. In the novel, Gatsby resorts to all these on his love to Daisy, while others in the time period did so to gratify their own sense of acquisition. The hollowness that resulted to fuel the 1929 Stock Market Crash, and led to the period of Great Depression, is what Fitzgerald portrayed in 'The Great Gatsby'.

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**Upkeep of Natural Gifts – Indispensible for Forthcoming Domain**

*Trees are the gifts of nature which stands for a long time. Trees are fundamental sources, without trees we could not survive. Present century fails to recognize the importance of trees and only a few Environmentalists participate actively in protecting this precious gift and giving awareness to people. This paper mentions about the effects of primal loss of tress and the compulsion to grow tress, which is crucial for future existence of human beings. Wendell Berry, a farmer and an environmentalist has documented about the growing tress in his poems. A Timbered Choir: The Sabbath Poem by Berry is illustrated to explain the conservation of trees.*

Have any one wondered why trees are important and what their role is in this Earth? Trees are essential for living, for they provide us food and oxygen. Trees release oxygen which we need for our life and absorb the carbon-dioxide that they need. Trees are the home for many living species; the natural habitat of many animals, birds and insects. Trees helps in making the land fertile and yield good crops. They are the sources of fruits and flowers. The benefits of trees are as many. It could be listed in a lengthy way. But this paper focuses not on the benefits of trees but on the importance of tress. Human beings have become the sole destroyer of nature. They diminish each and every creation of nature for commerciality as they are blinded with materialism. Materialism has made man to move to any extent of devastating nature. Trees are gifts of nature and presence of trees is fundamental for survival. Alexander et al. (1977) pointed out:

Trees have a very deep and crucial meaning to human beings. The significance of old trees is archetypical; in our dreams they often stand for the wholeness of personality. The trees people love create special places; places to be in and places to pass through. Trees have the potential to create various kinds of social places.

Trees are incredibly important but it is used extensively. There are materials from trees such as furniture, paper, and even medicines. They often produce fruit and other very useful things. They generate oxygen from carbon dioxide, making it impossible to breathe without them. Trees are the homes to tons of animals and can house entire ecosystems. Trees are taken for granted, but if they're not cared for, they will disappear. Without trees, society would not be what it is today. There will be a lot of sufferings. Land and water bodies get affected much. But to say that there are some environmentalist who care for nature and give awareness through their writings.

Forests hold a huge quantity of water in both the trees themselves, and in the soil and decaying organic matter in the leaf litter decomposition zone. This functions like a sponge. Then trees and soils release water slowly. Weather generally makes rainy days and sunny days, rainy seasons and dry seasons. It is generally very sporadic. So the forest is a moderator, absorbing like a sponge excess on rainy days reducing floods; and releasing slowly allowing a river to flow in the dry season. The roots of the trees are anchored in the soil. Without trees, the soil is free to wash or blow away,

which can lead to vegetation growth problems. The WWF (World Wide Fund) states that scientists estimate that a third of the worlds arable land has been lost to deforestation since 1960. After a clear cutting, cash crops like coffee, soy and palm oil are planted. Planting these types of trees can cause further soil erosion because their roots cannot hold onto the soil. These have been planted in the notion of getting more profit rather than making the soil fertile. Soil erosion occurs when there are no trees to hold the soil. This leads to sterility of the soil. When fertile soils are washed off, the agricultural lands will not produce good yield and there by the land turns as a barren land.

Trees are also important to the water cycle. They absorb rain fall and produce water vapour that is released into the atmosphere. Soil erosion can also lead to silt entering the lakes, streams and other water sources. This can decrease local water quality and contribute to poor health in populations in those areas. Seventy percent of the worlds plants and animals live in forests and are losing their habitats to deforestation, according to National Geographic. Loss of habitat leads to the extinction of species. When certain species are lost it affects the ecological cycle. Some species get scattered and fragmented when their habitats are destroyed.

The above mentioned are the consequences of loss of trees, the drastic effect of deforestation. There is a slight improvement in the human society. There is awareness for conserving soil and protecting forests. This awareness is created by environmentalists through campaign and through writings. Environmentalists such as Aldo Leopold, Edward Abbey and Wendell Berry have insisted upon the conservation of land, water, and tress respectively. There are some environmentalists who actively participate in protection of forests. They believe that the loss of tress could be repaired by planting trees- deforestation and Reforestation.

Wendell Berry is well known as an environmentalist than known as a poet, and essayist. His writings speak with directness and captivating simplicity, of nature, of humanity, and of the complex interactions between all communities. With seriousness of purpose, his poetry emanates patience, warmth, and quiet humour. In all his writings he values community above individual notions, with an unsentimental but stanch sense of responsibility paramount. Berrys fiction as well his poetry and essays mostly deals with farming and community. His works are set in the fictional Kentucky town of Port William. This fictional town Port William resembles his native town Port Royal as a long-established farming community. Berrys themes are the reflections of his life. Though he taught for many years at the University of Kentucky but resigned, for his passion lies only in farming.

A Timbered Choir is a fantastic collection of Wendell Berrys "Sabbath Poems," poems which he wrote out in the woods during his Sunday morning walks (1979-1997). In his preface, Berry says these poems "were written in silence, in solitude, mainly outdoors." The poems in A Timbered Choir are suffused with a sense of primal loss of old forests and great trees in the American landscape, and environmental destruction so great that it cannot be emended, except by careful farming and soil conservation to rebuild the fertility of his land. Berrys environmental ethic stands at odds in these poems to the heedless and wasteful consumerism that encroaches upon his land. The environmental subtext gives A Timbered Choir an

elegiac quality. Berry articulates an implicit sense of the immanence of the sacred in nature, not pantheistic but reminiscent.

Berry strongly believes that small-scale farming is essential to healthy local economies, and that strong local economies are essential to the survival of the species and the well-being of the planet. Critics and scholars have recognized Wendell Berry as a master of many literary genres, whether he writes poetry, fiction, or essays, his message is essentially the same: humans must learn to live in harmony with the natural rhythms of the earth or perish.

Berry considers nature as a sacred thing, and being a farmer he gives much importance to conservation of soil and thereby conserving woods. When a forest is devastated, it is not easy to rebuild it, but in order to make a land fertile it is necessary to have trees. Forests are rich in structure and correspondingly in ecological positions; hence they enhance plentiful biological diversity. On a global scale, the rate of forest loss due to human interference is very high. The loss is highest in the tropics; in some tropical regions rates are alarmingly high and in some virtually all forest has been destroyed. In this situation, deforestation appears to be the most significant option to counteract the global loss of forest. Plantation of new forests is progressing over an impressive total area worldwide, with strong regional differences. Forest plantations seem to have the potential to provide suitable habitat and thus contribute to biodiversity conservation in many situations, particularly in problem areas of the tropics where strong forest loss has occurred.

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**The Representation of Island  
in Eugene O'Neill's *Mourning Becomes Electra***

*The symbol is frequently used in the literature. The symbol of island is used in Mourning Becomes Electra. There is a close relation between island and sea water. The symbol of Mannon House and Island shows contrasting picture in the play Mourning Becomes Electra. Mannon House suggests the evil and puritanical ideals while island appears a place of happiness, peace and love. It is used in connection with romantic ideals and spiritual happiness. So, here the island becomes the place of happiness as well as purification.*

The symbol of water is often used in the literature. It suggests various meaning according to the context of the literary form. It is used in religious form like baptism which means purification. It is also used as death like drowning. Apart from this there are different types of water refer to different types of symbol like Salt water, deep water, shallow water, sweet water, stagnant water and fast-flowing water.

From long times, the sea (water) has always been an attractive setting and symbol in the literature. The symbol of sea, water is found in many novels, epic, drama and poems throughout the centuries. It is mainly found in Great Britain and Ireland. The water or sea in the literature is used to fulfil a certain function as a random setting. The sea is personified, celebrated, and idealized in the literature. Water symbolizes life and growth at the same time it appears as a birth or rebirth in the literature. Water is used as a baptism services which solemnizes spiritual births. But rain water suggests a character's spiritual birth. Sometimes sea is used as a setting while other time as a symbol. As a setting the sea appears in the form of disillusionment. But it is also a symbol of Romanticism in literature. It is based on the situation, context of the literary works. In psychoanalysis, it is referred to unconscious, which is fundamental element of psychoanalytical studies. Carl Jung mentions water as a symbol for unconscious. Ocean water, deep water, seas, large lakes symbolizes the collective unconscious while water in small quantity symbolize the personal unconscious. So the image of water represents the unconscious in dream. In every form sea or water is used in Epic, Novel, Poetry and Drama. Daniel Defoe gives an authentic and realistic picture of sea in *Robinson Crusoe*. Although the novelists focus is on the individual who struggled to survive from life-threatening dangers. The sea suggests positive force in John Keats' poem called '*The Sea*' (1820). For Byron, the sea serves as a symbol of God and His ungraspable mysteries.

The symbol of 'Island' is frequently used in *Mourning Becomes Electra*. The play focuses on desires of the characters through the image of the Island. The thematic image of island runs through the entire drama. It represents the panacea for all problems. It becomes the symbol of the happiness for Lavinia, Brant and Christine. They know that the only place of peace and security is the 'Blessed Isles'. Not only Christine and Lavinia but Brant, Orin and Ezra also think of the place of peace. The place of island is in everyone's unconscious mind. They feel and think that the island

is the place of physical and spiritual happiness. Thus, the symbol is imaginatively pervasive in the mind of O'Neill. He is haunted by the experiences of the sea in his personal life. The Mannon is continually obsessed with the image of Island. Adam Brant, the sea captain, describes island in idyllic terms to Lavinia. Although, O'Neill describe one of the experience of his life in the play, but overall sea or island is a place of peace for playwright.

There is another environmental contrast is suggested through Mannon House and Island. The Mannon House is held as an Inferno while Blessed Island is considered as Paradise and a place of happiness and regeneration on the earth. The house becomes a temple of ghost and sepulcher. The quality of death is innate in the house, but the sea acquires a symbolic life and gives regenerative quality. Ezra Mannon promises to Christine to voyage the Island on the return from the war. Whoever lives in the house becomes crazy. It has long heritage of conspiracy, hatred and death. There are two opposite ideas that take birth in the mind of Orin –one is of Island, a place of peace and happiness while other is war, death stricken home. Other is Orin describes the South Sea Islands. Island is a peaceful place for everyone in the play. It is a secure place for Orin, Lavinia and Christine.

There is a conflict in the mind of men who dream of the Blessed Isles. The love is not merely physical but it has spiritual depth too. The Island is a glimpse of life and hope for Lavinia. It is place where abundance of material, simple, goods, and natural life is found. There is not any type of war and class distinctions. In early part, all characters are obsessed by the bloodshed, hatred, war and death. Gradually, they want peace, love and happiness in the form of island. Lavinia is attracted toward such island. She infatuated by the island. It becomes mysterious and beautiful place a good spirit of love and peace.

Mannon member of the family are bored due to the evils happens in the house and they want to live a peaceful life. The image is present in everyone's mind. The place is free from puritan ethics. It is also the place of purification. Evil does not exist on the Island. There are no laws, no consciousness of guilt, without the dangers of remorse and unconscious impulses. There is no conflict between desire and control. The fertile, tranquil qualities reflect the psyche of the inhabitant. Each and every character defines the Island in his or her own terms. For Adam, it is a Garden of Eden, where life is simple and sweet and sin is unknown. For Ezra, the place represents isolation and freedom from the children, guilt and Puritan ethics. For Orin, it represents the peace in the embrace of Mother. Orin and Lavinia voyage on the island. The description of Brant and Orin show Island as a feminine image of warmth, security and softness for Brant and Orin. Thus, Island represents happiness, heaven and new life in the play. O'Neill has represented through his characters that life can be better. By using an image of island the hope of life is created in the characters.

There are two opposite forces seen in the play. One is Puritanism while other is romantic ideal. Puritanism present in the form of Mannon House. It stands for the doctrine of suppression. The image of Island stands for romantic ideal. It is a barrier on the road of a good life. Modern men attempt to liberate themselves from the shackles of dead traditions. This liberation of modern man has constituted the theme of rebellion in modern literature and art. Many writers of the world have defied the

conventional standards and dogmas. Butler, Hardy, Gorky, Ibsen, Anderson Dreiser are some of them. O'Neill belongs to this tradition. Puritan ideal is a distinct force of evil. If we look at the plays of O'Neill, we will find the puritan ideal being responsible for the tragedy. The joys of life are thwarted by puritan ideal. This is the reason in O'Neill's denying of Puritanism and turns toward peaceful life as an island. Life's happiness lies in the beauty love, joy and happiness. This happiness can achieve by discarding Puritanism hatred and war. The puritan heritage is established by the setting in *Mourning Becomes Electra*. The action is situated in New England. The locale is cold, rugged sea-bound. The barren mountain ranges and rivers running down to the grey Atlantic that creates an atmosphere of security, inflexibility and firmness. The joyless people of the town, merchant class, puritans and the Mannons are located in the locale. O'Neill visualizes the setting on the stage. The Mansion's front side looks a white Grecian temple with six tall columns and grey stone walls behind. The significance of the setting is exposed by Christine.

O'Neill has created an image of American society. He has magnificently weaved the puritan background for the play. The Puritanism embodies all that is evil while all character wants to live a happy life. And that evil destroys the life of man. Ezra gives more importance to the puritanical ideals rather than romantic ideals. The puritan Ezra suppresses the inner feelings, desires and emotions. He wants to escape from his ideals, but much water flows during his absence. And he gets his reward of Puritanism, Suppression and repressed desire when he comes back. He changes his ideals in later phase of his life. But his decision of changing from Puritanism to romantic ideals is too late. So the pretended ideal of Puritanism leads to destruction.

The structure of the play is well-organized. Three plays form an organic unity. The trilogy includes –*The Homecoming, The Haunted* and *The Hunted*. The mental conflict is presented in every member of the family. In fact, the main conflict is between conscious and unconscious mind of Mannons. Each character is distressed and is confused by his or her own will and desire. The first play, *Homecoming*, ends with Ezra's death, which serves as an exposition and beginning of complication. All major characters are introduced and the main motive of the different characters is also disclosed to us. The complications start with the death of Ezra. The second play, *The Haunted*, leads to further complications. It reaches climax when Orin shoots dead Adam Brant. Then the denouement begins with the suicide of Christine. Orin, haunted by his own guilty conscience, also commits suicide and Lavinia is pulled towards Peter for love. The play's catastrophic part is found in Lavinia's acceptance of Mannon fate, her shutting in the room of Mannon House and sharing the evil fate with the dead Mannon. Thus, the play's structural pattern is well-knitted and well-arranged.

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**Reflection of Surveillance in Cinema: A Critical Exploration**

*Surveillance as technology and practice, and the image of surveillance represented in culture and media are two sides of the same coin. Surveillance today comes not in the shape of a centralized and threatening state, but as one that do not affect us so much as citizens, but as consumers. Representation of surveillance in cinema can be said to be as old as the medium itself. Novel, films and indeed popular culture in general offer ways to publicly debate the consequences of surveillance in an academic as well as non-academic discourse. The situation is much more complex and contradictory. Does our society differ from what is represented? How are we better (or worse) off than the society portrayed? are the questions to be voiced out. In this light, the area of surveillance and this study is relevant. Here is an attempt to inquire the surveillance function of cinema and its reflection, and how it serving for society as a whole.*

Surveillance practices are probably basic to human society and start with any elementary watching of some by another in order to create an effect of looking after or looking over the latter. The fact that there are two parties, watcher and watched, is important but often overlooked. By creating the conditions of a test in which both the watcher and the watched are under scrutiny, those films can be considered to engage surveillance structurally.

Watching and being watched cultures created by the rise of surveillance also shape the way films are made. This double aspect springs from the fact cinema acts as a creator of mechanisms that structure a society, but is also fashioned by social configurations which influence the structure of its apparatus in return. The viewer society of cinema is structured by surveillance practice. Cinema plays with the power of the gaze. Surveillance means the observation of the external authority; i.e. observing the indicators of several social changes, social problems which are related to the dominant social issues. Thus, cinema indicating the pathological conditions of society. By this the common people are getting realized about what actually happening in their surroundings.

The nature of surveillance is changing from time to time. The social condition for the time being is to be observed or watching over. The earlier cinemas were portrayed the youth issues, alcoholism, the family or political issues, etc but now a days the nature of surveillance in cinema is changed. The ruling authority also is being criticized by the cinema and thus through the surveillance function, cinema is trying to increase the efficiency of authority. Thus cinema plays as a pointer of social problems.

The surveillance function plays a two way process, one to question the existing system, the other is to recognize the practice of existing dominant authority. Watching over in a fictionalized way is to wash off all the social problems and lead to an accepted way of life. We can take it as a warning, in such a way the surveillance in cinema plays two ways surveillance. The viewer society of cinema is structured by surveillance practice.



In our country, there are many more cinemas that deal with aspects and issues of surveillance. The films like “Taarezameen par” (2007), “Philips and the monkey pen” (2013), “School bus” (2016), etc critically remarked the parenting practice in a normal family. The central character of the film “Mili”(2015) also pulled our attention to the parenting factors itself. How a parent must be is the picture we are getting from this cinema. Along with how a good teacher has to deal with their students is also portrayed. The unwanted expectation of parents on their kids and the busy life lead to many problems. Our kids feel alone or less concerned and we are spoiling our kids. Films like these flash a light to think over such issues.

While most of the films show women as an ‘instrument’ to fulfill sexual desire of men, films like “22 female Kottayam” (2012) sketched the mental strength of wounded woman. “Amar Akbar Anthony” (2015) mirrored the sexual abuse on children. “Oruvadakkanselfy” (2015) revealed the story of a girl, who was cheated with his boy friend. These issues are happening daily anywhere in our society. In such a context this kind of surveillance is very helpful to be careful.

Films like “English Vinglish” (2012), “How old are you?” (2014), etc. cast the stereotyping nature of middle aged married women within their family and the empowerment of them with their own inner power. There we can see many women like these who are talented and educated but restricted due to many family matters. Is it the duty of mother only to taking care of children by giving up all their dreams? Each and every lady is asking this question within their mind but the fear towards the society suppress them to raise the voice.

“Kalimannu” (2013) is the film which very well pictured the value or purity of motherhood and the related makeover of a lady’s life itself. “Sakkariyayudegarbhinikal (2013) also showcased the motherhood in different ways. The pain of infertile lady, the situation of an unmarried mother, extra marital issues, sexual exploitation all are the thread of that film. Whatever there will be, a woman is a complete woman with motherhood only. This is the blessing and sometimes this is the negative side too for women in reality which limit a line for their personal growth.

Films such as “Usthath hotel” (2012), “American-Born Confused Desi” (2013) “Jacobinteswargarajyam” (2016), “Jomontesuvisheshangal” (2016), etc. depicted the picture of a youngster who is the son of a billionaire. How the lazy, careless son changed into a responsible man to save his family is the turning point here. This is to be discussed very much. Now a day’s children are getting everything before even the dream it. Parents are showing their love in an over pampering manner that spoil the children. Parents must be aware of this trouble and this surveillance function of such films helps us for that.

“Punyalanagarbhattis” (2013) exhibited the unemployment and the issues to start a new industry. “Kattappanayile Rithwik Roshan” (2016) exhibited the ambition of a young man to enter film industry. Both films draw the picture of their struggle to break stereotypes and get into their ambition. This is what our society lacking today. Everyone is looking for a short cut to achieve everything. In such a context this surveillance is very much relevant to refresh our society.

“Thattathinmarayath” (2012), “Premam” (2015) are the films which tried to show different types of love. The attitude of both youngsters and society is changing and to be changed too is the surveillance noticed here. In this 21<sup>st</sup> century new generation is not bothered of religion, caste, or even age but society is still thinking in the conventional pattern lead to the conflict.

In “Kammattippadam”(2016), multiple areas are covered like marginalized community, social hierarchy, class differences, slum area issues, etc which have to be noticed. Our nation is developing but whether these developments satisfy everyone without any hierarchy or any bias? This film answered for this.

“Orucherupunchiri” (2001) is the story of a retired man and his wife continuing their married life in a honeymoon mood. At the same time the old age problems, related frustrations and how the lady overcome these are very well drawn in the cinema “Orumuthassigadha” (2016). Old age people are not a ‘waste thing’ or a category to be neglected. Their experience itself is an asset for us even to build our nation. These movies tried to open our eyes and heart towards this. “Kochavva Paulo Ayyappa Coelho” (2016), “Aby” (2017), etc. are the inspirational films tried to express the strong wish of a child to travel by air plane and their hard work to achieve this. This surveillance leads to a message that optimistic view and hard work always win.

“UdahanamSujatha” (2017) is the film in which it's the mom who dreams for her daughter, who is rather goalless about her life. This is the story of the mother of a teenage girl, nurses a dream to educate her daughter by doing multiple jobs at houses and factories. However, her daughter doesn't take education seriously, believing that being the off spring of a domestic help, she too will end up the same. A dismayed mother is on the lookout for ways to rouse her daughter's competitive spirit. Not everyone would be proud of their kids following their footsteps, especially parents belonging to the lower-middle class section of the society. They dream big, so that at least their kids don't end up struggling, doing low-paying jobs like them. The film portrays this fact well.

In addressing the role of the cinema in a surveillance society, these movies reveal a blind spot in Foucault's thinking about surveillance. We may not only live in a panopticon society, where the few watch the many, we also live in a ‘viewer society’, in which many watch the few (Malthiesen 1977). Narratives of surveillance can help us understand our present society by comparison. They can help us to go inside a world which we do not (yet) know. We have to look at how surveillance is shaped and influenced by popular representations and public perceptions.

Cinematic narratives of surveillance serve as specific structural models of the dynamics within a culture of surveillance that they should reviewed not just as reflecting of increasingly surveillance-centered media but themselves as practices of surveillance. The surveillance function of film helps to reduce or to solve the social problems. It also helps to follow the accepted way of life in society and warn us for not to be diverted from this social norms, values, etc in a fictionalized pattern.

Cinema through its surveillance function can depict the same thing in different ways. We are watching these all and still are ready to accept the one among these up to our

personal bias. As an industry they can even divert our behavior which moulds the society. Some cinemas are there only for entertainment which is literally a waste to the society. Such cinemas never follow the ethics. Cinema is a mass communication medium in which people are very much interested and easily influenced, so it must focus on its surveillance function along with the others. Then only it will be a complete medium. The surveillance function of cinema and the direct or indirect message we receive from this is very much beneficial to the upliftment of our society.

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**The Trail of Sorrows of Alcoholism and Drug Abuse**

*In 2014, the WHO reported that alcohol contributed to more than 200 diseases and injury related health conditions. It said that due to alcohol dependence, there was a rise in people suffering from liver cirrhosis, cancers and injuries. Misuse of alcohol is said to be the 5<sup>th</sup> leading risk factor for pre-mature deaths and disabilities in 2010. Its heavy and limitless consumption, robbing an individual of control and discipline brings with it not only health complications but negative social impact. Among the trail of some of the curses that sets in with alcoholism is depression, hopelessness, physical stress, mental stress, false sense of pleasure and false sense of relationships.*

Drug abuse on the other hand, which is fast catching up in India is a matter which is reported almost every day in the print media, social media and the television. Highly unethical international gangs operate in all vulnerable countries making youth, specially the rudderless ones, unemployed, feeble minded and or illiterate people of all age groups of both sexes its easy target. Many of those who fall victim to it do not seem to have judged its impact on their lives before consuming it. Yet there are countless people who become drug addicts by just getting a taste of it once. Drug addicts do not know or care of any human relations once they really become drug addicts. They fail to realize that with its addiction, they not only lose the joy of living but they lose their self confidence, their self esteem and become irritated or violent for no reason whatsoever. They unknowingly prompt the failure of major organ or organs in their bodies resulting from the presence of lethal toxin accumulation due to acute drug misuse. My paper is a humble attempt to show why every normal human being should do his/her best to keep away from both these terrible vices for his/her own betterment and for the betterment of the society.

Alcoholism in its true sense means heavy and relentless drinking. People suffering from alcoholism do not have any form of control or discipline. It is dangerous to the health of any individual and often leads to negative social impacts as well as health complications. The fact however is that alcohol dependence is actually a disease like many other types of addiction of substance abuse. People addicted to it have a compulsion to get intoxicated all the time without which they cannot function properly.

The American Medical Association (AMA) included alcoholism as an illness. It is weak minded people who resort to alcoholism to counter depression which may set in due to lack of self esteem, unhappiness related to an issue held close to the alcoholic, unbearable loss suffered due to the death or severe mental or physical injury of a loved one, mental or physical stress, career loss, stagnation or unemployment, despair about the unfound fears of the future in relation to job prospects, dejection due to the rejection by a lover, marital strife, serious fight or argument with a close friend or a relation, heavy loss in gambling of some sort or some such reasons.

The truth however is that many people take to drinking as a ploy to escape from some realistic issues mentioned above. They feel that all the problems mentioned above

may disappear when they resort to heavy drinking. It is easy to take to drinking in the modern times because not only in America but even in India it has become an accepted cultural norm. Even here, the culture of drinking has caught up so much that it is not at all unusual to see the youth from rich families including politician's children, film personalities' children and goon's children or even children from broken families drinking till the wee hours of the morning.

Sometimes, there may be no reason at all to rejoice but just an everyday affair and yet there may be drinks served with light snacks. No one will object to it and neither will this practice be looked down upon. Someone who may refuse to partake drinks will be almost looked down upon, as if he has committed a crime by not being a party to its consumption. Sometimes he may be even considered abnormal, in which case rest of the others in his company will try their utmost to see that he takes atleast a little quantity to satisfy them.

In such cases, if the person concerned is of an emotional type then he might be compelled to fit in with the others with whom he is moving around. In such a case rather than disappoint the company of people who compel him to drink, he may prefer not to hurt their feelings. Even though he may not have wanted to drink in the first place, he may give in just to please them. This just one instance of drinking may want him to try for such an opportunity again and this is how from a casual drinker he may turn out later to be a consistent drinker who may then be addressed as a drunkard. There are some cases where a person's occupation may force him to taste it as part of his profession. In such cases too the chance of a person who tastes the drink may one day turn into a compulsive drinker. This is true in the case of wine tasters.

There is another bracket of drinkers who say that there is no harm in taking wine or beer with the excuse that it contains very little level of alcohol. The problem is that when they start drinking beer or wine, especially on occasions, they begin to realize that they are unable to the kick that they expect out of drinking it. It is this tendency which may lead them to go in for hard drinks. There are also some cases where in order to keep up a sense of false prestige, for no reason at all, it will be decided to serve drinks whatever the occasion. Even in funeral services or rituals connected with it, liquor will be served with no qualms. This is not uncommon even among the Hindu community where there are no known traditions of serving liquor during any function or ceremony.

Most of the times, when someone has already become a compulsive drinker, it so happens that he takes no time to think about the ill-effects of consuming liquor. The risk-factors due to excessive drinking are as follows: Mental disorder sets in to such an extent, that it soon starts affecting the functioning of the brain. Along with this, there is also a chance of his unintentionally inviting psychological problems. Among these, one of the most dangerous ones is the inclination to commit suicide. The affected person seems to be disinterested in himself, his near and dear ones and indifferent even to his surroundings. Nothing seems to affect him in any way. The only thing that he constantly thinks of is the opportunity to drink to his heart's content.

In a very short time his beautiful healthy body shows signs of frailty because he either takes no food at all or has a very small amount of it. It becomes no longer surprising when he shows active sign of becoming a victim of diseases. He loses the capacity to distinguish right from wrong or to make proper decisions at the right time. Some of the diseases that a heavy drinker may suffer from are mouth cancer, stomach cancer, diabetes, prostate cancer, gout, irritable bowel syndrome, restless leg syndrome, hypertension and sexual dysfunction. He may also suffer from seizures and trembling of his hands if he withdraws from drinking. For women who are pregnant they develop an added risk of having to undergo miscarriage, problems with placenta, premature delivery, low birth weight of the baby, withdrawal symptoms in the newborn baby, foetal alcohol syndrome, brain abnormalities and even breast cancer.

The sad part of it all is that people who drink in small amounts do not realize that even this can cause memory loss, balance problems, hearing loss, slowed reaction to situations, blurred vision and lowered inhibitions which can cause extremely risky behaviour injurious not only to the heavy drinker but to any lay person directly or indirectly involved with the heavy drinker. Hence drinking should never be encouraged in any form, whatever the age group and whatever the occasion.

According to World Drug Report of 2017, 29.5 million people suffer from drug use disorders. The term 'drug' can refer to any chemical substance that alters one's brain chemistry, affecting one's feelings and perceptions or changes the way one's body functions. The report says that Hepatitis C is causing the greatest harm among estimated 12 million people who inject drugs worldwide.

People who are addicted to drugs can be instrumental in causing violence just like those who are addicted to alcohol. Again like the alcoholics since they seem to get a kick from the use of drugs, they would do anything to get it, which again implies that they are not averse to stealing or killing in order to get money to obtain it. A drug addict is capable of causing injury to himself, getting involved in vehicle accidents and also become a victim of sexually transmitted diseases. This is however true in the case of an alcoholic too.

Dopamine that is present in the drug is a neurotransmitter present in regions of the brain that regulate movement, emotion, cognition, motivation and feelings of pleasure. When this drug enters the brain, it can actually change how the brain performs its functions. These changes are responsible for making a person a drug addict. More deaths, illnesses and diseases are caused by substance abuse than from any other preventable health condition. One in four deaths is today reported due to illicit drug abuse. People who become addicted to drugs have a higher risk of all bad outcomes including unintentional injuries, accidents, risk of domestic violence, medical problems and deaths.

It is reported that even doctors are unable to identify the exact causes that make a person vulnerable to drug abuse. However, according to them, there are certain factors that may make people vulnerable to drug addiction. Like for example, the tendency to suffer from schizophrenia, respiratory depression, a tendency to suffer from a very low self worth, exposure to crime, to let be easily dominated by others, high level of stress from various causes or even an atmosphere where drugs are easily

available and its use is rampant can be some of the causes for a person becoming vulnerable to the use of drug abuse. In the case of drug abuse by women, the dangers faced are almost the same as for those who consume excessive alcohol. The pregnant women also face the same dangers as those who take excessive alcohol. Women are more prone to die from drug abuse than men. It could adversely affect their menstrual cycle. Sex hormones can make women more sensitive than men to the effects of some drugs. They may experience physical effects on their hearts and blood vessels. Hence in the light of above, it can be concluded that in the interest of any individual, his/her family or even his/her community both these vices should be avoided in any form or even quantity and no excuse should be offered for consuming them.

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### **New Woman: An Alteration Made in the Stereotypes in Manju Kapur's *Custody***

*Custody by Manju Kapur is a story of two marriages that fall apart due to different reasons. The story is all about scrutinizing the chaotic relationships set in flourishing, upper-middle-class colonies of New Delhi in the mid 1990's. The book begins with the troubled part of the story. The writer neither blames nor justifies anyone. It is all about the psychology of the Indian society and the breaking of stereotypes. It speaks about the emotions of every character. The story moves around the life of two women and their choices. The book is filled with critical and emotional elements. It speaks about love, marriage, betrayal, motherhood, family, responsibilities and most of all the desires of the human heart. The paper concentrates on the choices made by the two women who refuse to either stand stagnant or give in to the rules of the society. The paper does not move into judging the activities of the characters but rather tries to bring out the changes that take place in the human mind and attitude towards life. The paper gives details about every incident that takes place and the reason behind every incident.*

Manju Kapur was born in Amristar, India. Her first novel *Difficult Daughters* won the 1999 Commonwealth Writers' Prize, best first book, Europe and South Asia. She teaches English at Delhi University under the name Manjul Kapur Dalmia. She has treated the typical Indian themes very sensitively and has pictured the middle-class women with rare competence. She draws serious attentions of her readers, to the dilemmas of women and the choices they make when they find themselves in the whirlpool of complex man-woman relationships. Though her women protagonists are consistently pressured in clumsy and knotty relationships, they firmly refuse to become prisoners of patriarchy, orthodoxy traditions and stereotypically idealized identities. She casts a very hard look at the structural dynamics of the society functioning against the advantage of the female species. She deals with the issues and problems of middle-class women.

*Custody* is Manju Kapur's fifth novel. It explores the tumultuous relationships set in the flourishing, upper middle class colonies of Delhi in the mid nineties. The story thrives against the backdrop of the initial surge of foreign investment in India. The book starts with a man and a woman having an affair. The first line of the book itself gives a warning that the book is knitted with troubles as its base. The writer does not attempt in taking any side. By this she reveals that she is a true family writer. There are two completely different women who have nothing to do with the other one's life. But the decisions they take lead them into knitting their lives with the other.

Shagun is a beautiful wife of Raman, and a mother of two children. She loses the love she had for her husband, as he was not able to spend time with her. She falls for her husband's boss. And the affair continues till it comes to light in front of Raman. When Raman finds out the truth she openly accepts it and leaves to live with Ashok Khanna, her husband's boss. She takes her son with her and fights for the custody of her daughter. Raman was shattered after the failure of his marriage.



Ishita is a woman who lives a life which seems to be happy. Initially her marriage seems to be fine. The problem arises when Ishita is not able to conceive. The mother-in-law and sister-in-law who seemed to have loved her in the beginning changed overnight when they come to know that Ishita will not be able to give them an offspring. Her husband was an obedient son. He was indifferent and cold-hearted to the situation. He did not stand up for his wife. He rejected his wife the very second his mother told him to do so. Ishita felt like her whole world has collapsed. Nobody had sympathy for her. She came back to her parents. Her parents were shattered.

A very queer, composite being thus emerges. Imaginatively she is of the highest importance; practically she is completely insignificant. She provides poetry from cover to cover: she is all but absent from history. She dominates the lives of kings and conquerors in fiction; in fact she was the slave of any boy whose parents forced a ring upon her finger. Some of the most inspired words, some of the most profound thoughts in literature fall from her lips; in real life she could hardly read, could scarcely spell, and was the property of her husband. (Woolf 41)

Virginia Woolf, while defining women's place in the globally prevalent patriarchal set up, voices the sentiments of millions of her sisters. She bemoans the unenviable position of women. The description of a woman goes on with the same words as it used to be in Woolf's time. Women, is still of the highest importance – but only up to the extent man determines for her. So the life of a woman can constantly be monitored by the parameters of myth and reality. In reality a woman is nothing but a “womb”- her role is always determined by the patriarchal (male dominated) society as “secondary”. Her importance can be felt only when there is a need to cook food, to rear the child, to take care of the in- laws and so on. When the question to talk about a woman's own story rises, everything gets blank, because there is no story of a woman's life. History is evident of this. In a patriarchal society it is difficult or rather impossible for a woman's story to be heard.

Even though the state of women is same throughout the world, it is worse in India. Simone De Beauvoir's statement “one is not born a woman, one becomes one” has a special relevance to India where conventions, religious and social taboos construct and instruct a woman's individuality. Indian women, unlike their western counterparts, have always been socially and psychologically oppressed, sexually colonized and biologically subjugated against a male-dominant social set-up. Any attempt by a woman to rise above the oppressive forces rooted in the middle class margins has either been curbed mercilessly or ignored in the name of social dignity. This is also the main reason for marital abuse. Women are very well aware of all the injustices heaped on them but are condemned to live the life of suppression which was the lot of their predecessor. The trauma that is experienced due to domestic violence is the cruelest thing that can happen to anybody. But still, it is the most neglected issue. It is given least importance. This is because of the pattern of the patriarchal society. The evils of marital abuse and the depth of the victim's pain remain disregarded.

Another important thing that can never be overlooked nor ignored is that human lives are entwined with one another. The lives of human beings are knitted with other

human beings. It is not so important that the other human being should belong to the same family. They can be anybody belonging to the society of they can even be a stranger. Nobody's life stands as a separate or isolated story.

The link in the two shattered families is that, Raman's mother and Ishita's mother were friends. Raman's mother was mourning over Raman's life and Ishita's mother about her daughter's. Ishita slowly started moving on with her life. She started working with an NGO. She became friends with the Raman's family. Raman's daughter who had become troubled after Shagun leaving them started coming out of her shell. Ishita became her favorite. She almost looked upon Ishita for everything. Ishita found a new meaning to her life. She realized her needs, her love, her purpose of living, in short she realized herself.

Self Realization is the act of achieving the full development of one's abilities and talents. "It is fulfillment by oneself of the possibilities of one's character or personality" (Web). The realm of self-realization has hardly been understood due to our inability to properly grasp the intricacies of the various dimensions of self that we are realizing. Without illuminating this subject with understanding, seekers on the path to the promised land of self-realization are bound to remain as confused as they always were. It is of the essence that we bring a deeper level of insight into our perception of the subtle dimensions of that very self that we aspire to realize.

It is impossible to understand the nature of the path without having the concept of the three dimensions of self-realization. It is like building a house: one needs to have a sense of its architecture, otherwise the roof will collapse. The three dimensions of self-realization represent the perfect, mutually dependent structure of our complete self. Self-realization is a state of wholeness that manifests through the awakening of the three levels of our existence: personal, individual and universal. To arrive at completion, we must realize our true self on those three levels. If one is missing, as usually happens, the others remain incomplete or even fall apart.

Our soul lives in another dimension. She is on the earth through her human identity but internally, she dwells in the inner realm. Her roots are in the beyond. However, for the soul to fully realize herself, she needs to merge with the universal reality. The fact that one awakens the soul does not mean that she is immediately complete and whole. To awaken the soul is to enter the realm of the soul, but to actualize her fully, several further steps need to be taken into her depth. Firstly, the soul has to awaken through all her centers: consciousness, heart and being. Then these centers need to be integrated and unified as one state of identity. The soul then needs to grow into increasingly deeper states of surrender until she fully merges with the realm of absence, becoming one with the source of creation. By merging with the inner realm, the soul transcends the dimension of presence. This is the meaning of universal self-realization. (Anadi)

Gender which Fowler dismisses as a grammatical term, now, has meaning beyond grammar. It is viewed as a culturally imposed role and as different from sex which is biologically determined. Gender as differentiated from sex, has nothing to do with

biology. Gender is a social and cultural construct, a creation of patriarchy and serves the male flair for domination, and is not based on mutuality but on oppression.

In general many things are expected from women. This is more in India. When women do not fulfill what is expected out of them, they are looked down on. Worst of all they are isolated from the society. The society makes it appear that they are unfit to live. In *Custody* Shagun and Ishita live according to their wishes. The paper doesn't judge anything that is stated in the novel. The new woman concept is used to explain the situation. The social constraint and the internalized belief of the culture allow individuals to go through the rugged life in any society. Shagun walks out of marriage when she finds that she has lost her love for her husband. This act can never be justified in Indian society. This is a bold act. Ishita on the other hand marries again which is considered to be a social taboo. Both the women follow their heart. This is a real alteration in the stereotypes that were formed ages back.

Socialization plays an important role in the construction of gender, and bares the link between social values and the paradigms of male domination. It is a very powerful instrument; it has enormous influence in conditioning not only a girl's but also a boy's psyche since its influence begins early in childhood. Roles no doubt are an inalienable aspect of social living and relationship, but it is the abuse of socialization in conditioning the girl child so that she accepts without protest the patriarchal paradigms.

The events in the novel are well framed so that the incidents are interlinked with one another and not overlapped. The author introduces brief number of characters so that the reader neither forgets anybody nor confuses one for another. There are no such remarkable imaginary elements present in the novel. Every character in the novel has a role to play or a message to give. The analysis of the novel lies in the mind-set of the reader. There can be different interpretations for one incident. This cannot be avoided.

The novel does not deal with ideas of feminism alone. But it also deals with the in-depth analysis of human beings, be it woman or man. It shows us human beings are not what we see, but there is always a hidden self which comes out when the right circumstance is given. Learning the nature of human beings is the most critical thing. This is because of the masked self. They refuse to show their real self. There are many reasons for a person to wear a mask. But the exact reason is still and will always be a mystery. The two women also come under the masked personalities. Their strength surfaces when situation demands. This alteration takes place gradually

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**Domestic Violence in Alice Walker's *The Colour Purple***

*Violence against women is understood as a violation of human rights and a form of discrimination against women and gender – based violence that result in, physical, sexual, psychological or economic harm or suffering, including threats of coercion or arbitrary deprivation of liberty, which occurs in public or in private life. I experienced violence against women in the novel of Alice Walker's *The Colour Purple*. Walker's creative vision is rooted in the economic hardship, racial terror and folk wisdom of Afro American life and culture. The novel deals with the struggle, both in America and in Africa, of women to gain recognition, as individual who deserve fair and equal treatment. Male dominance is the norm in both countries. It takes various forms and themes in this novel. In the very first letter, collie tells of the abuse she suffers at the hands of the man she believes for a long time is her father. Here the protagonist collie suffered a lot in the hands of her own father and her husband. Walker depicts how African women affected in their life to show through the character of collie. *The Colour purple's* message is the women must oppose against the unfair treatment they receive at the hands of men and they must do this by helping one another.*

Alice Malsenoir Walker is an America novelist, short story writer, poet, and activist. She wrote the critically acclaimed novel *The Colour Purple* (1982) for which she won the National Book Award and the Pulitzer prize for fiction. She also wrote the novels *Meridian* (1976) and *The Third Life of Grange Copeland* (1970), among other works based upon Alice Walker's acclaimed novel of the same name, *The Color Purple* is the epic tale of 40-years in the life of a family in rural Georgia. At its center is fourteen-year-old Celie. When Celie is forced by abusive father to marry a cruek farmer, called "Mister,"she is separated from all that she loves. Ultimately, Celie conquers the odds to find her voice and her strength, coming into her own. Featuring a vibrant score, *The Color Purple*, celebrates the healing power of love and the importance of a zest for life.

This novel creates a stringing impact on the portrayal of domestic violence, which Walker fully develops through Celie's exploitation at the hands of her stepfather and husband. Furthermore, there is a powerful theme about how oppressed people can come together with harmony to overcome their oppressors. However, this book is a feminist novel about a powerful character finding out who she is and valuing what she can become. In the course of Celie's search for reality, she realizes that the patriarchal culture she has endured in the south is abusive to all women. This novel also explores the individual identity of the African-American women and how embracing that identity and binding with other women affects the health of her society at large.

Though many themes she used to say in her novel *The Colour Purple* but few themes are more important than others. The main important themes are the power of female Relationships, Racism, gender roles etc., and Motifs are recurring structures, contrasts, or literary devices that can help to develop and inform the text's major

themes. Here Letters, Colors etc. Walker emphasizes throughout the novel that the ability to express one's thoughts and feelings is crucial to developing a sense of self. Thought *The Color Purple*, Walker portrays female friendship as a means for women to summon the courage to tell stories. In turn, these stories allow women to resist oppression and dominance. Relationships among women from a refuge, providing reciprocal love in a world filled with male violence. Female ties take many forms; some are motherly or sisterly, some are in the form of mentor and pupil, some are sexual, and some are simply friendship. Sofia claims that her ability to fight comes from her strong relationships with her sisters. Nettie's relationship with Celie anchors her through years of living in the unfamiliar culture of Africa.

Almost none of the abusers in Walker's novel are stereotypical, one-dimensional monsters whom we can dismiss as purely evil. Those who perpetuate violence are themselves victims, often of sexism, racism, or paternalism. Harpo, for example, beats Sofia only after his father implies that Sofia's resistance makes Harpo less of a man. Mr. is violent and mistreats his family much like his own tyrant like father treated him. Celie advises Harpo to beat Sofia because she is jealous of Sofia's strength and assertiveness.

The book follows Celie in a series of letters addressed to God and Celie's story begins as a fourteen year old who is being sexually abused by her father. She has two children by him named Adam and Olivia. Upon turning twenty years old, she is married to a man she calls, Mr. He sexually, physically, and emotionally abusive throughout their marriage. Celie begins a sexual and eventually romantic relationship with Mr's ex-lover, Shug Avery, who helps her to uncover Nettie's letters to Celie that were hidden by Mr. In the letters from Nettie, we find out that she has moved to West Africa with a missionary couple, Samuel and Corinne, who are also the adoptive parents of Celie's children. The last letter that Celie writes is addressed to God and sums up the spiritual aspect in the book. Celie writes, "Dear God. Dear stars, dear trees, dear sky, dear peoples dear Everything. Dear God." With her new-found sense of self from Shug's love and Nettie's letters, Celie ends up leaving Mr and moves with Shug to Memphis TN, where she begins a business selling pants. Samuel and Nettie bring the children, who are adults now, back to Georgia with them to meet the family. Olivia, Adam's and Adam's wife, Tashi, are all reunited with Celie and all the other characters, bringing an immense joy to Celie's heart.

Masculine and feminine temperaments are also addressed in the novel. Shug is described by Albert as being "more manly than most men", but as Celie rightly points out to him, those qualities of independence, honesty and integrity are equally valid as womanly qualities. What the novel asserts is that people are weak and strong, and gender should not dictate perceptions of qualities which are essentially human.

A sense of racial tension runs throughout the novel alongside the feminist issues dealt with. Celie is the daughter of a successful Negro store owner, lynched by white men for no other reason than his financial success. All the characters in Celie's family and the extended family she comes into contact with through Shug and her husband's children are the poor exploited blacks of the American south. They are almost exclusively ill-educated, badly housed, and unable to travel or to better themselves. The exceptions to the rule, Nettie's benefactors, Samuel and Corinne, are unable to

travel to Africa to be “successful” as missionaries. Paradoxically ,of course , they are not taken seriously by the Olinka people who they set out to evangelise and save, being regarded by them in the same way as they see white men interfering and useless. When they return to Europe they are treated with suspicion and unease by the white church elders.

All the characters are poor. When Mary Agnes dresses up to visit her uncle to try to get Sofia released from prison, she looks “like she a white woman, only her clothes patch”. There is obviously a huge inequality in terms of education. Nettie and Celie go to school but only while they are not needed for domestic toil. as soon as a result other sisters sacrifice. Most of the characters live in sub-standard housing, segregated from the white population. They have their own cemetery; church; school and have to wait in line stores until whites are served. It is common for white residents to treat Negroes as they were animals. Deeply offensive things are said and done to them. When Nettie is going to Africa, a white bystander remarks“Niggers go to Africa...now I have seen everything”

The few characters in the story who manage to change their fortunes only serve to emphasize the plight of the rest. Shug Avery is a successful blues singer with a life of comparative luxury, able to travel and earn money. Some of this affluence comes also to Mary Anne, and eventually to Celie when she begins her dressmaking business. Nettie is lucky to be fostered by Samuel but the majority of the people have to struggle to survive from day to day, trapped by poverty and ignorance.

In the character of Eleanor Jane, Alice walker manages to show that it is possible for black and white to mend relationships and begin to understand and accept one another. by the end of the novel Eleanor Jane and Sofia are able to relate like equal women rather than black servant and mistress, but only after Sofia has been brutally honest with the younger woman about the reality of the way she feels about her and her child. Eleanor Jane begins to realize that Sofia is a woman, not faceless black person like all the rest of her race and even turns on her own parents, demanding to know how a woman like Sofia could work for “trash”. The main point to note about the racial prejudice shown by whites to blacks is that it is very often unconscious and all the more insidious because of that.

Throughout the novel, the readers are able to see strong, independent woman like Sofia and Shug that challenge this patriarchy. People in class tweeted and wrote their blogs about how they challenged these gender roles and didn't let man make decisions for them. Sofia did not let her husband, harpo , beat her . She fought and hit him back. She even stood up to the mayor and his wife even though she know the consequences. Shug was able to come and go as pleased. Mr.....did not control her or anything she did. She owned her sexuality and was very free minded. Shug is a much respected character even though she does not follow the patriarchy norm.

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**Gender Discrimination in the Public Sphere:  
An Evaluation**

*Gender discrimination is one of the most serious issues our contemporary era faces. It has been a deep rooted evil in the society. Even after 70 years of independence discriminating attitude of people towards female could not be changed. That is even at the beginning of 20th century men and women are viewed as occupying different roles in society. This paper explore various types of discrimination on women, its various forms and causes, relevance of bringing women to the main stream of society etc. Here is an enquiry about the present status of women too.*

Our culture has given the most sacred and divine position to women from ancient times. She is defined as the embodiment of god, creative power “Shakti”. In classical texts, “ardhanareeswarasankalpa” has been showed as one of the main description of our spirituality. India is a country where she is worshiped. In “Manusmrithi”, It is noted that the society that provides respect and dignity to women flourishes with prosperity and wellness otherwise society will remain as a failure. Now after 70 years of independence, let us try to assess the present condition of women. It can be found that one of the main serious issues regarding our country is the discrimination on the basis of gender. Even though inequality on the basis of gender exists a large measure in the society under different dimensions for long time, only now it is viewed as a serious issue. Even at the beginning of 21st century men and women are viewed as occupying different roles in the society. Nature doesn't discriminate men from women but she world wide have been the victim of inequality in terms of social and political rights, but also on the grounds of employment opportunities.

However like their counterparts in other countries, Indian women too have suffered through ages. They have not been given proper status in the society even though sometimes she got respectable place in the society. The patriarchal order has neglected their point of view. Gender discrimination can be seen in every fields of society. In India, it is a multifaceted issue that concern men and women alike. She is treated as second class citizen and they are not welcomed to expose her talents and abilities. Sometimes unborn girl child is aborted with the help of sex determination techniques.

Gender discrimination stems from the social structure. Whether in family, education, health inequality in gender can be seen arising from the society structured as such. The gender structure approach emphasis factors that are external to individual such as origin of social institutions including concentration of power, legal system that promotes inequality. Although individual may vary somewhat from each other in their profile of potential and traits, no significant pattern of natural variations distinguishes the sexes. In spite of many reform movements launched by different social reformers and enactments of innumerable legislations aiming at improving the conditions of women, lot of them in India are yet to be uplifted to the desirable level. Here in this context an analysis of following subtitles has great relevance.

### Types of Gender Discrimination

Discrimination based on gender has been the most negative aspect in every society. We are discussing that India is developing and progressing, but the scenario has not completely changed. In every arena of social life we can notice the biased attitude towards women. Especially in rural areas, ownership of property can also be seen as unequal. The resources are asymmetrically shared. The discrimination starts there as far as women are concerned. Working field can be seen as the main area of discrimination towards women. According to ILO, women are over employed than underemployed.

The belief that women should be kept under household looking after personal caring and looking of family etc., because it is a fact that men are specialized in market based production, and they enjoy bulk power and status. So women empowerment in working field is a neglected area for authorities. In earning too definite bias is there towards women because of her non-masculine character. Sexual abuse and molestation are evident in work places. An emphasis on gender highlights the fact that work is gendered that some tasks are seen as 'women's work' and to do those is considered demeaning for men, while other tasks are 'men work' and to perform those is not considered womanly.

Second classic type of discrimination can be found to be ownership inequality and survival inequality. She is excluded from the main stream of society. The male members are considered as those who must own inheritance. This is a huge setback for her to participate in commercial, economic and social activities. This above mentioned ownership inequality is rooted in the mind of many. The thought is like that "Bringing up a daughter is like watering a plant in another courtyard". Apart from ownership inequality, she is suffering from survival inequality. This implies that less care and support provided by society to women. We can find malnourished women in our remote areas more compared to men. Parents want newborn child to be a boy. This mentality becomes stronger when we move to illiterate, rural societies. This attitude towards women shows the devaluation happened in the status of our society.

Discrimination in health field can be found as the other prime type of gender discrimination. As mentioned above male child is the one who gets all the nutritious food. We all are aware about the increasing case of anemia among women. Increasing maternal health problems are shocking in our society. This is the result of less care given by family to her. With the health sector, education is also an important area of concern. She is suffering with low literacy level. Education of women can be considered as the most effective investment for development of our society. It has the ability to reduce poverty and vulnerability to violence, diseases, child mortality etc. This will strengthen our family backbone. So more holistic and multispectral approach is required to ensure quality education for girls. Favorable conditions must be developed to encourage girls to enter and stay in schools.

From time immemorial, a girl child has been considered as an unwanted entity and burden. So the bias begins there. The causes are different and varied up to changing societies. We can analyze that the most important cause of gender inequality is the



poverty and unemployment. She is completely dependent on her male counterpart. This dependency is the prime factor for her minimum participation in decision making power. She is engaged in unpaid home sustaining works. Child bearing and related activities always hold them back in to the household and make her in a cornered and congested closed atmosphere.

Social customs and beliefs which describe men as a protector and women as a supportive role are another important cause of gender inequality in our society. The patriarchal mindset is still prevalent in our minds. The cultural factors are at play in almost all sections of society. Closely linked to patriolocality, it is a fact that sons traditionally provide old age support for their parents in India. With the roll of pension, the cultural norms that sons not daughter's support parents has not changed. Perspective which views discipline as the identity of a good ideal girl is commonly seen.

Even though Indian constitution provides equal rights and privileges to improve her living condition, majority of women are unaware about their rights. so the lack of awareness, ignorance, dowry, caste politics of north India etc. makes the things worse. The power play of patriarchy has saturated every areas of society and give rise to issues like female infanticide, dowry related deaths etc. It is the need of the hour for the administration to work on these causes. Two basic need strategies should be adopted especially in developing countries. We should enable them to contribute more effectively to their families' basic needs. The focus must be given on easing her work burden while furthering their economic independence and more equitable integration to community beyond a narrow circle of family. If only we are able to eradicate these causes we can ensure the proper and ultimate development of our nation.

According to Indian constitution women are legal citizens and have equal rights with man. She suffers immensely in every arena of society. Women are over worked in the field, and they are uneducated in high numbers. The woman whose status and role was traditionally well defined and almost fixed in the society is now experiencing far reaching changes. The evaluation shows that the scenario is gradually changed. The Change that happened in public sphere regarding higher education and technology has helped to transform her role in the society.

Traditionally she was wishing to be under the four pillars of house are experiencing change. The modern women prefer new areas that were unknown to her. They are working actively in different areas including economic, social and political activities. They are now fiercely ambitious and proving their metal in respective professions. Indian girls are joining universities and colleges in large numbers. Despite progress, the very fact that women along with achievers are also expected to fulfill their roles as wives or mothers. She has started caring for health, cultural needs, etc. So it is evident that status of Indian women is improving gradually, but the rural side of the country is still a big concern. Unemployment, casteism, ignorance etc. are still haunting them at large. So it is important to initiate policies and programs focusing on the rural area.

Ending gender inequality in public sphere is a very important aspect due to several reasons. It is a moral and ethical imperative. For a bright future we cannot ignore the rights, dignity, and capabilities of half of the population. They should be viewed as the central actors in moving towards sustainability. Instead of behaving like victims, their knowledge, potential to improve resource productivity and ability to create more sustainable and more improved health care system should be utilized. Failure to capitalize on these potentials would be a missed opportunity.

For a well-balanced society equality and capabilities of diverse groups of women are required. It is also crucial to redress the disproportionate impact of economic, social and environment stresses on women and girls, which undermine the enjoyment of their human rights and their vital role in sustaining family and communities. Gender equal society will have a more diverse workforce leads to the collection of more creative ideas and problem solving.

The new ideas of administration should try to achieve a society without gender discrimination because the stability that provide to family by reducing pressure on men, development in personality and skills etc. gender equality will help our nation to maintain a good healthy sex ratio, women health, improved educational and economic conditions etc.

Ensuring education which can promote skill, knowledge and self-confidence should be the main area of focus and she should be rescued from the slavery position. Women should be included more in the political process and her role in decision making process must be welcomed. Placement of women in key areas in administrative arena must be encouraged and welcomed irrespective of political colours. Proper awareness must be given to public about child abuse, sexual violence in public places etc.

The goal of achieving equality, development and peace depends largely on active participation of men and women in all facets of social, economic and political life. It is a common feature in all societies that women have not been given their due status. Condition of women in traditional society is more precarious. So women's role in development is an indispensable factor. Whenever the cause of women has been acknowledged the attitude of society in general towards women has been at best productive.

Women have been regarded as a target group in different social economic schemes, but not as an active participants or initiators of any scheme. So the issue of empowerment is a continuous process. With the advancement of higher education and technology social attitude has changed a bit, but still gender discrimination is a relevant issue in our day to day society. In rural areas it is an urgent issue. Despite the fact that it's volume is decreased, it make a lot of people suffer it's consequences every day.

Taking an empowerment approach to work with women does, however requires the exploitation of new approaches, as well as revision of way in which the old approaches are used. The elimination of gender discrimination should be the most focused initiative of any nation. We can only achieve comprehensive development

only if women are able to deliver her potentials. However with education and progressive thoughts of people, there are also reasons to trust in the future of a gender equal society. Then hopefully, we can create a more shining and glorious India.

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### **A Meditation on Vedic Ecocentric Literature in the Context of Modern Environmental Issues**

*Literature deals with human life. So all the aspects of human life social, political, economic, Psychological, environmental are included in the vast domain of Literature. Literature tries to analyze and evaluate the problems and through which solutions were raised. Environmental issues are one of the most important problems our modern era faces. Profit created anthropocentric attitude towards this nature is necessary and it is the need of this contemporary world. Here, in this context, it is an enquiry on how vedic Literature approaches these issues, an enquiry about what kind of an attitude is created by Vedas towards the nature and it's resources. It is analysed under three subtitles*

Our environment is constantly changing. There is no denying that. Global warming, Climate change etc. stand in the top position of the issues. It is high time for human beings to take the right actions towards saving the earth from major environmental issues. If ignored today, effects are sure to curb human existence in the near future. Our planet earth has a natural environment known as Ecosystem which includes all humans and plant life. Our planet is poised at the brink of a severe environmental crisis. Current environmental problems make us vulnerable to disasters and tragedies, now and in the future. We are in a state of planetary emergency, with environmental problems piling up high around us. Unless we address the various issues prudently and seriously we are surely doomed for disaster. Current environmental problems require urgent attention. Pollution of water, air and soil, global warming, Natural resource depletion, waste disposal, Climate change, loss of biodiversity, deforestation, ocean acidification, ozone layer depletion etc. are major problems in the modern era.

Ecocentrism is a term used in ecological political philosophy to denote a nature-centered, as opposed to human centered, as opposed to human centered system of values. The justification for ecocentrism usually consists in an Ontological belief and subsequent ethical claim. The ontological belief denies that there are any existential divisions between human and non-human nature sufficient to claim that humans are either (a) the sole bearers of intrinsic value or (b) possess greater intrinsic value than non-human nature. Thus the subsequent ethical claim is for an equality of intrinsic value across human and non-human nature, or "bio spherical egalitarianism" Environmental thought and the various branches of the environmental movement are often classified into two intellectual camps: those that are considered anthropocentric, or "human-centred", in orientation and those considered bio centric, or "life-centred". Ecocentrism can be seen as one stream of thought within environmentalism, the political and ethical movement that seeks to protect and improve the quality of the natural environment through changes to environmentally harmful human activities by adopting environmentally benign forms of political, economic and social organization and through a reassessment of humanity's relationship with nature. In various ways environmentalism claims that non human organisms and natural environment as a

whole deserve consideration when appraising the morality of political, economic, and social policies. Anthropocentrism is the belief that considers human being to be the most significant entity of the universe and interprets or regards the world in terms human values and experiences. The term can be interchangeably with human centrism, and some refer to the concept as human supremacy or human exceptionalism. It is a major concept in the field of environmental ethics and environmental philosophy, where it is often created by human action within the ecosphere.

The Hindu approach to ecology requires that we first understand how Hindu dharma views the world of nature, which is very different than that of the predominant western teachings. The Hindu dharma view of nature which is very different than that of the predominant Western teachings the views of nature is based upon the vedas, Upanishads and Vedanta and their philosophical views as well as Hindu devotional ritualistic practices. According to Hindu thought there is no separation between the Divine and the world of nature. They are the two aspects of same reality . The cosmic reality is one like ocean. Nature or the manifest world like the waves on the surface of the sea.

The sacred presence of Brahman, or the supreme Divine reality is there in god, What is called Ishwara or the Cosmic lord in Hindu thought. Yet it is also present in soul or reincarnating entity. What is called jiva as our higher self. And it is present in the world of nature, jagat, god, soul and the world aspects of one reality, but not in limited way each shares the entirety of the underlying reality Each is sacred and holds the same deeper nature of the being, consciousness and bliss (sat-chit-andanda) The vedic vision unity is the basis for an ecological approach in which we can honor the entire universe as part our own higher self. It takes us beyond the duality god and creation. God does not create world out of nothing, The world, God and the soul are inherent aspects of the same external being. It is interesting to know that ancient vedas have several references in them on environmental protection, ecological balance, Weather cycles, rainfall, phenomena hydrologic cycle, and related subjects that directly indicate the high level of awareness of the sages and people of that time.

Ancient treasures of vast knowledge reveal a full cognizance of undesirable effects of the degradation, whether caused by natural factors or human activities. The protection of the environment was understood to be closely related to the protection of the devas or heavens and prithvi or earth. Between these two lines the atmosphere and the environment that we refer to as the *pyaravaran*. Many of the Rig-vedic hymns therefore vividly describe the *Dyava Prithvi* that is they describe Heaven and earth together. The Rig Veda venerates deities like *mitra*, *varuna*, *indra*, *maruts* and *aditya* that are responsible for maintaining the requisite balance in the functioning of all entities of nature weather the mountains, lake, heaven and earth the forests of the waters, seers recognized that changes caused due to in discreet human activities could result in imbalance in seasons rainfall patterns crops and atmosphere and degrade the quality of water, air and earth resources. There are many hymns seeking the blessings of the five basic gross elements or the *panchamahaboota* of nature *akash* or firmament *vayu* and air, *agni* or fire, *apah* or water and *prithvi* or earth. People were careful to refrain from activities that could cause harm to nature's boundaries it was understood that the well being of mother earth depended on the preservation and sustenance of

the environment. For any inadvertent action leading to earth's excessive exploitation the seers prayed for forgiveness . Whatever I dig dig from thee O earth may that have quick recovery again. O purifier may we not injure the rivals or the heart "The seers of rigveda speak on behalf of earth for its principles of replenishment "you give me and I give you. "They look at every entity of nature with the eyes of a friend and sympathizer: "mitrasyaahamchakshashansarvanibhootanisameekshe".

All four major vedas-the Rig samayajur and Athurvavedas recognise the importance of maintenance of the seasons cycles that are likely to get altered due to the climate change owing to inappropriate human actions. It is remarkable that the people in vedic times regarded nature and environment in a holistic manner reversed each of it's constituent and entities by carefully preserving them Do not harm the environment :Do not harm the environment do not harm the water and the flora: earth is a mother, I am her son may the waters remain fresh do not harm waters..... Tranquility be the atmosphere, to the earth to the waters, to the crops and vegetarian the vedic prayer invokes divine intervention to bless and protect the environment

It is often supposed that humans can get what they want from this world provided they are prepared to work hard enough for it that with our superior intelligence we can win wealth by exploiting the earth's resources while animals can only follow their instincts in the struggle for survival. The ability of humans to exploit their environment is presumed somehow to give us rights over animals and nature. This misconception lies at the root of the expansion of human domination of the planet over the past 500years. A different concept is taught is taught by the vedas. The planet and all she produces does not belong to humanity any more than she belongs to humanity, any more than she belongs to the other species living here. The earth is satisfied when she sees her produces symbolically returned to God, it's original Source. This principles is taught in the classic vedic text textIsha Upanishad. In the Vedic vision of the world consciousness pervades the universe and all within it. A human being an elephant a cow, birds, ants, trees, mountains, rivers, and the planet itself –all are conscious. The sun, moon, and stars shine their conscious beings fill the space between us with their invisible presence.

The splendour of the moon, the stars, the rising sun, the winds, the sky, the vegetation, the animals, birds, rivers, trees, oceans, the mountains together form the beauty of the natural creation. Part of that beauty is called vanavaibhava of that in Sanskrit. It can be translated to English as forest splendour. Human beings are part of this forest splendour and should therefore love and respect it. We are part of it; it gives us our identity and without it we are lost.In short, vedas created an attitude in Indian minds in based on ecocentric. This attitude is necessary to cure the modern ecological problems. We should understand the laws of nature and obey them. Vedic texts give us an ecocentric attitude. It should be preserved. It is the need of new era.

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### **St Francis of Assisi : The Patron of Nature**

*Humility is the guardian and the ornament of all virtues. If the spiritual building does not rest upon it, it will fall to ruin, though it seems to be growing. This virtue filled Francis in a more copious abundance, so that nothing should be wanting to a man adorned with so many gifts. In his own opinion, he was nothing but a sinner, despite the fact that he was the ornament and splendor of all sanctity. He tired to build himself up upon this virtue, so that he would lay the foundation he had learned from Christ. Forgetting the things he had gained, he set before his eyes only his failings in the conviction that he lacked more than he had gained. There was no covetousness in him except the desire to become better, and not content with what he had, he sought to add new virtues. He was humble in dress more humble in conviction, most humble in reputation. This prince of God (475) was not known as anyone's superior except by this brightest jewel alone, namely, that among the lesser he was the least. This virtue, this title, this mark indicated that he was the minister general.*

Once when Francis preached to the people of Terni, the bishop of that city praised him before all at the end of the sermon and said to them: "In this latest hour God has glorified his church in this poor and despised, simple and unlettered man; for this reason we are bound always to praise the Lord, knowing that he has not done thus for any other nation. When the saint heard these things, he accepted it with wonderful kindness that the bishop had judged him to be contemptible in such express words. And when they were entering the church, he fell at the feet of the bishop, saying: "In truth, lord Bishop, you have done me a great favour, for you alone kept the things that are mine unharmed, whereas others take them away from me. Like a discerning man, you have separated (476) I say, the precious from the worthless, giving praise to god and ascribing to me my worthlessness. Not only did the man of God show himself humble before his superiors ; but also among his equals and those beneath him he was more ready to be admonished and corrected than to give admonitions. Where fore one day he was riding on an ass, because weak and infirm as he was he could not go by foot, he passed through the field of a peasant ran over to him and asked solicitously if he were Brother Francis. When the man of God humbly replied that he was the man he was asking about, the peasant said: Try to be good as you are said to be by all men, for many put their trust in you. Therefore I admonish you never to be other than you are expected to be." But when the man of god Francis heard this he got down from ask and threw himself before the peassent and humbly kissed his feet, thanking him for being kind enough to give him his admonition. Since therefore he was so famous as to be thought a saint by many, he considered him self lowly before God and men, neither did he feel any prid over his widespread fame or over his sanctity, not even over the many brothers and sons given him as a first reward for his merits (477).

The saint had a horror of pride, which is the cause of all evil and of disobedience. which is its worst offspring. On the other hand, he always had a warm welcome for humble repentance. A friar was brought before him one time who had sinned against obedience and merited just Punishment. Looking at him. Francis could see sure signs that he was genuinely sorry and he was so pleased with his humble contrition that he

decided to be easy on him. At the same time, he was anxious to avoid encouraging others to revolt by letting him off too lightly and so he ordered his capuche to be taken off and thrown into the fire. That would show all the friars the kind of punishment which disobedience deserved. Then when the capuche had been in the flames for a while, Francis ordered it to be taken out and given back to the penitent. It was taken out and there was not the slightest trace of a burn on it. With one and the same miracle God approved Francis' holiness and the humble contrition of the delinquent. Francis' humility, therefore, is worth imitating; it was honored even on earth, so that God inclined to his slightest wish and the citizens of Arezzo underwent a change of heart. He repulsed the presumptuous attacks of the devils by his command and tempered the heat of a fire at will. This is the humility which exalts those who possess it and is respectful towards all; and consequently it is found worthy to be revered by all.

He would not hesitate to confess his faults even when preaching in public, in order to appear contemptible in the eyes of others. One time when he was very ill, he departed from the rigor of his usual abstinence and took a little meat to regain his strength. Then, when he had only barely recovered, he felt urged to humiliate himself for his weakness in genuine self contempt. It is not right," he declared, "that everyone should think that I never eat meat, when I really did eat it unknown to them." Inspired with a true spirit of humility, he set out there and then and made his way to the town square in Assisi, where he assembled the whole population. After that he entered the principal church in procession with the friars whom he had brought with him, and there he took off his habit and put a rope around his neck. Then he told one of the friars to lead him to the stone where criminals were punished, in full view of all the people. He mounted the stone and preached vigorously, although it was bitterly cold and he was still weak and feverish. He told them all that they should not regard him as a spiritual man, but as a sinner and a glutton, worthy only of contempt. The onlookers were amazed at the extraordinary spectacle. They knew how austere a life he led and they were deeply moved, but they made no secret of the fact that they thought his humility was rather to be admired than imitated. His action certainly seems to have been, intended rather as an omen reminiscent of the prophet Isaias than as an example.

However, it is a lesson in true humility and shows the true follower of Christ true he is bound to disregard all earthly praise and subdue the displays of bloated pride, while renouncing all lying pretence. Francis often behaved like this, so that others might regard him as something worthless, fit only to be cast aside, and he might preserve true holiness of heart full to conceal the gifts which God showered upon him at closely guarded secrets and refused to expose them to the praise of others, which might lead to a fall. When he was acclaimed as a saint by the crowds, he would say, "I might have sons and daughters yet. Don't praise me as if I were safe. You should never praise anyone until you see how he turned out in the end." That was what he said to others and then, addressing himself, he would add, "If almighty God had done so much for a criminal, he would be more thankful than you, Francis." He used to often tell the friars, "No one should flatter himself for anything a sinner is capable of doing. A sinner can fast, pray, weep, and do physical penance. The one thing he cannot do is to remain faithful to God. Anyone who gives back to God the praise



which belongs to him really has something to boast about, if he serves him faithfully and attributes to, him the gifts he bestows.

Meanwhile, while many were joining the brothers, as was said, the most blessed father Francis was making a trip through the Spoleto valley. He came to a certain place near Bevagna where a very great number of birds of various kinds had congregated, namely, doves. Crows, and some others popularly called daws. When the most blessed servant of God, Francis, saw them, being a man of very great tenor and great tenderness toward lower and irrational creatures, he left his companions in the road and ran eagerly toward the birds. When he was close enough to them, seeing that they were waiting expectantly for him, he greeted them in his usual way. But, not a little surprised that the birds did not rise in flight, as they usually do, he was filled with great(277) joy and humbly begged them to listen to the Word of God.

Among the many things he spoke to them were these words that he added: "My brothers, birds, you should praise your Creator very much and always love him; he gave you feathers to clothe you, wings so that you can fly, and whatever else was necessary for you. God made you noble among his creatures, and he gave you a home in the purity of the air; though you neither sow nor reap, he nevertheless protects and governs you without any solicitude on your part." At these words, as Francis himself used to say and those too who were with him. the birds, rejoicing in a wonderful way according to their nature, began to stretch their necks, extend their Wings, open their mouths and gaze at him. And Francis, Passing through their midst, went on his way and returned, touching their heads and bodies with his tunic. Finally he blessed them, and then, after he had made the sign of the cross over them, he gave them permission to fly away to some other place. But the blessed father went his way with his companions, rejoicing and giving thanks to God, whom all creatures venerate with humble acknowledgement.

But now that he had become simple by grace, not by nature, he began to blame himself for negligence in not having preached to the birds before, seeing that they had listened to the word of God with such great reverence. And so it happened that, from that day on, he solicitously admonished all birds, all animals and reptiles, and even creatures that have no feeling, to praise and love their Creator, for daily, when the name of the Saviour had been invoked, he saw their obedience by personal experience. When he came one day to a city called Alviano to preach the word of God, he went up to a higher place so that he could be seen by all and he began to ask for silence. But when all the (278). people had fallen silent and were standing reverently at attention, a flock of swallows, chattering and making a loud noise, were building nests in that same Place. Since the blessed Francis could not be heard by the people over the chattering of the birds, he spoke to them saying: "My sisters, swallows, it is now time for me to speak, for you have already spoken enough. Listen to the word of the Lord and be silent and quiet until the word of the Lord is finished." And those little birds, to the astonishment and wonder of the people standing by, immediately fell silent, and they did not move from that place until the sermon was finished.

When these men therefore saw this miracle, they were filled with the greatest admiration and said: "Truly this man is a saint and a friend of the Most High." And

they hastened with the greatest devotion to at least touch his clothing, praising and blessing God. It is indeed wonderful how even irrational creatures recognized his affection for them and felt his tender love for them. Once when he was staying at the town of Greccio, a little rabbit that had been caught in a trap was brought alive to him by a certain brother. When the most blessed man saw it, he was moved to pity and said: "Brother rabbit, come to me. Why did you allow yourself to be deceived like this?" And as soon as the rabbit had been let go by the brother who held it, it fled to the saint, and, without being forced by anyone, it lay quiet in his bosom as the Safest place possible. After he had rested there a little while, the holy father, caressing it with motherly affection, released it so it could return free to the Woods. But when it had been placed upon the ground several times and had returned each time to the Saint's bosom, he finally commanded it to be carried by the brothers to the nearby woods. Something similar happened with a certain rabbit, by nature a very wild creature, when he was on an island in the lake of Perugia.(280)

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