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ROOTS

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Dr. S. Balakrishnan
Publisher and Managing Editor
journalroots4u@gmail.com
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Academic Excellence in research is continued promoting in research support for young Scholars. Multidisciplinary of research is motivating all aspects of encounters across disciplines and research fields in an multidisciplinary views, by assembling research groups and consequently projects, supporting publications with this inclination and organizing programmes. Internationalization of research work is the unit seeks to develop its scholarly profile in research through quality of publications. And visibility of research is creating sustainable platforms for research and publication, such as series of Books; motivating dissemination of research results for people and society

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ANALYSIS OF THE HUNGRY TIDE

Dr. J. Vijayalakshmi

Assistant Professor, Department of Communication Skills
Marwadi Education Foundation's Group of Institutions, Rajkot, Gujarat

The novel *Tide* portrays the failure of the idealistic concepts of Nirmal, Nilima, Kusum and Kanai. Nirmal's totalitarian values of communism leave him a loser in every stratum of life. He runs away from communism all his life, but it never leaves him. The events of Partition separate Nirmal from his family, and he decides to settle down in Calcutta as a leftist intellectual and a writer of promise. Nirmal lands in jail as he is suspected of his relationship with the Communist insurgency in Burma, as he had played a small part in the conference as a guide for Burmese delegation. Nirmal fails in his struggle to uphold the communist principles as his detention in jail leaves a profound effect on his mind. Nirmal could neither rise out of bed nor go to college. Unlike those revolutionaries who possess a strong mind, Nirmal's will is weakened after undergoing the punishment.

Nirmal considers Kusum as the muse of revolutionary ideals; Such unhistorical individuals have a capacity to change the lives of those who meet them since they view the world through quite different eyes. Nirmal is in a dilemma as he feels: "I felt torn between my wife and the woman who had become the muse I'd never had; between the quiet persistence of everyday change and the heady excitement of revolution-- between prose and poetry" (*Tide* 216).

Although the squatters of Morichjhapi did not envision themselves as revolutionaries, the poet Nirmal finds them to be extra ordinary filling the dreams of Daniel Hamilton. Nirmal is considered as a person who is filled with the haze of poetry

and fuzzy ideas about the country with the facts that he had gathered over the years. But, Nirmal simply sees signs of death everywhere as he thinks that it would be easy to submerge the tide country with a minuscule change in the level of the sea. Nirmal considers Morichjhapi a vale of tears and fails to write anything to equal the power of their longing and dreams. He believes that the *bad* is not just the guarantor of human life but also abacus, archive, and the library of stories. Nirmal cautions Fokir: —My friend, not only could it happen again—it will happen again. A storm will come, the waters will rise, and the *bad* will succumb, in part or whole. It is only a matter of time" (205). Nirmal could not succeed in his dream of becoming a writer as he was waiting for the ideal time, which never came to him except for his memories in the diary.

Advanced as Nirmal is in years, he can still empathize and imagine the world through a pair of eyes very different from his own. Nirmal finds himself identifying with the refugees, who refuse to budge and who shout in unison to the oppressive police force: —Who are we? We are the dispossessed" (254). Nirmal first responds by acknowledging the universal yearning of the wretched of the earth, the millions without a home as: "Who indeed, are we? Where do we belong?" (254). But the longer Nirmal listens, the more he hears the question as one arising not only from the poor, but from all humanity - and, indeed from himself as Nirmal puts forth: —it was as if I were hearing the deepest uncertainties of the heart being spoken to the rivers and tides. Who was I? Where did I belong? In Kolkata or the tide country? In

India or across the border? In prose or poetry?" (254).

Nirmal's experience parallels that of Arjun in *Palace*. Arjun ultimately throws all that is English overboard, when he honestly sees through the eyes of the less advantaged Kishan Singh. Nirmal, similarly, recognizes how alienated he has been through most of his life, and how appropriate he feels now to see the world through the eyes of these desperately poor refugees and the uneducated Kusum. Nirmal's only successful contribution in his life is the building of the cyclone-prone shelter at the top of the hospital, which saves the lives of thousands after his death.

Nirmal leaves a diary addressed to Kanai for he feels that his generation will be richer in ideals, less cynical and selfish than his generation. Nirmal loses his balance of mind in the struggle of Morichjhapi and dies a pathetic death. His life is a life that is lived through poetry. Nirmal has a strange combination of Marxism and poetry. He is a historic materialist who finds everything interconnected--the sky, the trees, weather, people, poetry, science, and nature. Nirmal's capability to hunt down the facts is like a magpie that collects shiny objects and brings them together. Nirmal's struggle leads him to death, and it happens before he has realized and proved his capability to uphold his once enshrined communist principles.

Like Nirmal, Nilima could not bear to see the pathetic situation of Lusibari people. Her heart aches to see the sufferings of widows, their abuse and exploitation. She decides to act. The tiny seedling of an idea to buy household provisions by crossing the river and to sell those items in Lusibari forms the foundation of the women's union and ultimately the Badabon Trust. Nilima succeeds in her struggle to find a resource

for widows and eventually to the people of Lusibari as the union grows in medical and agricultural lines and the Balaban Development Trust is formed. In the late 1970's, its hospitals, workshops, and office are built bringing a ray of hope in the life of the tide country people. Nilima dedicates her life to the betterment of the lives of the people and has sacrificed her creature comforts to remove the dire poverty of the people of Lusibari. Nilima's service wins her the highest honour from the President, but Nilima refuses to help Kusum for the sake of protecting the hospital. Nilima lets out her feelings to Nirmal thus: ". . . This hospital. And if you ask me what I will do to protect it, let me tell you, I will fight for it like a mother fights to protect her children. The hospital's future, its welfare - they mean everything to me, and I will not endanger them" (214). Nilima's recognition is not accepted by Nirmal as she refuses to help Kusum.

Nirmal and Nilima live side by side for years but are unknown to each other, divided by different dreams of their lives, and by a lack of respect for the other's way of embracing life. This aged couple is, in fact, reminiscent of Balaram and his wife in *Reason*. Unlike Nirmal, Nilima succeeds in her social cause, but she pays the price by sacrificing her personal life. Nilima echoes her feelings:

It was for your sake that we first came to Lusibari . . . There was nothing for me here, no family, friends or a job. But over the years I've built something . . . All these years, you have sat back and judged me . . . For me, the challenge of making a few little things a little better in one small place is enough. That place for me is Lusibari. I've given it everything . . . It's helped people; it's made a few people's lives a little better. (387)

Kusum with her humble background tries to achieve what people in higher social strata cannot dream to achieve. Kusum struggles to cope with the hardships of the police and gangsters. She keeps hope and courage and says: "It's just a question of keeping the faith" (277). In her resolve, Kusum is affected physically. Her bones protrude from her skin, and she is too weak to rise from her mat. Kusum starves herself to feed Fokir. She eats *jadu palong*, unpalatable food and suffers from severe dysentery. In spite of Kusum's physical weakness, she takes the essential provisions for rationing to the ward leader. Kusum could bear the physical torture but not the emotional one. Kusum depicts her feelings thus:

The worst part was not the hunger or the thirst. It was to sit here, helpless, and listen to the police men making their announcements . . . Our lives, our existence, was worth less than dirt or dust. This island . . . is a part of a reserve forest . . . This whole world has become a place of animals, and our fault, our crime was that we were just human beings, trying to live as human beings always have, from the water and the soil. (261-62)

Kusum dies in her struggle, but she embraces it cheerfully. She is remarked as a *jar*-full of spirit, by the people. With her great spirit, courage, and determination, Kusum serves as a muse to Nirmal, the reminder of his old leftist ideologies. Ghosh uses the knowledge of Fokir and his native wisdom to mock at the knowledge acquired through books and degrees. Piya admires Fokir's felicity that he is so close to nature and sees his mother's face everywhere in the river. Fokir's respect and love for his mother even in a dream captivate Piya and Kanai. Fokir recollects: —How can I forget her. Her face is everywhere (319). Kanai now realizes why Moyna feels so deeply tied

to her husband: —There was something about him that was utterly unformed, and it was this very quality that drew her to him (319). Piya starts to love Fokir without language. Piya feels that the time she has spent with Fokir is the most exciting part of her life. But she is soon disillusioned after coming to terms with the reality that Fokir is different from what she thinks. He is more compassionate about human beings than to animals and to nature. Fokir's bond with nature is due to his mother, Kusum. Piya feels that he is the son of nature, but he turns out to be a normal human being who is more concerned about human beings than the river and the animal. Fokir struggles pathetically with the cyclone to save Piya and dies in his attempt like Tridib in *Lines* who die to uphold the feeling of pity.

Moyna is both ambitious and bright. She dares to fulfill her dreams of becoming a nurse even after her marriage. Nilima praises Moyna thus: —But the remarkable thing is that Moyna hasn't abandoned her dreams, She's so determined to qualify as a nurse that she made Fokir move to Lusibari while she was in training (129). Moyna also wants to educate her son Tutul and loves her husband Fokir deeply. Moyna struggles to get educated and to help her husband. Had she remained at home, without education, she would have understood the love of her husband. But, the ambitious Moyna leads Fokir to his death by ordering her husband to go on an expedition accompanying Piya.

Moyna loses her husband in the storm but hopes that she can struggle with the help of her education and survive. Fokir's loss is indeed, irreplaceable for Moyna as Ghosh describes: "Moyna's grief was all too visible in the redness of her eyes" (394). Moyna embodies practicality, a trait with which she will live on and see her son Tutul, through.

Kanai and Piya enter into an experience that might be read as a quest for their souls - a journey in which their minds, finely tuned, are no longer adequate in the face of Sundarbans. Kanai is forty-two and single, a resident of New Delhi who is a translator and interpreter by profession. He makes one person understood by another, and yet he does not understand himself.

In his youth, Kanai had given up the dream of becoming a poet for the sake of money and comfort. The youth of today often forsake their dream for the sake of material comforts. Kanai is one of those men who like to think of being irresistible to the other sex. Piya thinks that Kanai's values are at bottom egalitarian, liberal and meretricious. Kanai understands Piya, but he is not able to his life, as monetary benefits are very difficult to avoid. He is so impressed by the ideals of Piya as: "Her ambition was so plainly written on her face that Kanai was assailed by the kind of tenderness we sometimes feel when we come across . . . The desires people spend lifetimes in learning to dissimulate" (135).

Kanai's practicality of the consumerist mind makes him preach Piya that there is nothing common between her and Fokir. Kanai advises Piya: —He's a fisherman and you're a scientist. What you see as fauna he sees as food . . . You're from different worlds, different planets! (268). Kanai succeeds in making Piya understand the difference between Piya and Fokir during the incident of the mob burning the tiger. Kanai is a typical Indian who cannot feel the pain of animals but only of human beings. It is surprising that a soul. Like Kanai could feel the pain and suffering of an animal but not of human beings. He pities the poorest of the poor who are brutally killed by tigers, but these killings are never reported officially.

Kanai succeeds in his struggle to become a chastened man because of an

incident in the forest, which is accentuated by Fokir, which leaves him a moment near death thereby making him realize his self. The pull of Sundarbans makes his return to Kolkata. Kanai is a remarkably altered man. Kanai reveals how he has successfully learned about himself and to care for others as Ghosh says:

What does it mean when a man wants to give a woman something that is beyond price - a gift that she, and perhaps only she, will ever truly value? . . . At Garjontola I learned how little I know of myself and the world . . . I have never before known what it was to ensure someone's happiness, even if it comes at the cost of my own. (353)

Piya, the cetologist comes to Sundarbans with the specific purpose of studying the dolphins. Owing to the foreign looks of Piya, she is cheated of money and is humiliated and finally thrown overboard. Piya no longer speaks *bangla*, though she did as a child, her hair is cropped short, and she carries a backpack with equipment such as a hand-held monitor, global positioning system, binoculars, data sheets, display cards of Gangetic dolphin and Irrawaddy dolphin. Piya is known as the little East Indian girl, a kind of departmental mascot at the Scripps Institution of Oceanography. Gurnah opines: —Piya's simultaneous foreignness and Indianness make it harder for people to read her, but also make it easier for them to exploit her . . . Through reference to and comparison with Piya, choices available To Indian women are debated" (21). In India, Piya is considered a foreigner, and abroad, she is considered an Indian. She is neither an Indian nor a foreigner but just remains a cetologist.

Piya was shrouded in loneliness in her childhood and does so in the present too but bravely copes with it. Her parents live a life without love, and her mother dies of

cervical cancer. Her present situation where she has been drawn to field biology as much for life it offers for intellectual contentment, she prefers to avoid human relationships because the work of a cetologist allows her to be on her own, to have no fixed address, to be far from the familiar community. Her love experience and the subsequent betrayal disillusion Piya. But, she struggles continuously to be a professional cetologist. Kanai is inspired by Piya as he feels: "desire was incarnated in the woman who was standing before him in the bow, a language made flesh" (269).

Piya's feeling for Fokir remains as an undercurrent to her passion for research. The intensity of Piya's quest about dolphin's habitat is such that she finds herself at the brink of a breakthrough hypotheses of stunning elegance and economy. Piya knows that the research would be an arduous process, but even if she completes a part of it, she will make strides in research work. It is not sure whether she will complete her work, but she is so confident that it is a: "fine a piece of descriptive science as any. It would be enough; as an alibi for life, it would do; she would not need to apologise for how she had spent her time on this earth" (127).

She is similar to May Price who faces the mob of Dhaka in *Lines*. Piya like May is oblivious of danger in which she puts everyone by romantically standing before a force of nature. Piya remarks: "It was like something from some other time before recorded history. I feel I'll never be able to get my mind around the horror" (300). It is an irony that Piya is afraid and shuts her eyes as she prays: "Whatever happens, let it be on land. Not the water, please Not the water"(372). Piya struggles in the storm, and it is Fokir who forgoes his life and saves her. Piya is unable to do anything for Fokir except hold up a bottle of water to his lips.

Piya recovers from the state of shock and struggles hopefully to reconstruct her life. She collects money enough for Moyna and Tutul, for Tutul's college education and a house by sending a chain letter about Fokir. Piya thinks of a project under the sponsorship of the Badabon trust in consultation with the fisherman, as she is liable to stay in India indefinitely and for a permit to do research. She also has other ideas such as--opening a databank as a small office on the upper floor Guesthouse with Moyna working in it, learning Bengali from Moyna in return for Piya teaching her English. Piya names the project after Fokir, as it is his data in the GPS monitor which would be crucial for the project. Piya struggles succeeds and learns her lessons. She denies the possibility of finding a partner or settling down in life as she says: "for me, home is where the Orcaella is: so there's no reason why this couldn't be it" (400).

Tide portrays the struggle of the characters, which reverses their idealistic values. None of them attain perfection, and hence the characters are lost in their unending quest. Nirmal and Nilima's and Fokir-Moyna's relationship are lost in silence while Piya and Kanai are unmarried and eventually, alone. The truth of the Morichjhapi struggle is never brought to the forefront. The actual situation and the real events are hidden for fulfilling the motive of the Left Ministry. Thus truth remains evasive.

Palace has just a few traces of postmodernism in the sense that it interrogates the notions of nationalism. The issue of serving in another country's army jolts the very notion of patriotism. The Indian sepoys form the ten thousand of the British force. They are portrayed as an enemy who wanted neither enmity nor anger, but they possessed an evil conscience. Hardayal considers the plight

of the Indian soldiers as nothing but mercenaries. Hardayal and other Indians question the very existence of borders as it resulted in the bloody slaughter. Hardayal questions Arjun: —didn't you ever think: this country whose safety, honour and welfare are to come first, always and every time--what is it?|| (*Palace* 287). They realize that Britain is not their country and they don't have a country at all.

The long March of Indians fleeing Burma fearing Japanese occupation is the worst part of history. Ghosh feels that it is strange that the long march which comprised over half a million people, of which 400,000 were Indians, was not reported in newspapers.

Rajkumar's life is displaced when he marches forth to India. He dies an uncomfortable death in the small room in the flat of Uma Dey. All the material comforts vanish and he is just a common man now. The Glass Palace is broken as the King of Burma along with his family are exiled to India--an unknown land. The royal ties are broken and what now remains is just the memories. The importance of borders is flouted when Raj Kumar shifts from one place to another and finally lands in India and when Uma Dey suddenly turns into a leader due to her solace in the motto of nationalistic pride. Dinu considers Burma a home away from

home, but he is forced to live in the military coup. Pride, Self-esteem, Home and the ideology of the nation are all displaced and what remains is a void--a misconception of history. *Palace* with its portrayal of Arjun's and Rajkumar's loss of identity once again questions the place of borders and boundaries.

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THE REFLECTION OF SOCIAL ETHOS IN ARAVIND ADIGA'S *THE WHITE TIGER*

Dr. P. Jeyappriya

Associate Professor and Head

Department of English and Foreign Languages

Mother Teresa Women's University, Kodaikanal

Abstract

This paper deals with the reflection of social ethos in Aravind Adiga's The White Tiger. Aravind Adiga is most popular Indian author. His works are to reflect the society related and social ethos in India. His first work is The White Tiger. The novel is won the Man Booker Prize. Aravind Adiga studied at James Columbia University in New York, where the famous British historian Simon Schema was his fellow. He also wrote literary reviews, a famous one being the one about Oscar and Lucinda, written by the previous Booker Prize Winner Peter Carey. He then moved to TIME magazine and opted to work as a freelancer. His major works are the Last Man in Tower, Selection Day, and Between the Assassinations. These works are to reflect the social ethos and struggle of society. This novel is to reflect the one who poor family background boy and then how he changes his life of rich. The end of this novel the protagonist Balram will be an entrepreneur. But he is cheated to his master, and then he will be a rich but no one who finds out his mistake in this novel this is a unique talent to him.

Keywords: Reflection, scheme, literary, struggle, entrepreneur

Introduction

Indian authors have influenced and entire generation with their writing. Indian authors in English deserved special mention as they have portrayed India: it is a rich cultural heritage and social norms to readers in the west. Indian writers have also striven to add variation to the pre-existence chiefly dominant genres. *The last man in Tower* is a 2011 novel by Indian writer Adiga. Published by Harper Collins India, it was the third published book and second published novel by Adiga. It tells the story of a struggle for the estate. The three of them live together in this room; the boy's mother is absent, or dead. *The White Tiger* is the story of Balram, who addresses a series of letters to the Chinese Premier, Wen Jiabao. The novel is in the form of a dramatic monologue, in the tradition of Albert Camus' *The fall* and more recently, Mohsin Hamid's *The Reluctant Fundamentalist*. Over seven nights, Balram narrates the story of his life. Born in a village northern India, son of a rickshaw puller, Balram is taken out of school by his

family and put to work in a tea shop. Nursing a dream of escape, his big chance comes when he is hired as a chauffeur by a village landlord. The narrative follows Balram's journey to Delhi where after murdering his employer, he finally becomes a successful entrepreneur in Bangalore.

The novel is thus written in the form of a series of letter, written at calm and late night by Balram to Wen Jiabao, the Premier of the council of the republic of China. In the letter Balram describe his yearly economic slavery, then his up liftmen in professional life as an entrepreneur in Bangalore as well as his views on India's cast system and it is political corruption. Speculation of the narratives of the mental process of the protagonist is thus sensational. The current world scenario especially India in which Adiga's *The White Tiger* came into beginning in the post-modern age in which there is no certainly of anything, everything is in a state of topsy-turvy condition. From the nineteen century to the present day, it has been a period of mind reason,

not the soul and religion its belief, sacredness, ethical values and mortalities are no longer an essential part of life. Their significance does not even last for twenty-four hours of an individual; instead; their significance resides on some certain specific occasion such as religious activities leaving no feelings of performance. Again, the narrative of religion exposes strong impudent notions for all religion of Indian society and questions their relevancy in post-colonial India.

Conflict between Good and Evil

There is much talk about the constant battle between the existence of good forces and evil forces in today's world. But before we can discuss what this battle entails, we should seek to define what is meant by the characterization, good and evil. Any definition should undoubtedly be based on what is universally accepted among the civilized nation. Since the very beginning of human life, there has been a conflict, struggle between good and evil. A human being has this choice: they can live their life in a good and noble way or in an evil and noble way. They have to choose either of the two. One is free to choose or decide one's lifestyle and life's principles. But there are certain things that are beyond human choices; these automatically come on their way. One cannot choose to get born in a rich family or a desired caste. Density has to be submitted to through one can always make efforts to be rich or prosperous in life. In the journey from poverty to prosperity or from slavery to freedom, one has to choose which path of goodness, honesty, and nobility is a difficult one and needs a lot of courage, patient, will power and firm determination.

On the contrary, the path of evil and dishonesty is alluring, easy and smooth to tread on and it also promises an early success. These are sinless people with a

calm soul and a clean conscience. They face the world bravely and proudly while the walkers of the evil path in spite of living in the light of prosperity have to hide their sins from the world, they have a feverish brain, and a troubled soul as every Faustus has to mortgage his soul to the devil for worldly pleasures.

Disparity between Rich and Poor

Adiga's *The White Tiger* extensively deals with the morbid realities of modern India. Prominent among such realities are the existence of acute poverty, a widening gap between the rich and the poor, exploitation of working class and corruption in politics and police department. The novel, running in seven chapters, is in the form an address to the Chinese Prime Minister, Mr. Jiabao. The protagonist of the novel, Balram, 'a self-taught entrepreneur,' bears the brunt the current harsh realities of Indian Society, Born and brought up in Laxmangarh village of Gaya district, Balram is the son of a puller who dies of tuberculosis-like Coolie of Mulk Raj Anand. At the age of sixteen, Balram is taken out of school notwithstanding the fact that he is the most brilliant student of his class. Recognizing his talent, the Education Inspector class him White Tiger, the rarest of the rare, the only body in a class room of underfed dunces to identify the photograph of the Socialist. The hopeless economic condition of his family forces him to join a tea shop in Dhanbad. Through the story of Balram, the novelist has not only sensitized people towards the growing discontent among the notes but also warned them against the repercussion of discrimination against them. India signing was a political slogan referring to the overall feeling of economic optimism in India in 2003. It elaborated India and was in no time on everyone's lips. India is an example of a

country that is emerging and transitional. In India, one of the oldest civilizations in the world, 25% live below the countries poverty line. As in China, divided between those who are benefiting from India's wealth and those who are large than ever. The protagonist of the novel Balram in the novel, he is recognized as an untouchable, marginalized, dehumanized and oppressed person. He is the victim of the Indian apartheid. The novel describes his trajectory from darkness to light, from Laxmanharh to Delhi.

Conclusion

This powerful novel projects a double vision of both rural and urban Indian life, there by presenting an authentic view of contemporary India. Towards the end of the novel, Balram's life time, India will emerge as an economic powerhouse, and the white man will be finished. The novel is the form of serious letters written by its protagonist who causes himself the white tiger, to the Chinese Premiere, WenJiabao.

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ECO FEMINISM IN THE VACHANA LITERATURE

Dr. Jyothishree Kamat

HOD, PG Coordinator PG Studies in English
KLES, J T College, Gadag, Karnataka

Abstract

Few hundred centuries ago, it was false assimilation made that, woman is unproductive, just a background. Eco feminism is all about the building up the strong philosophy, that to recognize woman as a part of society, not just sex. A woman has always made invisible in the fields of society. A woman should be the teachers, deep; deep sense of Shakti, another power which is subjugated in the world. All human should be more womanly. The founder philosopher Lord Basavanna of Vachana Literature is more flexible in his insistence upon private worship. Such worship is much better for the revolutionary era of the 12th Century Karnataka. Vachana Literature had produced many women poets and activist. Akkamahadevi, Basavanna, Allam Prabhu, Akka Nagamma, Channa Basavanna had produced connectivity between physical and conceptual of the earth itself, and all life on it. The notes of Val Plum wood were already discussed in the Vachanas, the lyrics written by the Kannada vachanakaras. They depict that, we all have formal knowledge of evolutionary biology and man's freedom and happiness depend on an ongoing process of emancipation from Nature, and independence from and dominance over the natural process by the power of reason and rationality. The study highlighted the vachanas are the modern retrieval of the traditional confluence of material and spiritual being intimately to place and the earth.

Keywords: Eco feminism, Vachana Literature, militarization, healing, ecology

Ecofeminism first came to prominence in the early 1980s, based on the feminist philosophy, environmental activism. Ecofeminism focused on the connections between feminism, militarization, healing, and ecology. The adoption of the term had also been preceded by many women poetry and fiction in the 1960s and 70s and has gained increasing prominence through the work of Val Plum Wood and Kren Warren at the west, but the revolutionary era of 12th Century Kannada Vachana Literature had produced many Woman poets and activist. Akkamahadevi, Basavanna, Allama Prabhu, Akkanagamma, and others had produced connectivity between physical and conceptual of the earth itself, and all life on it.

The notes of Valplumhood were already discussed in the Vaccines, the lyrics written by the Kannada Vachanakars. Few hundred centuries ago it was a false assumption made woman are unproductive, just a background. Ecofeminism is all about the building up

the strong philosophy, that to recognize woman as a part of Society, not just sex. A woman has always made invisible in the fields of society. A woman should be the teachers, deep sense of shakti, another power which is subjugated in the world all human beings should be more womanly.

The founder philosopher Lord Basavanna of Vachana literature is more flexible in his insistence upon private worship. Such wo,ship is much better for the attainment of divine peace. The vachanas of Sharana poets depict that, we all have formal knowledge of evolutionary biology and man's freedom and happiness depend on an ongoing process of emancipation from Nature and independence from and dominance over the natural process, by the power of reason and rationality.

The discussion here highlights, the vachanas are the modern retrieval of the traditional confluence of material and spiritual being intimately to place and the earth. The vacancy writers have developed

an ecological vision encompassing eco-dharma, eco feminism and eco-marxism in many of their autobiographical lyrics called vachanas. In the attitude of devotion, Sharanas followed by the Shatassthala, Six Paths of Devotion. In this Bhakti Movement, an aspirant who wants to get the realization will have to reach the six steps. During the attainment of the fourth Sthala, the Pranalingi sthala, the devotee realize, the 'self as the Universal Self' are not two different identities. The concept of finding himself in the grace of God, the eco system as his own will rescue the self and merges with the universal self. Biologically and ecologically the two identities are one and the same here. At the last stage, in the Aikya Shala, the union of the individual soul with the universal soul without looking one's own identity. Here as the eccentric notes, and moreover ecofeminist feels the devotee whether he or she acquires the Nature of the Devine and continues to be active in the worldly affairs.

As a social revolutionary, Basavanna anticipated by several centuries the problems caused by the liberation of women to be equal partners with men. There is much teaching here which could indeed help modern industrial society restore human relations which the Nature work had destroyed. The sense of healing is depicted in the following Vachana....

'One doth affright when the house is
afire

Whence can one flee when the earth's
aflake?

To whom shall I cry if?

The dam devours the water
penned

Fence feeds on the field,

A mistress in her homestead

Be thief and false,

A mother's breast turns poisonous
drain

Snuff out life, and not life
sustain?

The above Vachana describes the family life should make it possible to lead a life of the intimate relationship. The lines of the vachana suggest the gender equality and the importance of family relationships. Indeed modern materialistic life restores human relations which the native of industrial work had destroyed as the social restless has spoiled the social norms.

As ecofeminism being a philosophical and political theory and movement which combines ecological concerns with feminist ones, regarding both as resulting from male domination of the society. Further, it must have sounded 'nature' in those days if Akkamahadevi has shown that the empirical and the spiritual were not separate categories both in life and poetry. She described the cloths to show the society, that the evils eyes should change not every time female stands. She discerned God everywhere in the forest. In all the great trees in the forest; in the birds and the beasts and the entire natural environment around her. She firmly believed that there should be no gender inequality because the soul is neither male nor female, and there could be no devotion without knowledge.

She rebelled against traditional women's roles and social expectations. Her entreating devotional lyrics suggest the spiritual heights; she attained by sublimating her worldly desires. Mahadev's lyrics emancipate her transcendental vision of Lord Shiva and are known for their deep devotion, picturesque and poetic imagery, metaphor and melody and spiritual resilience.

The challenges of worldly life which Akka takes in her stride form the substance metaphorically, as in the following lines,

If I build my house on a hilltop
How can I fear wild beasts?

If I build my house on the
seashore
How can I fear the sound of the
waves?

How can I shrink from noise?

Once life is perfected, it transcends its past of suffering and sacrifice. To sustain the 'life- House,' a metaphor the poet uses words which apply to both 'House' and 'Life' with equal aptness. Mysticism in this source and sustenance of the best of poetic traditions, hence it is enshrined in it all that is finest that makes for the perform of life. It is bathed in the consciousness which does not know itself. In the final stage of spiritual enlightenment the subject and the object together with the link of consciousness between them, become indistinguishably one. The self forgets itself and merges itself with the Higher – overself.

As a result, the impact of the poetry of

AkkaMahadevi is not limited to the only regional, with the long tradition of Mystical Life, she becomes a specimen of womanhood philosopher and a poet. Through a world of molesting male attentions. She wondered, defiant and weary, asserting the legitimacy of her illicit love or the Lord, searching of Him and His devotees, she utters...

You are the forest
You are all the great trees in the
forest
You are bird and beast
Playing in and out of all the trees

O Lord while as Jasmine
Filling and filled by all
Why don't you?
Show me your face?

The Sense of ecofeminism can be read and reread in the vachanas of the Kannada Poets. Thus, the study, ecofeminism in the vachana literature of 12th Century Karnataka reveal their ecological, feminist vision. The upright –ethical systems, visualized by them in the poetry can avert the ecological crisis. The vaccines (lyrical hymns) have attempted to raise the ecoconsciousness of the people to feel the oneness with the universe.

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RELOCATION AS POSITIVE ACT: THE IMMIGRANT EXPERIENCE IN BHARATI MUKHERJEE'S THE HOLDER OF THE WORLD

Mrs. A. Rajalakshmi

Assistant Professor of English and Foreign Languages
Mother Teresa Women's University, Kodaikanal

Abstract

*Indian society is all bent upon to abuse a woman as immoral when there is even a slight deviation from the accepted ways of behavior. It is also a novel about the quest of the characters in search of stability. It is not possible to treat the Indian diaspora as a homogeneous group. Differences can be located in the reasons for the migration, in linguistic and caste affiliations, levels of education, economic status, gender, and employability in terms of value to the host culture, and personal compulsions and sensibilities. Within the umbrella term 'diaspora,' a whole lot of categories like exile, refugee, immigrant and expatriate have included which in themselves spell out the differences. Mukherjee is at her best in the depiction of cross-cultural conflicts and how her heroines take control over their destinies. She does not impose ready-made solutions to the problem facing immigrant Asian women. In her novel, *The Holder of the World*, Mukherjee deconstructs stereotypical construct about women, and the message is that women can play an equal part of men, only if they gain a distinct voice of their own and learn to transcend the traditional barrier of their silence.*

Keywords: Immigrant, Traditional, compulsions, destinies

Mukherjee prefers showing them gradually acquiring power to control their fates. At times they offer role models for several immigrant women. Once literature begins to serve as a forum illumination female experience, it can assist in humanizing and equilibrating the culture, value system, which has served predominantly male interests. A literary work is capable of providing role models, instill a positive sense of feminine identity by portraying women who are self-actualizing, whose identities are not dependent on men. Women are deprived of the central role in creation myths, for creation is perceived as an act of willpower. It takes place as a result of asceticism, through the generation of heat, divine agencies and miraculous unions. Hindu mythology accounts for the origins of both good and evil, evil is not seen as an external force; both dharma and Adharma are part of the divine design and coexist in the individual as well as in society. There are myths where women are seen as equal

partners in the process of creation of knowledge, time, and the arts and so on. This is a feature common to most cultures where goddesses or female deities are accredited with the creation of the fine arts. But it is, very often, a delegated authority. Several writers of the diaspora, both men and women, write in their mother-tongues; some are even bilingual. But this literary relationship governs their social image of themselves, their choice of themes and readerships. True, they may be able to resist the temptation of framing India in exotic terms, but they may not be able to resist nostalgia or political and fundamentalist interventions back home. Their one great strength often lies in their exposure to the exploitation which persists within the community. In an unusual myth in the Mahabharata, death is perceived as a woman, rather than the usual male personification. As such it is the reversal of woman as a seductress and bestows upon her the power to curtail and control life, a power appropriated from the

Rudra-Siva. The fragile woman created as Death is horrified at the idea of destroying others and begs Brahma to release her from this obligation.

In *the Holder of the World* Beigh Master is obsessed with retracing Hannah's transformation from a Puritan girl of Salem Massachusetts to the Bibi of Hindu king. The story is narrated by two narrators. The former is Beigh Master, from New England and later is Hannah Easton also known as Salem Bibi in the novel. Rebecca Easton and Edward Easton are the parents of Hannah Easton, and Edward dies when she is one year old. Her mother runs away with her Nipmuc lover. The Nipmuc woman takes Hannah and drops her noiselessly on the doorsteps of Susannah and Robert Fitch. They adopt Hannah and bring her up with love and affection. An extraordinary skill for needle work of Hannah's reputation very soon reaches the mob.

Today media, oral tradition, female narratives, and perspectives provide fresh insight into stereotypical images and help construct new epistemological frameworks, prioritizing experience over knowledge. Though questioning of social frameworks is an inbuilt part of growth and has always been there in some form or the other, today it is being highlighted because of social and political ideologies. Like the Ramayana, the Mahabharata has its inbuilt subversions which question conventional role models. The concepts of chastity and virtue are opened out to include various deviations. Motherhood is also variously defined through Ganga, Kunti, and Gandhari. Iravati Karve's *Yuganta*, written between 1962 and 1967, comprising of eleven essays on the Mahabharata is an assessment of the multiplicity of the Mahabharata myth. In a more recent article, "Gandhari, the Rebel," JayantiAlam points out the moral deviations in the epic. The Mahabharata women "pleaded,

objected and protested" before finally yielding to the male value structures (1517). Alam goes on to point out how role models were rejected or opened out: identification of a child's identity with the mother extolled motherhood, the act of widows becoming mothers moved outside the sterile concept of widowhood, while husbands are sanctioning, cohabitation of their wives with others indicated a liberality in moral attitude while Mahasveta Devi's *Draupadi* uses the metaphor of Draupadi's Hariharan for rape.

The contradictions implicit in the situation of the Mahabharata are the contradictory roles thrust on the characters- Kunti, Draupadi, Krishna, and all the Pandavas. Kunti thrusts her daughter-in-law into the web of polyandry, Arjun withdraws his claim to the bride he has won, and tradition opens out to accept her as 'Sati' who has abided by her dharma. At one level the narrative is of a victory over fate and the subversion of its conventional moral values. On one occasion, early in her married life, Draupadi overhears a conversation between Yudhishthir and an unknown visitor wherein her polyandrous union is being discussed. Even at the age of twelve, Hannah's work is well recognized in Salem and families who would not have admitted her step-parents to their parlors insist on showing her inside, offering her cakes and tiny tokens of additional payment. Susannah teaches her the skill of sewing and healing scalps to Hannah. Through her embroidery she expresses her hidden and imaginary world which the narrator describes:

A twelve-year-old Puritan orphan who had never been out of Massachusetts imagined an ocean, palm trees, thatched cottages, and black skinned men casting nets and colorfully garbed bare-breasted

women mending them; native barks and, on the horizon, high-misted schooners. Colonial gentlemen in breeches, ruffled lace, buckled hats and long black coats pacing the shore. In the distance, through bright-green foliage, a ghostly white building— it could even be the TajMahal-is rising. (THOW 44)

Hannah knows that Gabriel's stories are fictitious, but she is fascinated to hear his stories about his voyage to India. She is so excited that she was going to India with Gabriel where he was going to join the East India Company. She is unaware of the fact that her voyage to India would transform her into a mistress of a Hindu ruler, and allow her to experience the love and passion, which was lacking in her Puritan life. Hannah decides to travel to other continents because she was tired of waiting at home for Gabriel. The adaptability in Hannah's character can be seen as:

a pure product of her time and place, her marriage and her training, exposed to a range of experience that would be extreme even in today's world, but none of it, consciously, had sunk in or affected her outer behavior. (THW 220)

Women writers of the Indian diaspora, the majority of them, are out of the phase of celebrating ethnicity or refurbishing the image of an exotic India. Instead, they are not to demolish all cultural stereotypes nurtured by the cultures about each other. And through the use of fantasy, mythmaking, female sexuality, and comedy have created enough space around them, to be able to remove freely between cultures. The publishing scene has also opened out for them even if only marginally, especially with presses like Virgo and Women's Press and awards, like the Booker and the Pulitzer now within their reach.

But this celebration is not without its pain or conflict. The race continues to be a major problem in a white society, and all negotiations which are made are temporary and unstable. She has found her feet but on shifting ground. The diasporic writer is beginning to look for more readership back home and also for more sympathy because there is a growing resentment against generalizations and cultural packaging. The diasporic writer does not necessarily represent India even as she identifies herself with it and employs the cultural code with confidence.

Mukherjee has described Hannah's journey to India as —translation‖ (THOW 104) to show how Hannah, an American woman, has been "transported" (104) from her colony in America to the other side of the world that is to India, which is a foreign land that is entirely alien to her. Like Jasmine, she has traversed nearly half the globe and transformed herself to adapt to the new exotic world of India. Mukherjee's *The Holder of the World* is about the journey of an American woman who adapts herself to the Eastern world and brings back its values and morality on her return to her homeland with her daughter Pearl Singh born for the Hindu king. In the end, Hannah turns towards Salem not alone but with the new life in her womb. According to Stanley Stephen, —*The Holder of the World* is mainly about Hannah's translation. Hannah, the Puritan girl from Massachusetts, travels the globe, crosses three continents, straddles cultures and translates herself.‖ (86) Mukherjee uses the character Bhagmati to help in Hannah assimilation into the Indian culture. Hannah becomes the valued possession of Aurangzeb, the Mughal Emperor whereas Bhagmati the Indian maid becomes the Bibi of an English Chief Factor, Henry Hedges. Mukherjee writes about the meeting of two different cultures through

transformation and dislocation of Hannah. Here Hannah completely transforms herself and becomes the Bibi of Hindu Raja. Even she adapts Hindu culture and dressing style which shows her complete assimilation into an alien land.

Women to acquire or recover a self need to renegotiate inherited cultural values, domestic space, normative morality and the relationship with patriarchal structures. Thus it is not merely loneliness, nostalgia or withdrawal which signifies their relationship to the past or a crossover into the future but an ambivalence which is constantly under review and pressure to resolve it.

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CLIMATE CHANGE AND GLOBAL WARMING GLOBAL COLLABORATION NEEDED FOR FOOD AND WATER SECURITY

Dr. E. R. Subrahmanyam

Principal (Retd.), S.K.B.R.PG College
Amlapuram , A.P., India

Dr. Ramesh Kundra

Senior Scientist (Retired)
National Institute of Science Technology and Development Studies
(NISTADS) K.S. Krishnan Marg, Pusa, New Delhi

Abstract

Across the world, the agriculture sector is facing several setbacks whether in the form of extreme weather events like heavy floods and droughts or factors such as soil degradation, soil salinity, and water shortage. Agriculture-based livelihood systems that are vulnerable to food insecurity mostly in underdeveloped and developing countries face threats due to increased crop failure, new patterns of pests and diseases, lack of suitable seeds, R&D efforts, etc. Food systems will also be affected through internal and international migration, and resource-based conflicts triggered by human-driven climate change and its impacts. Fisheries and aqua culture sector, a major source of food and nutrition for a majority of people across the world is also being affected by climate change. Population growth and food consumption patterns necessitate an increase of agricultural production to about 70% to meet the demands by 2050. It is necessary to strengthen the resilience of all the vulnerable sections, particularly in arid and semi-arid zones to cope with the threat of food and water security. It should be born in mind that overuse of agrochemicals has contributed to steep losses in biodiversity and particularly of pollinators vital to food. Increases in pest resistance threaten to reverse the gains in yields. Sustainable agriculture needs to be brought onto the center stage and should involve measures such as soil conservation, water conservation, and irrigation. Climate-smart agricultural practices using renewable sources such as bio fuels and solar, organic farming/ natural farming, livestock management and so on as spelled out by UN FAO need to be adopted. There are many hurdles to be overcome before most of the low income developing countries have sustainable agriculture in place. As climate change impacts are a global issue, a global response is required to face the challenge. Constraints of financial and technical resources of developing countries can be removed only through collaborative efforts by the developed countries that have advanced research methodology and energizing technologies such as agro-forestry, multiple cropping, improved genetic material, etc. The experiences of farmers in Wanzai county in Jiangxi province of China in organic farming, success stories of Zero Based Natural Farming in Andhra Pradesh in India besides sustainable agricultural practices in Kenya, Jamaica, Philippines, Australia and Nepal should be taken note of. Integration of the principles of sustainable development in every nation's policies together with collaboration at the global level for climate change adaptation and mitigation would ensure a hunger-free and healthy world in keeping with the sustainable development goals. This paper deals with the impact of climate change on agriculture, fisheries and water sources, strategies to combat the threats to food and water security through resilient food systems and proper use of water and calls for trend-setting discoveries in plant science research.

Introduction

The rise in collaboration in science and technology experienced worldwide at national and international level has assumed such overriding importance that there is an urgent need perceptible to study

such processes with a view to acquiring fundamental knowledge for organizing future research and its application to science and technology policies (1). Collaboration in the agricultural sector relying on the environment is facing

setbacks. Lately, it is observed through the world over make it clear that climate change is real and the scientific research demonstrates that the green house gases emitted by human activities are the primary driver. The evidence comes from the direct measurements of rising surface temperature, ocean temperature as well as increases in average global sea levels, retreating glaciers and changes to many physical and biological systems. The problem of extreme weather/climate change concerns not one nation but the entire world. Lives everywhere have been disrupted by extreme weather. As emissions continue unabated the atmosphere and the oceans will continue to warm over the next 50-100 years. Scientists revealed that during the 20th-century earth's average temperature increased by about 1°C with half of that taking place 1970 and 2000. Globally sea level has risen considerably during the 20th century largely due to thermal expansion. All these symptoms indicate a warming trend is triggering climate change. This paper raises issues around Climate change and Global warming and impending disastrous impacts on food and water security. These issues pertain to humankind's co-existence and require urgent international Collaboration and R&D efforts.

The paper raises, in particular, climate change related issues in the agriculture sector that are going to have their effects globally which can be resolved with collaborative efforts. It also focuses on some R&D studies in terms of the solution being carried out by developing countries to save human lives from the pangs of hunger. These are just are just individual studies which now requires collaborative efforts to save the agriculture sector and environment globally. The paper doesn't use the conventional methods in the

collaboration studies but highlights the areas in which international collaboration is required in agricultural policy. The study raises issues that can be resolved at the international level and some practical solutions being practiced by the developing countries as food is the need for the mankind existence. It also cautions against some solutions made by the developed world to meet their food needs.

Even at a little over 1°C, we are experiencing the impacts everywhere. India, for example, is battered by the worst weather extremes. Unprecedented floods in our southern paradise, Kerala and very recently cyclone Title wreaked havoc causing extensive damage to life and property. While some parts of the country reeled under drought, the other parts were badly hit by excessive rainfall. The Intergovernmental Panel on Climate Change (IPCC) report made it clear that the world would see greater sea level rise, higher frequency of droughts and floods, hotter days and heat waves, more intense tropical cyclones and increased ocean acidification and salinity. The report cautioned countries like India with a large population dependent on agriculture and fishery would be the most affected. It also observed that the impact of 1.5°C warming is greater than what was anticipated earlier while the impact of 2°C is catastrophic for the poor and developing countries like India. The sea level rise and precipitation changes will have an impact on soil salinity and agriculture leading to issues of water and food security. The new IPCC report serves as a final warning that we must shed complacency and act together. Urgent collective action for adaptation and mitigation is required. A global coalition for addressing all these issues is needed.

Water and Food Security is in risk, reduced precipitation and sea level rise will curtail the availability of surface and

subsurface water needed to sustain agriculture, human habitation as well as wild life. Moreover, interaction between coastal vegetation, ground water salinity sea level rise and increased tidal intrusion may further limit the fresh water availability which will have adverse consequences for ground water resources to agriculture in many regions.

The eradication of poverty and hunger is one of the UN Millennium Goals adopted in 2000. However, there would be a substantial reduction in agricultural yields and fresh water resources by the end of the 21st century due to global warming and sea level rise. The implied water and food insecurity is a daunting challenge. Worldwide 1.5 to 2.0 billion people rely on ground water as a drinking water source. Declining water resources coupled with salinity intrusion into surface and subsurface water will pose threats to water security. Water scarcity, soil degradation and loss of crop land worldwide will pose a threat to both water and food security.

Thus water and food security are the key challenges under climate change. Climate change affects food security in complex ways. It impacts crops, livestock, forestry, fisheries, and aqua culture. It causes grave social and economic consequences in the form of reduced incomes, eroded livelihoods, trade disruptions, and adverse health impacts. Achieving food security is at the top of the international agenda. The COP21 conference of parties in Paris called for making food security a primary issue when we talk about climate change and stressed the need for sustainable food supply based on sustainable agricultural practices. The world demand for cereals is predicted to increase from 1.84 billion tons in 1997 to billion tons in 2020. To meet this demand, we need to adopt a climate- resilient agricultural intensification,

producing more from the same area of land while reducing the environmental impact and negative consequences.

Water is the limiting factor for agriculture. The natural resources of water and land required for food production are limited. We must understand the linkage between food security, water security, and land use. New strategies and effective management options are required to address water use, land management and food productivity of agricultural systems with sustainability as the underlying principle.

Most of the fresh water resources are depleting at a rapid rate due to an escalation in water demand from domestic, irrigation and industrial sectors. A combination of reduced rainfall and river flows increased tidal elevations and elevated ground water extraction contribute to vastly increased salinity intrusion along coastal regions. Also, large scale shrimp farms have contributed significantly to increased ground water salinity, soil degradation, and lower crop yield and lower acreage of rice in countries such as Bangladesh and India. Adaptation of agricultural, water and food systems to climate change necessitates appropriate economic and policy interventions at national and international levels.

Soil salinity is an important land degradation problem affecting plant growth and crop yields. In arid regions less rainfall available to leach the salts and high rate of evaporation as well as inundation of sea water cause concentration of salts in the soil.

Impact on Fisheries

Water surface temperature rise, sea level rise, increasing water salinity and ocean acidification besides biological changes have a potential impact on fisheries which are a major source of food

for the vulnerable communities in developing countries. This exacerbates food insecurity.

Sustainable Agriculture the Best Option

Studies have shown that sustainable agriculture as the best solution to managing a growing population and climate change. It should be understood that conventional agriculture using agrochemicals was developed to maximize production but achieves that efficiency at a major cost to the environment. The green revolution was possible with the use of synthetic chemicals as fertilizers and pesticides. The crops are mostly genetically modified. This method substantially alters the natural environment, deteriorates soil quality and eliminates biodiversity. The toxic chemicals such as systemic poisons find their way into the human food chain with injurious effects on health.

On the other hand, sustainable agriculture uses sustainable methods. It focuses on increasing productivity while protecting the environment. Environmental sustainability means promoting reliable natural systems which the farm needs for increased production like promoting biodiversity, minimizing pollution, managing water and building healthy soil. Crop rotation, cover crop farming, and contour farming, etc., are some of the sustainable practices. The primary goal is to meet the textile and food needs without undermining the capability of future generations to provide for their needs. Sustainable agriculture depends on replenishing the soil while minimizing the use of non-renewable resources such as natural gas or mineral ores. Every person involved in the food system – growers, food processors, distributors, retailers, consumers, and waste managers can play a role in ensuring a sustainable global agricultural system. Growers may

use methods to promote soil health, minimize water use and lower pollution level on the farm. Consumers and retailers can opt for foods that are grown using environmentally friendly methods.

Sustainable agriculture is a broad term which includes organic agriculture and natural agriculture as well because the focus is on environmental sustainability. Organic farming is just an alternative farming method where crop requirements are met by inputs from natural sources only though some synthetic inputs are allowed to be used as per certain standards for organic production. Chemicals whose residues remain are stopped. Organic farming results in improved soil structure with higher organic matter concentrations and higher soil aggregation marked a reduction in ground water nitrate concentration and fewer parasitic nematodes. During the last 15 years, organic agriculture is on the rise in many parts of the world. In USA certified organic food products/brands are sold at several grocery stores such as Walmart and Costco. Walmart has developed a partnership with many local organic farmers. The key issue is whether organic agriculture can produce sufficient food to feed the world because surveys have shown that organic yields of individual crops are on an average 80% of conventional yields though the yield gap differs between regions and crops. The transition from conventional to organic farming results in fundamental changes in soil properties gradually, As such the yield gap between organic and conventional farming will diminish over some time. Research is needed to lessen the nutrient stress and to achieve better control of pests and diseases. It is pertinent to note that only a small share of agricultural land is under organic farming, e.g., 4% in Europe. In India, some states have an organic farming

policy or law. Some states intend to become 100% organic. However, it is miles away to achieve organic farming world.

Natural Farming

Natural farming is in a way a variant of organic farming. It is in tune with nature and avoids the use of chemical fertilizers and pesticides and involves intercropping and crop residue retention. It aims at good soil and environmental quality. Under this method, farmers need not to invest in fertilizer and pesticide as they come from the farm yard manure. In Andhra Pradesh and Karnataka farmers in several districts are adopting SubhashPalekar's Zero Budget Natural Farming (ZBNF) which is a farmer-oriented and native- cow method. Farmers prepare natural fertilizers Ghana Jeevamrutham and Drava Jeevamrutham using dung and urine of cows. They also prepare pesticides – Neemasthram and Agni Asthram to eradicate pests and diseases. The produce is free of chemicals. The investment costs are greatly reduced and agriculture has proved profitable. Kondabaridi, a remote agency village in Vijayanagaram district of A.P became a complete natural farming village in the state. The tribals have resolved to shun the use of chemical fertilizers and pesticides in their farms. The farmers are growing paddy in 93 acres and ragi in 5 acres. They are growing a huge quantity of vegetables and pulses. In Pinakota village of Visakhapatnam district, farmers are growing rice, maize, ragi, sugarcane, ground nut, sorghum, horticultural crops like mango, Chilly, vegetables like brinjal, gourds and leafy vegetables. Banana and yam promoted as inter crops. Thus the multi-crop cultivation gives higher net income. Farmers have developed seed banks of native varieties of higher nutritional value to have seeds for the next crop. In Rayalaseema region, intercropping

is developed along with the main crop. Pearl millet, red gram, foxtail millet besides chilies and tomatoes are developed as inter crops. Multiple crops such as onions, tomatoes, carrot, and program are grown along with groundnut, the main crop. Farmers reportedly are getting higher yields under ZBNF when compared to non-ZBNF.

Crop	AvgYield(Kgs/ha)		Increase in ZBNF yield over non-ZBNF
	Under ZBNF	Under non-ZBNF	
Paddy	5619	5293	6%
Groundnut	4638	3785	23%
Cotton	3706	3355	10%
Finger millet	2895	1520	71%
Black gram	593	520	19%

It can be seen that the yield increase in ZBNF over non-ZBNF are 6% in paddy, 23% in groundnut and 10% in cotton.

The farmers said that they had come to know how the agro chemicals were hazardous to the environment and how they were polluting the soil and water. They remarked that they used to play with earthworms and snails in their childhood but unfortunately their number had come down. Even the dragon flies, frogs and different varieties of fish were on the verge of extinction. They felt that the extinction of these creatures would not be stopped and one day these chemicals would wipe out human life from the earth. Are these fears unfounded?





Growers and consumers say that naturally grown vegetables are much tastier and healthier than the others produced using chemical fertilizers. We should conduct training camps for farmers to promote natural farming in other areas also.

Conclusion

The preamble of the Paris agreement makes specific reference to "safeguarding food security and ending hunger and the particular vulnerability of food systems to adverse impacts of climate change. Sustainable agriculture is also one of the goals of UN FAO which makes agriculture, forestry, and fisheries more productive and sustainable. Sustainably increasing agricultural productivity and incomes, adapting and building resilience to climate change and reducing and removing green house gas emissions where possible are the main objectives of smart climate agriculture. This approach will transform and reorient agricultural systems and ensures food security. However, it is pertinent to understand that these goals could be achieved only through international collaboration for technology transfer and advanced research for halting and even reversing climate change. The world needs a new vision for resilient agriculture.

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THE MOTHER DAUGHTER AFFILIATION IN MANJU KAPUR'S DIFFICULT DAUGHTERS

A. Roshini

Ph.D. Research Scholar

Mother Teresa Women's University, Kodaikanal

Dr. P. Jeyapriya

Associate Professor and Head

Department of English and Foreign Languages

Mother Teresa Women's University, Kodaikanal

Abstract

Manju Kapur is an Indian novelist. Her first novel, Difficult Daughters, won the 1999 Commonwealth Writer's prize. The story of a daughter's journey back into her Mother's painful past. She claims independence and decolonization clearly. In the beginning of the story IDA, the narrator and daughter of protagonist, trying to reclaim her mother's past secret life. In this novel she highlights the problem of Marginalization. And talks about how the INDIAN young women's suffers for maintaining their individuality and dignity. Religions and persuasions, fall in love, and marry an already married professor. Sequestered in with mother-in-law, co-wife and stepchildren, virmati uses advanced education as an escape route. Her progress parallels the new-found freedoms of educated Indian Women, but double standards prevail, increasing awareness of the ties that bind. This paper brings about the Mother-Daughter relationship in the novel.

Keywords: Empower, Haphazard, Tradition, Alienation, Estrange

The three generations of women are very different. The grandmother has had some education but is sent away from her family when she marries into a good Hindu one. Constantly pregnant, she relies more and more on her eldest daughter, Virmati does her duty, she is starving for some sign of affection from her mother, but none is forthcoming. Her mother is just too worn out to give of herself emotionally. Her daughter studies longer, despite her education being interrupted by family duty. She is encouraged by a visit of a glamorous city-dwelling cousin, who has chosen to study rather than marry. Defying the wishes of her parents, Virmati keeps on studying, putting off the date of her wedding more than once. When her aunt (and neighbor) takes in a lodger, the U.K.-Educated professor, her life is turned upside-down, torn between familial duty and love for a married man. Perhaps surprisingly we know least about

granddaughter, Ida, the original narrator of the book. She has clearly been unhappily married and estranged from her family, but we can only glean information from her reaction to her mother's story. This they learn to think for themselves and begin to question the basic values of society. It is the old conflict again between the demands of modernity and tradition, enacted this time in an upright, high minded, middle-class Punjabi Lalaji Family in the 1930s and 40s. The drama unfolds with intelligence and absorbing sympathy in Lala Diwan Chand's Arya Samaj family in conservative Amritsar. At the center of the storm is Virmati, Who yearns for some things beyond marriage. Having seen the deadening child-bearing existence of her frail mother, Virmati wants a life of her own. She wants to be like her cousin, Shakuntala, who is educated sophisticated and, most important, lives Lahore. It is difficult to imagine Lahore's mesmerizing

pull in those pre-Independence, pre-Partition days. It was the mecca of Punjabi youth, who confidently strutted on the Mall, spent leisurely afternoons in Lawrence Gardens, thronged Anarkali Bazaar, embraced the of IPTA and the Left, and set and followed trends in art, literature, and music. Government College, with its Gothic spire narrowing into the sky and intense intellectual life, was their "Oxford of the East" Virmati falls in love with her romantic neighbor, a married professor, England returned. She marries him eventually and comes into his home, alongside his furious first wife. Her family is disgraced, and the Arya Samaj movement for the education of women suffers a real setback in Amritsar.

It is a wonderfully gripping story by Manju Kapur, who was born in Amritsar and now teaches at a Delhi college. It took her five years to research and write *Difficult Daughters*. She has ably captured Virmati's conflict between her duty to her family, her desire for education and independence and her illicit love for a married man. Unfortunately, the other characters are dead and wooden-especially the professor. Like many Indian males. He is an irritating coward who talks big and does little. Occasionally, Kapur manages to bring alive the sad situation of his first wife. Even so, she has missed an Opportunity by not building up two warm and sensitive men - Virmati's father and grandfather- who would have lifted this book to a new level. As it stands, it is a competent, intimate woman's novel which, mind you, is not a small accomplishment.

The novel wrestles valiantly with the familiar problems faced by an Indian Writer in English. Initially, I was irritated by the Punjabi-used English idiom: "it is you who are eating my head", "but the children dance on my head all days", "who is this Gandhi woman who has entered the

manga?", "Where has that good for nothing gone and died?". Slowly, though, the Punjabi English began to grow on me. By the end, I felt Kapur had pulled it off. Nevertheless, a good rule is that when an English word is available, don't resort to a local one. For example, *aanagsn* is not necessary when "courtyard" will do. Curiously, the impeccable, virile BBC English of the Professor's letter provides a dramatic contrast to the Punjabi-issued idiom of the book.

The overlay of partition towards the end is the weakest part of the novel. Kapur tries too hard to bring in obligatory history. This is not a Partition book. It is a fine love story, set in the sentimental days before partition. The book starts with a daughter at her mother's funeral, filled with conflicting emotions and the realization that she didn't really know her mother. The story of search intermingles with that of her mother's story and that of her grandmother.

The most important is that of women, their lives, fate. Their only validation seems to come from marrying and having children, preferably sons. Those, even those from forwarding thinking families, who decide to continue their education, or even not marry, are viewed with disappointment and suspicion. The granddaughter's own story that despite the time that has passed.

The situation of women can also be seen in the secondary character. In Lahore, Virmati shares a room with activist fighting against the coming partition. She appears to be one of the few truly happy characters, somehow managing successfully juggle family and education. Her cousin is also an important role-model, stressing that women need to see education and a career as a chosen not a resort. Virmati's love rival is the professor wife, a barely literate woman chosen for him as a child. She tries

to please her husband, a man who barely thinks of her and understandably doesn't like the interloper. She tries to be a good wife, as she has been taught, sadly not realizing that she can never satisfy him.

The Motherland has become the Mother Goddess, dominating the World of Gods and demanding the highest sacrifice from all. The special Implications of all this for women, held to be aspects of Shakti herself, were not left unexploited. Mobilization of women in the nationalist movement was made repeatedly along these lines; unless the great act of sacrifice will not be complete. Gandhi the nationalist did leave a generation of confused and alienated women freedom fighters. Nonetheless, these women fully supported the war against colonial rule. In *Daughter of Independence*, Riddle and Joshi point out clearly that women during the nationalist movement did not attribute nor translate their oppression to men as a group. Instead, these women argued that women's issues could not be "separated from the question of foreign domination and this analysis had the effect of defusing male opposition and winning support for the women's cause within India".

The message to Indian Women from Gandhi the political man and Gandhi the personal man quite contradictory in the kinds of behavior each solicited; action in one realm and passivity and suppression in the other. Gandhi did not offer Women the

needed support for restructuring gender within the family. Gandhi was clearly not a feminist. Although he exhibited and publicly acknowledged his feminine self. No one questions the actual training of the girls, without which their adversity would seriously hamper their progress. Trade training in weaving, printing and block printing, sewing, cooking and so on, earn them an income, which is not sufficient to subsist on. These girl's careers are never meant to achieve economic independence. The problems of the girls in the home, whether they are sheltered widows or battered women, are such that they need adjustments within the expectations and realities of their societies.

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RESURRECTING HUMANITY; *RESURRECTION BLUES*

Dr. Honey Walia

Assistant Professor, PG Department of English
Khalsa College for Women, Ludhiana

Abstract

Resurrection Blues is an exploration of faith in an inexplicable dehumanized world. The unabashed materialism, mercenary opportunism of media, the capitalist culture and the falsity of the same are targeted by the playwright. The spiritual wasteland gapes large as the US film crew intends to film a real life crucifixion. Miller's writings have consistently voiced social action, protest to oppressive authority, commodification of the individual and decadence. Nevertheless, there is note of faith that resuscitates failing society.

Keywords: Decadence, commercialism, redemption

Arthur Miller had asserted in a press interview, "In all my plays and books I try to take settings and dramatic situations from life which involve real questions of right and wrong. Then I set out, rather implacably and in the most realistic situations, I can find, the moral dilemma and try to point a real though hard path out. I don't see how you can write anything decent without using the question of right and wrong as the basis" (Martin xviii).

His concern with commitment, responsibility, conscious action and its consequence transforms his theatre into an instrument of humanising world. Miller perceives mindless acquiescence as a scourge to sustenance of moral order and of the very being.

The playwright's penultimate play *Resurrection Blues* (2002) has astute commercialism at the centre stage such that values and convictions passionately upheld plunge headlong into deadening decadence. Avarice, callousness, lack of commitment and tyranny characterise the world of *Resurrection Blues*. General Felix Barriaux, the leader of the ruling military junta, plans to crucify Ralph, a rebel, to silence the revolutionaries and consolidate his position. Felix claims that readiness to kill is trait of a leader and that his role models include Roosevelt, Truman and

Lincoln and that they killed more people than any other Presidents, asserting that greatness lives on murder. Through Felix, Miller pokes at the hollowness of powers that be in the world of politics. Inhumanly pragmatic in temperament, Felix prioritizes his concerns as per material gains he can pocket. Dying children are dismissed for they do not have political value whereas construction of warehouse on the waterfront by the British invites concern as it involves gain accrued thereon. He holds peasantry in contempt and rejects the idea of land reforms, ascertaining to Henri that "in ten year the land you gave away will end up back in the hands of two percent of the smartest people! You can't teach gorillas to play Chopin" (16). In this faraway land, ninety six percent of the land is owned by just two percent of the people who totally disregard the poor farmers. Gross mercenary outlook eclipses the hope of brotherhood. Commodification is taken to the hilt as the screening of Ralph's crucifixion is discussed and that too along with "dignified" commercials. Felix's cousin, Henri tries to dissuade the former from conducting execution but to no avail. He then approaches Madison Avenue firm that has agreed to pay \$75 million for the exclusive rights to screen the crucifixion and conveys inappropriateness of the same

but moral bankruptcy greets him. Emily and Skip Cheesaboro belong to commercial culture where real looks fake and propaganda overrides public responsibility. Emily is so engrossed in simulation that she is unable to comprehend the real readily. She realises after quite some time that she is expected to film an actual execution. She quips: "Nobody dies in a commercial! Have you all gone crazy?" (33). She has been making commercials where everything is comfortably fake. Miller here voices his concern for dehumanised society bred on falsity and dissolution of the real. As she claims that "somebody actually dying in my lens would melt my eyeball" (37), Skip Cheseboro, the mercenary opportunist justifies the screening asserting that "showing it on the world screen could help put an end to it forever... Yes! That's it. If I were moralistic I'd even say you have a duty to shoot this: Really, I mean that ... In fact, it could end up a worldwide blow against capital punishment which, I knew you are against as I passionately am" (36). Even Emily's initial hesitation fades away and she calls up her mother to remind her to feed the cats, and discussion about her cleaning woman and aversion to marriage push her concern for the crucifixion to the backseat. Moral solemnity is lost to financial worth of the event. Even the commonplace farmer eyes the lucrateness from tourism standpoint. Villagers wish that their villages would be selected for the crucifixion as it promises rise in property prices. One of them elaborates that once the crucifixion is televised, the entire world would visit the place of the event. He envisions, —Four buses bumper to bumper across the Andes to get his bloody shorts? Buy a souvenir fingernail or one' of his eyeballs in plastic? ... may be a new school, roads, swimming pool, may be even a casino and theme parkll (121). The pecuniary motives erode

sense of worth and even meaningfulness of life is lost. Society as depicted in Miller's play witnesses a paradigm shift from social conscience to commercial transactions.

Miller has always been championing radical change but in the world of *Resurrection Blues* change is paralysed. Henri gives up his hopes for revolution and becomes a landowner and an industrialist. His daughter Jeannie leads a small brigade of teenaged freedom fighters who are captured and shot. She, too forsakes the cause, takes to drugs and attempts suicide by jumping out of the third storey window. Confined to a wheelchair, she mirrors the delimited orbit of the society. Jeannie quite like her father disengages from commitment. Henri, who manufactures drugs, admits that he has outlived his convictions. It is this sense of surrender that Miller hints at. Henri avers, —The world will never again be changed by heroes... people cannot change, they are oak and plantain and wheatll (123). Addressing the separateness of individuals, he asserts, "One must learn to live in the person of one's self". The is contrary to Miller's unifying vision of man that informs his works beginning with his very first play *All My Sons*. The world here is in fact infected with money, practicality, drugs, aspirations and religion is enslaved to ulterior motives.

Ralph is perceived as a man who might be Christ Reborn. Jeannie is miraculously healed following a visit from Ralph as she rises from the wheelchair, it signals hope for redemption. But the nature of redemption is rebellious owing to the dubious status of the supposed messiah: Henri implores Jeanie to urge Ralph to stop his crucifixion for it shall invite bloodbath. Jeannie voices the debasing truth that the concern is it "would wreck the value of your company's shares and farms too" (123). Jeannie protests at the irrationality of requesting Ralph to live —and make things

safe for shopping malls (123). When justice is thrown into oblivion, Henri reminds her, "...There is no escape anymore, Jeanine, we must have things!" (124). The daughter aptly sums up the hollowness, "... and the emptiness" (124). The thought that Ralph is expected to name himself what he is not, to betray himself and abandon activism is agonising but the realisation that he has yielded to commercial and political interests is gnawing and it is this emptiness that the playwright laments. Mason comments, the play presents: "the flagrant exploitation of a nation by its military dictator, the capitalist greed that drives the advertising interests, the pointless compassion of the intellectual, the cynical paralysis of the revolutionary and the general deceit and hypocrisy that suffuse it all" (Mason 324). Significantly, the world does not welcome redemption and the "Messiah" sans the commitment. Herein, is a noteworthy departure from Miller's moralistic tone as echoed in earlier plays; Keller atones for his

guilt, Proctor chooses to die for his integrity but in the world of *Resurrection Blues* all individuals retreat and guilt is not transformed into responsibility. As betrayals and broken relationships infect the society, Miller articulates his concern for the need of redemption. *Resurrection Blues*, —is a genuine lament over the decay of principals, the tainted utopianism of a generation trading social concern for narcosis or self interest: (Bigsby 432).

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DILEMMA OF WOMEN IN ANITA DESAI NOVELS

Dr. C. N. Baby Maheswari

Associate Professor of English
College of Science and Arts, Alqaryat, Hafr Al Baten University

Abstract

The paper proposes to study the dilemma of women in Anita Desai's novels. In our society, Women suffer a lot both physically and mentally. But they maintain it by the mode of silence. They are always voiceless. They feel depressed and alienation in their own world. The world is filled with violence for the female characters. Anita Desai's female protagonists are tragic character.

Keywords: dilemma, depression, marital discord

Literature is the mirror of the society. Literature certainly reflects the society, its good and bad values. In literature we stumble on stories designed to portray human life and action through characters and by their words and action. It transmits a certain message for the entertainment and information. Greek philosopher, Plato was the first to give a serious thought to the subject- relation between literature and life. There is an intimate and vital relation between life and literature.

Anita Desai writes about the dilemma of women. She digs into their inner mind and goes beyond the skin and flesh. She writes about the issues of women suffering under their husband, father and brother. This suffering leads to the alienation, withdrawal and loneliness. Finally because of their Tension, worries, depression, fear and disappointment move them to lose their sense of sanity and kill themselves to escape from such kinds of problems. This is an important issue in our society that a young woman committing suicide because of their family issues which is often visible in Media.

Anita Desai is a modern Indo- English writer not only in India but also in the world of fiction. She has links with Western life and culture through her German mother. Her Indian link is through her Bengali father and also through marriage. She hails from an upper middle class

family. She has found a prominent place in book reviews, journals, interviews and seminars. Her published works include novels, collections of short stories, and stories for children, articles and interviews.

Anita Desai works have won wide acclaim and her novels are a major contribution to literature. They are *Cry, the Peacock* (1963), *Voices in the City* (1965), *Bye Bye Blackbird* (1971), *Where Shall We Go This Summer?* (1975), *Fire on the Mountain* (1977), *Clear Light of Day* (1980), *In Custody* (1984), *Baumgartner's Bombay* (1989), *Journey to Ithaca* (1995), and *Fasting, Feasting* (1999). *Games at Twilight and Other Stories* (1978) and *Diamond Dust* (2001) are her short story collections. *The Village by the Sea* (1982) and *The Peacock Garden* (1974) are children's literature.

Anita Desai added a new aspect to the contemporary Indian English fiction. The fiction of Anita Desai is related to all the times because it reveals the day-to-day incidents happening in around us. Anita Desai's writing explicit the exact life in the society. The most common theme used in her novels is the complexity of human relationships, particularly the man-woman relationship which are seen in the Indian society. Her novels explore the serious day to day issues faced by women in our society.

She lays bare the social compulsion and the vulnerability of such women in a

male dominated society. Women suffer in the silence just to keep their marriage commitment. Thus disharmony through marriage is a major turning point in woman's life which leads to loss of their identity. All the girls dream about their prince for their future life. But after the marriage, their dream destroy. Vinay Dubey in his critical essays —A study of Love, Sex and Marriage in Anita Desai's novels comments that Love is an itching of the heart that cannot be scratched. This line explores the message for those who are in Love.

In her works, women character caught into the tremendous sufferings. As N. R. Gopal noted that characters in the novels of Mrs. Anita Desai are generally neurotic females, highly sensitive but sequestered in a surrounding as a consequence of their failure or unwillingness to adjust with the reality. They often differ in their opinion from others and embark on a long voyage of contemplation in order to find the meaning of their existence (Gopal: 7)

The novel *Cry, the Peacock* examines the theme of disharmony between husband and wife relationship which is seen often in our society. In *Cry, the Peacock*, she has portrayed the man-woman relationship and the untold sufferings of women out of the marital discord. Anita Desai symbolizes peacock to reveal and portray the anguish of Maya. Maya's position is like a trapped and caged bird. The novel is about Maya's cry for love and relationship in her loveless wedding. When Maya received letter from her brother Arjuna (who had left the house at the age of twenty two) Gautama did not allow her to go to see her own brother. She cries in that pain. If I was a partridge, plump, content, he was a wild bird, a young hawk that could not be tamed, that fought for its liberty (Cry, 113).

In *Cry, the Peacock*, the parent child relationship portrays in a distressing

manner. Maya was a pampered child in her family. With all the comforts and marks of affluence, she can regard herself as a fortunate person in her father's house. It affects the matrimonial bond in the life of Maya and Gautama. Whenever she suffers from a sense of loneliness, she longs to see her father. —I wish I could see father again. It always helps. She remembers with intense longing the breakfast sessions in the garden as good as a revel of elves and fairies. On such occasions she was fed on fairy tales, the Arabian Nights, the glories and bravado of Indian mythology, long and astounding tales of princes and regal queens, of jackals and tigers (Cry, 43).

The title of the novel, *Cry the Peacock* symbolizes the cry of Maya. She longs for love and affection from her husband. Maya's father advised her that Marriage is not a bond which can be broken easily. Girls have to adjust and accept all the agony. —It is best to accept, Maya, What good does it do to cry? Why must you get so upset? Surely it is all for the best. It cannot be undone now and it must be accepted as it is — you will find that to be the wisest course (Cry, 48). The growing tension between them reaches its climax when Maya kills Gautama and then commits suicide.

Anita Desai's second novel *Voices in the city*. It portrays the character of Maya in the name of Monisha. Loneliness is the main problem of Monisha as same as Maya. This novel shows the unsuited marriage of Monisha and Jiban. She feels that her husband is not passion towards her. Love is missing between them which lead Monisha towards suicide.

Anita Desai's *Bye-Bye Blackbird*, Sarah exposes her dilemma after her marriage with Adit. Adit, a busy man lives in different culture who does not take care of his wife. Sarah, the English girl faces the dilemma of conflict by marrying an Indian.

She feels that she started to lose her identity. The future becomes dark for her.

—To her closed eyes the darkness moved in a tumult of black shapes that would not settle. Her dreams too were in pieces. (BBB: 58). When she decides to go with Aditi to India, she is ready to say farewell to her English, —It was her English —self that was receding and fading and dying. She knew it was her English-self to which she must say goodbye. (BBB: 255).

Finally, it was proved that the marriage is the main reason for the dilemma of women. Because of the fantasy world, women started expecting more care from men. But in reality it is not coming true. This makes them disappointed and later to depression. This also led them to suffer in psychological and behavioral problems.

Both men and women should understand the key for successful marriage is true love and proper mutual understanding.

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AMITAV GHOSH – THE HUNGRY TIDE A NOVEL OF ECOLOGICAL STUDY

Dr. Sarita Singh

*HOD, Department of English, St.Columba's College
Hazaribag, Jharkhand, Hazaribag*

Ecological approach to literature began as a study in the mid-1990s to explore the relationship between literature and the natural environment. The novel, *The Hungry Tide* by Amitav Ghosh, is a unique combination of anthropology, environmentalism, ethnography, photography, migration, travel and landscape, molded in the form of fiction. Ghosh has given voice to not only ecological concerns but also interprets different facets of oceanography and human predicament in the face of natural calamities. The anthropologist, historian, journalist, pragmatic researcher and novelist, Amitav Ghosh began his journey as postcolonial writer and received world-wide recognition with *The Glass Palace*, an epic novel about Indians in Burma and the rise and fall of imperial powers in the twentieth century. His novels *The Circle of Reasons*, *The Shadow Lines*, *The Calcutta Chromosome*, *The Hungry Tide* and two novels of Ibis Trilogy—*Sea of Poppies* and *River of Smoke*, represent different periods of history.

The Hungry Tide reveals the helplessness of the marginalized when they are compelled to fight against the cruel natural surroundings, the empathetic society and the vindictive government. The book with its complex mingling of people and landscape, steps into this conflict and reaches out to the innate sense of connection that humans have with nature. To achieve a harmonious balance, Amitav Ghosh has used human history, human relationships and the desperation of human survival in a hostile natural

environment. He also criticizes that western thinking that has a propensity to separate humanity from nature which posits an opposition between culture and nature and the tiger in particular, is seen as a motif of this clash of perspective. These conflicts are explored and echoed in the relationship between the three principal characters along with some minor characters---the scientist, Piya, the modern Indian Kanai and an illiterate son of the tide country, a fisherman called Fakir. The writer presents the unique natural history of the Sundarbans. With the literal meaning of the hungry tide, it refers to the flood and fury of wild nature in the tidal country, the metaphoric or symbolic connotation of the same carries a lot of psychological and philosophical weight. The novel highlights not only place but crucially, dynamically evolving human relationship between past and present. Past history as noted by Brinda Bose [2005] is always a means to study the present and the novel is no exception:

‘Ghosh’s fiction takes upon itself the responsibility of reassessing its troubled antecedents, using history as a tool by which we can begin to make sense of or at least come to terms with our troubling present.’¹ [17],

The novel is unique in view of its intense perception of the tidal ecology. The text displays a constant dialogue between human habitats and ecological set-ups that have led to a different kind of eco-poetics. Eco-poetics is a type of cultural construct to analyse ecology, human dynamics with reference to human dwelling and is not

confined to poetry alone. The novel raises an ecological concern that tries to integrate romanticism with realistic elements. The novel is set in the Sundarbans, the delta in the northern part of the Bay of Bengal, stretching across coastal India and Bangladesh, from the Bhagirathi in the West Bengal to the shores of Meghna in Bangladesh. Sundarbans, Midwifed by the moon [T.H.T.p-8] sculpted by colossal tides and titanic storms, covered with Sundari trees, home to the Royal Bengal Tigers and Irrawaddy dolphins, Orcaella brevirostris, the tidal land is described as treasure trove of not only nature but also of histories. The region, a natural habitat of Royal Bengal Tigers, is declared by the Government as a reserved area for the endangered species and some of the islands are demarcated as prohibited areas. This place is home of other species also—Irrawaddy dolphins and mangrove forest or Sundari trees. The land itself is inconstant, subject to radical transformation as a result of late summer storms and tide water. Whole islands are washed away by the cyclones that sweep in from the Bay of Bengal with huge tide surges. The writer presents the character in the lines,

.....in the tide country, transformation is the rule of life: rivers stray from week to week and islands are made and unmade in days.....[T.H.T.—224]2. However, it is also a politically problematic zone caught between the tussle of refugees and the State. Nonetheless, its beauty still attracts outsiders;

‘.....there is no prettiness here to invite the stranger: yet, to the world at large this archipelago is known as Sundarbans, which means---the beautiful forest. [T.H.T.P-8]

The lines focus on the paradox of the tidal land. The local people follow the mythical demarcation. The entire Sundarbans area being divided in the myth into two

kingdoms, one occupied by Bonabibi, the protector of the wretched human beings and the other occupied by Dokkhin Rai, the protector of the tigers. Both the people and the tigers trespass each other's area often unaware when they are driven by hunger. In fact, it is almost impossible to demarcate areas in the Sundarbans;

‘The rivers channels are spread across the land where a fine mesh net, creating a terrain where the boundaries between land and water are always mutating, always unpredictable.....There are no borders here to divide fresh water from salt, river from sea.....[T.H.T.p—7]

These are the main motifs and themes of the novel. Here animals and humans, myth and reality imperceptivity merge into each other to wage an endless struggle for survival. Mythical demarcation of Sundarbans between Bon Bibi [human] and Dokkhin Rai [thetiger] is symbolic of conflict between Man and Nature. Such a setting helps the writer to highlight his ecological and human concerns more acutely and keenly. Space determines the movement of time through the symbolic movement of ebb and flow of tides. The tidal land has not only the power to change the course of the rivers, shape and reshape lands but also has the power to frame time as per the will of the ebbing and rising tides. Nirmal, one of the character presents the picture of the tidal land,

‘ Now with the rising of the sun, I have understood what it is: I am afraid because I know that after the storm passes, the events that have preceded its coming will be forgotten. No one knows better than I how skillful the tide country is in sitting over its past.“[T.H.T.p-69]

The novel is an attempt to show the helplessness of the marginalized when they are compelled to fight against the cruel natural surroundings, the empathetic society and the vindictive government. To

achieve a harmonious balance, the writer uses human history, human relationships and the desperation of human survival in a hostile natural environment. He criticizes that Western thinking that has a propensity to separate humanity from nature which posits an opposition between culture and nature and the tiger in particular is seen as a motif of the clash of perspectives. Nature versus civilization is a relative concept, a relation that forces of civilization in the form of human interference share with the forces of nature. The collective labor that animals and some human communities share in the folkloric Chrono tope of the tidal land through centuries is disrupted by the interference of the civilized spaces of government control and of environmentalist. The strange human-animal intimacy in the novel is enhanced by the Chrono tope motif of fear and silence. Fear plays a key role in the ecological set up of tidal land. However, whether it is an extreme fear of facing the unseen forces of nature that have engendered local myths of Bon Bibi [the good] and Dokkhin Rai [the territory of the evil] or whether these myths existed as traces of history before any human settlement in the Sundarbans, is matter left open to debate in the novel. But the chronotropic motif of fear is rooted in the public or collective space of the tidal land.

The novel unfolds through the eyes of the two characters—Piya and Kanai. Piyali Roy is the principal figure and a cetologist. Cetology is the study of marine mammals and her particular field of expertise concerns the fresh-water river dolphins that are to be found in Asia's great waterways—the Indus, the Mekong, the Irrawaddy and of course, the Ganges. The daughter of an Indian emigrant to the United States, she has had little contact with her ancestral country but she is

drawn to her parents' native Bengal in order to conduct a survey of the marine mammals in the Gangetic delta. The novel opens with her meeting one of the other principal characters, an urbane, highly educated representative of modern India called Kanai. Kanai, a translator by profession and expert in six languages and proficient in several others. He is also the nephew of an elderly woman Nilima Bose, called Mashima [great aunt] by the local people who has established an extremely successful rural development organization called Badabon Trust. Badabon Trust was an exemplary non-governmental development agency that has built up a rudimentary modern infrastructure including a school, a hospital and other welfare provisions in Lusibari—the most southerly of the inhabited islands of the tide country. Kanai, however, is on his way to the Sundarbans to examine a newly recovered notebook written but his deceased uncle Nirmal, a poet and scholar whose dreams of socialist revolution are first dashed and revived by his experience of tide country. The accidental meeting between Piya and Kanai sets the pace of the novel and gathers momentum after their meeting with Nilima. Fakir, son of a refugee named Kusum, is at the heart of the novel and the ethical exploration of the text focuses on his lack of place in the scheme of things as determined by authorities or environmentalists.

An episode in the novel illustrates the relation of politics to ecology and conservation. The writer puts the question before the sensitive readers by using the narrative technique of flashback in the form of a re-discovered diary when the question is asked by the refugees, "who, indeed are we? Where do we belong?" [P-258]

This reveals the coercive nature of post-colonial government and exposes the

political void between the demands of wildlife conservation according to a particular Western model of ecology and the needs of local inhabitants who consider themselves to be an integral part of the local ecology. The novel demonstrates how environmentalism and conservation nevertheless have their own costs and it explores the ethical dilemmas that result from this,

‘ Who are these people, I wondered, who love, love animals so much that they are willing to kill us for them? As I thought of these things, it seemed to me that this whole world has become a place of animals and our fault, our crime was that we were just human beings, trying to live as human beings always have, from the water and soil. No human being could think this a crime unless they have forgotten that this is how humans have always lived by fishing, by clearing land and by planting the soil.’[P—261-262].

The novelist attempts to compare the concerns of ecologists and environmentalists regarding the disturbance of the ecosystem by human interference with the presence of human traces in the natural ecosystem. For Fakir, the tidal land is a part of his very being and existence but the question is still in the mind,

‘ Who is actually the outsider in the ecosystem of tidal land? Are the native fishermen responsible for destroying the natural ecosystem or are the forces of industrialization, and forms of government and semi-government interference responsible for the actual destruction of the ecological balance?’[P-302]

Ghosh has animated the eco-system of the land in the hungry tide. He has introduced the Sundarbans not as a location but as a living entity endowed with human and animal qualities and rooted in myth. He has connected it to an elemental

side of our human psyche which extends mere rational understanding. Human beings, since time immemorial have attributed larger-than-life mythical human and animal characteristics to inanimate nature in order to deal with what for them was a world of incomprehensible vagaries. In the description of river Ganga, he has taken recourse to epics and Puranas. He fairly brings the river and the islands to life through the myth of the goddess Ganga, whose “descent from the heavens” was tamed by Shiva by “tying it into his ash-smeared locks”, forming a heavenly braid—the godly river Ganges, where the delta starts, is where Shiva’s braid becomes undone, where his matted hair is washed apart into a vast, knotted tangle,”[T.H.T.P-18] Ganga is very much part of economy, life and religion and ecology of India. Ganga is lifeline of the Sundarbans delta. The river is central to the polity of India. It is a holy river not only of India but of the entire Indian subcontinent. This point for Ghosh, is also the dividing line between a space where the land contains the river and where the river becomes free and undone, indeed a ‘knotted tangle’ where few fixed points can be said to exist. The ebb and flow of the whole landscape resonates strongly with the ebb and flow of human energies and emotions. In this way, the space is made a protagonist in the novel and it is a liquid landscape where animals and humans, myth and reality unperceptively merge into each other to wage an endless struggle for survival.

The novel uses and subverts the theory of post- colonialism and these all are shown through the interaction of Kanai, Fakir and Piya. They unconsciously become the part of a post-colonial game of power through their inability to communicate with each other at different moments in the novel. The writer tries to put so many questions through the novel and leaves

them for the historians to answer. The novel *The Hungry Tide* demonstrates his concerns for the subalterns, their struggle for survival in an unsympathetic world where they are less valued than animals and where their existence is ignored at the cost of other issues. The writer wishes his readers to participate in the debate so that the real issues introduced both by the environmentalists and the friends of the subalterns may be focused. John C. Howley writes, ‘*The Hungry Tide* shares Ghosh’s concern for the individual against a broader historical—or even, in this case, geographical backdrop may be relevant in this context. The novel covers the very intellectual territory which scholars of ecological studies need to traverse if we are to think in genuinely interdisciplinary ways about the relationship between the representation of ecology in diverse textual field [literature, history, popular fiction, journalism, travel writing] and their historical and contemporary geo-political realities.”³

Ghosh has presented Sundarbans as being borderless, ‘*utopia*, in its original meaning of no-place, where one’s familiar markers for identity are constantly shifting. First, according to Hamilton’s rules, it was impossible to tell who was who and what their castes and religions and beliefs were. Then, from a natural point of view, there were no borders here to divide fresh water from salt, river from sea.” [P-79] Ghosh is interested in what might be called

imaginary geographies. Brinda Bose writes, ‘*In Ghosh’s fiction, the diasporic entity continuously negotiates between two lands, separated by both time and space—history and geography and attempts to define the present through a nuanced understanding of the past.*’⁴

The Hungry Tide is a novel of cultural construct. It is an attempt to discern the elements of harmony in conflict. The novel articulates morals and customs which remained unrevealed and unvoiced in the historical perspective. Amitav Ghosh’s works interweave history and fiction in a manner that is inseparable and at the same time, not compromising either of the two.’⁵

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A CRITICAL PERCEPTION ON THE ISSUE OF FORCED MIGRATION- (CASE OF EAST BENGAL AND WEST BENGAL)

Dr. Baishakhi Dutta

Associate Professor in Geography
RJ College of Arts, Science and Commerce
Ghatkopar, West, Mumbai

Abstract

The paper focuses on forced migration at the backdrop of the partition of Bengal into East Bengal (now Bangladesh) and West Bengal (India) in 1947 which was a religion based partition dividing the province of Bengal. This partition was a watershed in the history of the region, when political boundaries were redrawn. The partition of Bengal not only killed thousands of people but displaced millions from their motherland. The migration started after the Liaquat- Nehru Pact in 1950 and continued also after the independence of Bangladesh. Over the years lakhs of people have crossed over from East Bengal (Bangladesh) into West Bengal (India) due to geographical nearness and ethnic similarities between the two. Large number of migrants from East Bengal were either victimized or fled forcefully due to the fear of violence, hoping to find peace and security on the other side of the border. This influx of refugees from East to West Bengal continued for many years after partition and still continues in various forms. On account of ceaseless infiltration of migrants, there was a tremendous pressure on population density of West Bengal. The geographical area of West Bengal is 88,752sq kms and accommodates 91,347,736 (Census Report) of India's population. This had a severe implication and posed multi-layered challenges to the Indian government. Looking at the complex phenomenon of migration, this paper intends to analyze the social, political and economic impacts on the migrant Bangladeshis in West Bengal and their impact on the development of the state of West Bengal. The paper also tries to understand government responses and various schemes implemented by the government of West Bengal to settle the refugees and try to imbibe them into the main stream of development.

Keywords: Bengal Partition, Displaced, Migrants, Security, Population Density.

Introduction

Population movements are a very natural process in the structural transformation of societies and economies. In the past, migration involved establishment of new habitats in fertile and virgin lands, today it is characterized by movement of populations to other countries carrying cultures of their own. It therefore raises issues related to loyalty, identity, development and security. Trans border migration from one country to another has been a very controversial and sensitive subject of discussion. Forced migration is a burning issue worldwide which occurs when people have to leave their shelter, family ties, culture in search of better life. The partition of Bengal in 1947 was one of

the cruelest partitions the world has ever seen in history. With this partition, people from East Bengal (Bangladesh) started migrating illegally into West Bengal (India) majorly and many other states of India. Demographers are of the view that outmigration of people from resource poor regions to less poorer regions are bound to occur like water reaching its own level. It has been estimated that approximately 15ml Bangladeshi nationals have occupied the soil of India illegally. (B. Banerjee, 2003.) It has been observed that undocumented migration causes harm to our social and economic wellbeing as well as to our national security and harmony (Nath, 2003). The case of East Bengal and West Bengal migration can be well

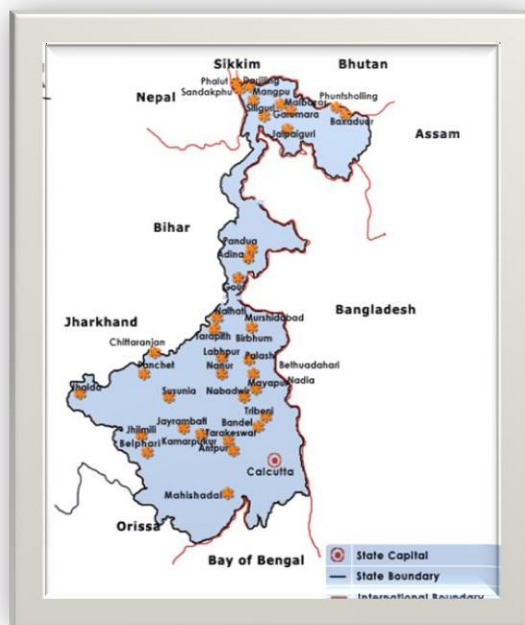
connected to U.S – Mexico migration which was reformed through high level government policy reforms between the two countries (Borderline 81, 2001).

History

The former province of Bengal was divided in 1947 into West Bengal, which went to India, and East Bengal, which went to Pakistan; later, East Bengal became the independent nation of Bangladesh in 1971. Bangladesh has always been a center of Bengali culture and heritage. From the historical point of view Bangladesh was liberated from the English in 1947. From 1947 to 1971, Bangladesh was in the hands of Pakistan. In 1971, Pakistani troops surrendered and the leaders of East Pakistan declared the region independent as Bangladesh. Bangladesh is one of the poorest countries in the world with an area of 1,44,000 sq.km and a population of 120ml. Majority of the population are Muslims. Its dominant religion is Islam. Since 1947, Hindu population in Bangladesh has been dwindling from 30% to 10% in coming years due to terrible political terrorism. West Bengal, the Indian state has housed the poor illegal migrants from Bangladesh especially the Hindus in the border districts of Kolkata, 24 Parganas, Nadia, Maldah, Murshidabad, Darjeeling, Jalpaiguri, Cooch Behar etc. After 1947, massive illegal refugee migration took place which later was considered legal after 1971. Upto 1971, 4.7ml Hindus sought refuge in West Bengal while 10ml more crossed over to India after the Liberation War in 1971 which was a sizable section of undocumented migrants. (Guha Roy, 2003)



**Eastern Districts of West Bengal
Sharing migrants from Bangladesh**



West Bengal and East Bengal border

Bangladesh shares a common boundary with some Indian states like Tripura, Meghalaya, Mizoram, Assam and eastern part of West Bengal. Infiltration of Bangladeshi especially Hindus and other minorities are continuing till today into West Bengal to escape violence and insecurity following Muslim party ruling the country. It should be borne in mind that these illegal Hindu migrants have been experiencing communal disharmony, economic instability and curtailment of facilities in Bangladesh. This have caused the marginalized group to migrate to a safe haven which is physically the nearest i.e. West Bengal. Fear psychosis played a major role and Hindus from Bangladesh scurried across the border for shelter. Indian Border Security Force with their limited resources could not stop this illegal migration posing a threat to the Indian State of West Bengal. This marginalized group have spread themselves over some agricultural based border districts especially 24 Parganas, Nadia, Cooch Behar, etc. because of very stiff competition from the local people and they were forced to work at low wages (Pramanik, 2003). The general perceptions of the West Bengal locals in the early 1950s, was that the Bangladeshi refugees were a tremendous economic liability and that their rehabilitation would make enormous demands upon the meager economic resources of the nascent province of West Bengal and jeopardize its prosperity and future development.

Many research and studies have provided piecemeal information. This paper tries to explore the various motives operating behind this migration process, its impact on West Bengal and some probable solutions to the problem. In this study undocumented Bangladeshi migrants are meant to be those who have entered West Bengal without valid documents after

March 25, 1971 (March 1980, National Consensus).

Causes of Migration

A. Push Factors

Various factors motivating migration are complex and interrelated. Migration mainly can be attributed to push – pull factors. Push factors have negative characteristics operating at the center of origin while pull factors are of positive characteristics at the center of destination. The factors are basically economic, demographic, religious, social law and order etc. which are the causes of illegal migration from Bangladesh to West Bengal.

Economic Factor plays a crucial role in the process of migration. Lack of employment opportunities, forced grabbing of land from the weak minority group in Bangladesh, Poverty, economic depression created a push like situation for migrants to illegally crossover and settle in West Bengal.

Social Factor often causes people to migrate forcefully from place of origin to the place of destination. Due to large scale movement of population after partition, the communities were fragmented. The marginalized Hindu minority group faced problems for matrimonial alliances. Educational curricula were framed according to Islamic teaching which did not suit the requirements of Hindu minorities. There was tremendous social insecurity among women. Hindu girls were forced to become Muslims. If Zamindar was Muslim, the husbands were forced to mortgage their wives to get agricultural works. Girls from aristocratic families migrated to West Bengal to escape from this kind of harassment (Sample study).

Political Factor is highlighted to be one of the major push factors for the marginalized Hindu group from Bangladesh. Political instability, fear of

riots, inhuman attitude of political leaders, no democratic rights to minority group, hostile attitude of majority community forced people to leave their home land.

Law & Order needs a special mention when it is connected to illegal migration. Deterioration and discriminating law and order in Bangladesh had pushed the Hindus to West Bengal. Intra – religion and Inter religion conflicts and violence are very common in Bangladesh creating law and order problem. Due to such a situation, human freedom is at state forcing the Hindus to leave Bangladesh. Police force backs Muslim community more than the Hindus making them feel insecure and unwanted in their homeland.

B. Pull Factors in West Bengal

The pull factors in West Bengal have been stronger for the illegal migrants from Bangladesh. The centripetal force have been strengthened due to low level of development, insecurity at the center of origin possibly causing the illegal marginalized migrants to move from Bangladesh (Push) to West Bengal (Pull). The various pull factors are as follows:-

Economic Pull Factor

During the time of unrest in Bangladesh, lot of migrants looked for opportunities especially economic ones (Thomas, 1975). Jobs attracted the migrants to West Bengal which were not possible in Bangladesh. The generosity of the inhabitants of West Bengal gave the marginalized class to be absorbed in agricultural, small scale & cottage industries. Poor Bangladeshis could easily obtain job and settle in West Bengal.

Social and Geographic Factors

West Bengal and Bangladesh has many similarities in terms of language, culture, food habits, ethnic – climate, belief, etc. which has attracted migrants especially

Hindus from Bangladesh to flee to West Bengal.

Political Factor

West Bengal is definitely politically conscious but it follows democratic form of government. It is a peaceful state and communal harmony remains unaltered inspite of external instigations. The only drawback seen in West Bengal are the political parties which try to woo the migrants seeing their poor living condition. For filling up their vote banks the political leaders help them to avail illegal proofs of citizenships like, ration card, voter cards, etc. thereby become eligible for government jobs or settle permanently in the country (Seshan, 1998).

Conclusion and Recommendations

The issue of the undocumented migration from Bangladesh to West Bengal has always been a burning debate and a herculean task to accomplish. West Bengal in the long run emerged as a huge melting pot, a bursting state nestling people from different regions, religions where there is constant interaction between various languages, cultures and customs. Problems arise when the migration is illegal and poses multi-layered threats to the Indian state. Commonsense dictates that firstly, India's borders with Bangladesh must be regulated; and secondly, that resident migrants need to be strategically dealt with to reduce, if not eliminate, the level of –threats" they pose. The Bangladeshis who have migrated to India has found work as rag pickers, agricultural laborers, rickshaw pullers, construction workers, domestic help, etc. The minorities in the name of migrants have been marginalized economically, socially, politically even in a democratic country like India. This reestablishes the truth and reality behind the history of the two countries. Policy measures from the Indian government have

stemmed up from time and again. The magnitude of the issue is such that solutions have to be short term and long term measures. Based on these problems involved some broad policy recommendations may be made, keeping in mind the age-old relationship between the countries and, more importantly, the very nature and construct of our geography. These are listed below:

1. A separate Department of Border Management needs to be created and made responsible for effective border management; border fencing and effective utilization of border guarding will check illegal migration from Bangladesh.
2. There is no treaty or agreement to make the border between the two countries open and transparent. The existing state of affairs at the Indo-Bangladesh border needs to be changed, keeping in mind the recommendations of the Ministers from both countries.
3. Bangladeshi migration to India has not been securitized. They even exist today, particularly in the context of the growing Maoist threat to India and their cross-border links. India needs to monitor and regulate such infiltrations.
4. The fact remains that migrants from Bangladesh to India, continues to nurture their original national identity. This makes them attached to their motherland. For this reason India should not have any problem and the government has to take adequate preventive as well as curative measures, so that it should not go against India's national interests
5. India should contribute to the economic development of Bangladesh in order to check

migration. India should assist in the economic development of that country. An enlarged aid package to Bangladesh is required urgently.

6. Finally, in order to control illegal migration that brings with it other problems like smuggling of arms and weapons and cross-border terrorism, there should be compulsory registration of all citizens and non-citizens living in India. All citizens should be given a multi-purpose national identity card and that non-citizens should be issued identity cards of a different color and design. The I cards given by the state will bear the photographs, name, age, address, educational qualification, and a caste of bonafide resident blood group and a national number to avail the government benefits. The government has already started the process of issuing a unique identification number to its citizens which is a step in the right direction.

The full study of migration process requires more than one discipline of social science, to work as a team. Undocumented migration, a complex and dynamic process, should be studied as an interdisciplinary approach. Extensive research will majorly contribute to the advancing qualitative research in the field of undocumented migration.

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ADI-SHANKARACHARYA'S ADVAITA-VEDANTA PHILOSOPHY: A VIABLE SOLUTION TO ENVIRONMENTAL DISHARMONY WITH SPECIAL REFERENCE TO ANIMAL CRUELTY

Vandana Sharma

JRF-Indian Council of Philosophical Research
Ph.D. Research Scholar-Advaita Vedanta Department of Philosophy
Annamalai University, Annamalai Nagar, Tamil Nadu

Abstract

Mahatma Gandhi, said:

“To my mind, the life of a lamb is no less precious than that of a human being... I hold that the more helpless a creature is, the more entitled it is to protection...”¹

George Angell, who walked this planet in the 18th-century was an animal advocate. Once, the media asked him as to why he focuses so much of his time, attention and energies on animals when so much of human barbarism existed. George Angell replied, "I am working at the roots." This statement concludes the effect that animal savagery has on our environment. Animal cruelty includes a wide range of behaviors including animal hoarding, neglect, abandonment, animal fights, animal rapes and deliberate acts of cruelty. Whatever form it takes, animal cruelty tends to be the starting point for a much wider range of problems from domestic violence, environmental issues, dipping morals and spiritual values to terrorism, social unrest, rapes and a variety of social evils.

According to PETA (People for Ethical Treatment Of Animals) a study that was conducted by the Northeastern University and the Massachusetts Society for the Prevention of Cruelty to Animals found that people who committed crimes against animals were five times more likely to commit violence socially. Domestic violence and animal cruelty are also linked. According to the National Institute of Mental Health and Allied Sciences, India, people who are abusive and violent towards animals are likely to be violent towards one's partner, parents, society and environment in general.

Abused children are also more likely to abuse animals than those children who were brought up with love and lessons of brotherhood towards all lives. Vardhaman Institute of Mental Health and Allied Sciences accepts that those who rape and disrespect women and children have at some point abused animals or have been destructive towards environment in general.

Animal cruelty certainly adds to the global issues of environment at a magnified rate. Be it factory farming that harms our environment by production of excess pollution and injecting animals with high intensity antibiotics and oxytocine to the global meat industry that has massive environmental impacts with contribution of 18%-51% of greenhouse gasses and gulping up of resources that already are short in supply in accordance to a study

conducted by the Curtin University, Australia.

In 2016 the World Economic Forum published a report, according to which by the year 2050 the world's oceans would have more plastics than fishes. At present, 32% of the world's plastic ends up in the ocean and less than 10% ends up being recycled. Plastic kills millions of animals annually, from fishes, turtles and sea birds to street dogs, cows and cats. Not only that, but it also spreads harmful algae, invasive species and man-made pollutants, which are finally introduced into the food chain. Besides which a plastic takes 800 years to decompose.

There are greater issues that we are facing that come under the wings of animal cruelty and environmental exploitation from climate change, global warming, acid rains, steroid induced milk, low quality

soil, hormone injected vegetables, extinction of species to abandoning animals, using them as objects of pleasure and inhuman torture. From cutting down trees and building sky scrapers to harming the flora and fauna in the most inhumane fashion are nothing but episodes of harming our earth.

Keeping in mind the philosophy of Adi Shankaracharya, this paper aims to throw light on the insensitivity we have developed towards our environment, in particular animals who are as much divine in their essence as humans. This paper in specific wants to divert attention of the profound scholars, professors, philosophers and academicians in regards to the torture animals go through across the lengths and breadths of the globe for satisfying human's desire for food, fashion and fun or merely being a scapegoat to human frustration, failures and setbacks.

Advaita-Vedanta, Environment and Animals

Advaita-Vedanta is a philosophy that believes in complete socio-cultural harmony. Reverence for nature and unity of all is the summum bonum of the Advaita-Vedanta Philosophy. Advaita-Vedanta is one of the 6 orthodox schools of Indian philosophy that considers the Vedas to be the final authority. The other revered texts of this system are Brahmasutrabhashya, Bhagwad-Gita and Upanishads which collectively are known as the Prasthantrayi. Advaita-Vedanta considers the Brahman to be the only reality. Brahman is considered to be indescribable. It is beyond names, forms, time, space and thought. Any effort to describe it is merely trying to bring it down to the level of human interpretation. The self or the Atman in Advaita-Vedanta is synonyms with the Brahman. Atman-Brahman is identical just as the wave and the ocean. Hence, behind the veil of various

names and forms exists one ultimate reality called the Brahman or the Atman. *The Rig Veda*, states-

„Ekam Sat Vipra Bahuda Vadanti" ¹

.....That ultimate truth is one, known by the wise as many.

The distinction of varied names and forms arises due to what is called Maya, Avidya or the cosmic illusion. It is due to the grip of Maya that we see distinction between a bowl, a glass and a flower pot which are essentially made of the same stuff -mud. Similarly, due to cosmic illusion we consider men, women, animals, trees, rivers etc as distinct forgetting that in their essence; they are all the non-dual-Brahman, for nothing exists outside the Brahman.

Shankara, who is popularly said to be born in the 8th century BC, was a philosopher and metaphysist of the highest order. He was born in the southern part of India in a village called Kaladi in the state of Kerala. His logic and reasoning remains unparallel till this date. Jagadguru mastered the 4vedas at the age of 4, completed his education by the age of 7 and became an ascetic monk at the age of 8. He found his Guru Govindbhagwadpad along the Narbada at Omkareshwara, MP, India. By the time he was 12; he became an Acharya and was now called Shankaracharya. At the age of 16 he wrote the Brahmasutrabhashya. He travelled bare feet 4 times across India including Nepal in order to spread the light of Advaita-Vedanta. He also stopped human and animal sacrifices and brought about unity in the society which was divided into various sects by the virtue of his razor sharp logic and philosophical debates with 84 different sects. He also reformed the society by establishing the authority of **Jñāna** (Knowledge) over mindless rituals (**KarmaKanda**). Knowledge here must not be confused with education or gathering of

information. Knowledge here refers to realization of self as the non-dual, ultimate reality. Liberation in Advaita-Vedanta is a state where one realizes the self through **Jñāna** as the supreme reality. He wrote several of the most magnificent texts and at the age of 32, he gave up his material body at the holy adobe of Kedarnath in the Himalyas.

1. The Rig Veda, 1-164-146

Human beings consider themselves to be the most superior and lordly. This thought is triggered by the western domination theory according to which humans have all the rights to dominate nature, animals and the entire creation for the sake of their benefit, pleasure and entertainment. Such a thought is also promoted by Abrahamic religions which consider soul to be exclusive to humans while any creation other than human is meant for mankind's benefit and gratification. It is due to this dualistic approach that we consider something or someone to be separate from us and thus, issues such as superiority-inferiority, appreciation-repulsion, violence, rapes, social intolerance, casteism, religion and cruelty against fellow humans and animals emerge as universal evils.

The Stanford encyclopedia of philosophy describes environmental ethics as:

“A discipline of philosophy that studies the moral relationship between the human and the non-human world”

If we carefully look at the definition we see a distinction between human and that which has been labeled as non-human. Such definitions gave rise to the concepts of environmental preservation, preserving wild life, forests and many more. These concepts arise not on the basis of un-conditionality or as a sense of oneness but as a sense of greed and fear. These

concepts clearly see the environment and animals to be distinct from the self and the effort to preserve them is made only under the fear and compulsion to avoid situations like exertion of natural resources, preserving animals for the sake of tourism and economy, entertainment and pleasures. This thought is certainly not nature centric but is human, and human greed centric.

Contrary to the western thought, Indian Philosophy and particularly Advaita-Vedanta sees no distinction between man and nature in its very essence. The Earth, animals, birds, trees and others have never been seen as objects to be dominated or exploited. Since, Brahman the supreme reality is omnipotent, omnipresent and omniscient; it logically cannot be exclusive to humans alone. Hence, the supreme reality in Advaita-Vedanta is the ground of the entire universe from the heavenly bodies like the sun, moon and earth to the minutest of species like the ants, snakes and tortoise. It is the base of the elements of earth, water, fire, sky and ether to the birds that fly, the puppies that play and the flowers that bloom audaciously. This explains why in India people worship trees, rivers, animals, birds and humans. This supreme reality is non exclusive and non particular and even extends to what modern science may call as 'non-living'. This also explains as to why in India people till today worship tools, machinery, stones.

It's not that an Indian is superstitious or is bound to forms; it is just that an Indian has a deep sense of understanding that despite varied names and forms there is one divine force behind all-The Brahman. In the *Holy Bhagwad Gita*, Lord Krishna says:

“An enlightened one is he who sees me in the wise, in a cow, in a dog, in an elephant, in an ant and in an outcast.”¹

Hence, Advaita-Vedanta doesn't consider a human to be particular, instead it sees him as a general part of nature that is suppose to function as per Dharma. Dharma here must not be confused with religion. Dharma in Indian philosophy means to act in accordance to Rta or the cosmic order. It involves a sense of duty, right, responsibility, conduct, virtues and discipline of existence within the entire creation. Since, Indian Philosophy refuses to discriminate human, animals, trees, insects, birds and nature in their essence, most of the vedic hymns, shlokas and prayers are general and not particular to any specie, religion, nation, cast or sex. An example of one such hymn comes from the *Briha-dar-nyaka Upanishadh*² –

**Om Sarve Bhavantu Sukhinah
Sarve Santu Nir-Aamayaah |
Sarve Bhadraanni Pashyantu
Maa Kashcid-Duhkha-Bhaag-Bhavet |
Om Shaantih! Shaantih! Shaantih! ||**

A dog, a pig, a fish is as much the Brahman in its essence as you and me. This explains why the 10 incarnations of Vishnu also have him incarnated as a fish, a pig and a tortoise. Animals are considered sacred and divine and this throws light on why the dog is seen as a symbol of the Vedas in Shankara Digvijaya where Shiva appears as an outcast before Adi Shankara along with his 4 dogs representing the 4 Vedas. Even in case of Dattatray, an Indian deity, the 4 dogs accompany him as the 4 Vedas. In the great epic Mahabharata, Yudhishtir, one of the 5 brothers/pandavas refuses to enter heaven without his dog. This also explains why Arjun was awe-struck when on his request Lord Krishna showed him his Vishwaroopa³. Arjuna saw a million of earths, seasons, animals, trees, birds, insects as the very body of Krishna.

1. The Holy Bhagwad Gita, Ch-5, 18, Gita Press, Gorakhpur

2. Briha-dar-nyaka Upanishadh, 1.4.14, Gita Press, Gorakhpur
3. The Holy Bhagwad Gita Ch-11, Vishwaroopa Darshana

Be it the Jatakas of the Buddhist, the Agamas of the Jainas, The Vedas, Epics or the Puranas, all are decorated with stories that supremely glorify nature, humans, animals, trees, bird, reptiles, mountains, rivers etc. Mount Kailash, Ashoka Tree, Bodhi Tree, Garuda-The Bird, Vasuki-The Snake, Shvan-The Dog, Nandi-The Bull, Kamdhenu-The Cow, Hanuman-The Monkey God, Airavat-The Elephant, Krauncha-The Rat, Ganga- The River, Suryadeva-The Sun, Vayudeva-The Air, Agnidev- The Fire, Ram-The Perfect Human, Durga-The Divine Mother, Kinnars-The Eunuch are all examples of the various manifestation of the non-dual, ultimate Supreme.

The following references from the Upanishads seal the non-dual essence of all that exists and rejects any superiority of humans as dominant beings:

„Ekoham Bahusyam“

(I am one and I shall become many)

-Taittiriya Upanishad (3.1.1)¹

**„Ekaḥ Devaḥ Sarvabhūteḥu Gūḥyaḥ
Sarvavyāpī Sarvabhūtāntarātmā
Karmādhyaḥ Sarvabhūtādhivāsaḥ
Sākṣī Ceta Kevalaḥ Nirguḥaḥ Ca ||“**

(One Divine who alone is & He indwells in every creature for He alone is the essence of the entire creation, He pervades all and is the silent witness of all our actions and is the womb of all things. He is also the Mighty Witness to the thought of thought, breath of breath and all. He is the Absolute in whom mood is not nor any attribute.)

-Shvetashwata Upanishad (6.11)²

Thus, when a man starts seeing himself as a separate entity, he swells up with pride and thinks that he is meant to dominate all that is physically weaker than

him. In his ignorance he forgets that even the smallest organism in this universe has a very big role to play.

Advaita-Vedanta represents a profound spirituality. In positive relation to the interest of ecology, it fosters values such as simplicity of life, frugality, non-violence, kindness and above all discarding 'duality' because there exists no 'two' says the **Chandogya Upanishadh**¹⁻

Sarvam Khalu-Idam Brahman

(All is the Brahman)

S. Cromwell Crawford, states that the —Advaita-Vedanta has an ecological consciousness"². He further adds that, the concept of Brahman is an essential ingredient for an environmentally sound ethic, namely, 'reverence for nature.' According to him —The non-duality of Ātman and Brahman, makes all creatures as the manifestation of the supremell, this gives Advaita-Vedanta a 'cosmic' outlook on life.

The following verses from the great epic **Mahabharata** clearly prohibit any kind of violence towards any creature be it an animal, human or the tiniest of insect and promotes ahimsa.

Ahimsa is the highest dharma. Ahimsa is the best tapas. Ahimsa is the greatest gift. Ahimsa is the highest self-control. Ahimsa is the highest sacrifice. Ahimsa is the highest power. Ahimsa is the highest friend. Ahimsa is the highest truth. Ahimsa is the highest teaching.

Conclusion

At a time, when nature is under the wings of destruction, Advait-Vedanta philosophy alone can be mankind's savior. It is important for man to hold hands with sciences and development only till the point where it stands beneficial for all. It is time to understand that development cannot be merely a man's his birth right. Man has to take all animals, plants, rivers, mountains

and every spec of the universe along with him for holistic development. It is time to learn to be free from the shackles of selfishness and use the natural resources for need and not for greed. It is important to realize that the self in me is the same self in you by pondering over the Mahavakyas of the Upanishads-

Prajnanam Brahman-Consciousness is Brahman

-(Aitariya Up-3.3.7)¹

Aham Brahmasmi-I am the Brahman

(Brihadarnyak Up 1.4.10)²

Tat Tvam Asi- You are That Brahman

-(Chandogya Up 6.8.7)³

Ayam Atman Brahman-The Self is the Brahman

-(Brihadarnyak Up4.4.5)⁴

It is time we go back to the texts in order to understand them in the right light and evolve as kinder, enlightened and responsible beings holding in our heart love for all. It is only when we see the self in all and all in the self that we will be the protector and the protected. We thus will be able to construct a world where diversity of names and forms will be united with one single thread of divine consciousness. In our journey to realize the self in all and all in the self, we have to walk on the path of non-duality which in Indian tradition is called —Advaita Vedantall .

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IMMIGRATION AND RACIAL DISCRIMINATION IN THE NOVELS OF MAXINE HONG KINGSTON AND AMY TAN

K. HemaLatha

Research Scholar, Reg. No 11224, Scott Christian College, Nagercoil
Manonmaniam Sundaranar University
Abishekapatti, Tirunelveli-627 012, Tamilnadu, India

Dr. A. Linda Primlyn

Associate Professor of English, Scott Christian College, Nagercoil
Manonmaniam Sundaranar University
Abishekapatti, Tirunelveli-627 012, Tamilnadu, India

Abstract

The article "Immigration and Racial Discrimination in the novels of Maxine Hong Kingston and Amy Tan" studies how the Chinese in America endure pain and agony in the alien land and are tormented with the cruel acts of racism and discrimination. In the multicultural American society the Chinese immigrants undergo various types of uneasiness. The Chinese immigrants were mostly men and they left their families in China and entered alone in America. They were discriminated, tormented and treated as slaves and they quite naturally experienced alienation and nostalgia. Many a time discrimination and marginalization becomes the outcome of the Chinese' physical characteristics. The new generation Chinese therefore, tries to alter their physical features. Cultural dilemma reflects the ethnic malaise of the Chinese immigrants and deconstructs the preconception of the Chinese diaspora in America.

Keywords: *Racial Discrimination, Marginalization, Diaspora, Physical Features, Complexion.*

America is a country that is filled with millions of people who have emigrated from their homelands in search of opportunity and material security. The first two waves of immigration have happened to be during the transition of the United States from a rural, agrarian society to an Urban, industrial one. Earlier the Chinese have begun to migrate to America at the time of California Gold Rush during 1848-1855 and have taken agricultural and industrial jobs. After that they have continued with the First Transcontinental Railroad. For their development, America is in need of labourers to work for low wages and hence they have invited the immigrants from the various parts of the world with red carpet.

The Chinese in America endure pain and agony in the alien land and are tormented with the cruel acts of racism and discrimination. Mass expulsions are applied on Chinese and they are

suppressed by an important law that affects the Chinese life ie, the Chinese Exclusion Act which has banned the entry of the Chinese labourers. Pirjo Ahokas writes:

War, poverty, and European colonialism in China were some of the most important reasons that led the first Chinese immigrants to leave their country in the mid-19th century for the 'Gold Mountain,' as North America was called by them. To begin with the Chinese-American experience was almost exclusively male: most often the wives and children were left at home. (06)

The political situation or conflict that exists in China during 1849 leads the Chinese men to migrate to the United States. E.D Huntley writes about the purpose of Chinese immigration as:

Fleeing from economic difficulties and the ravages of the Taiping Rebellion and

Opium Wars, most of the earliest Chinese immigrants to the United States came from one small arena: Guangdong Province on the coast of southern China. The majority of these immigrants were men traveling in search of work and a better life on the other side of the Pacific Ocean. (41)

In the multicultural American society the Chinese immigrants undergo various types of uneasiness. The Chinese immigrants were mostly men and they left their families in China and entered alone in America. They were discriminated, tormented and treated as slaves and they quite naturally experienced alienation and nostalgia. They were left without love and care in the alien land. The next generation immigrants including women underwent different types of discrimination. The same fate befell the women who were born in America to Chinese parents. Even now the Americans discriminate the Chinese because of their skin colour, culture and language and they consider the Chinese as a set of culturally backward people. Monte rightly points out: —Racism is a virulent form of prejudice. Prejudice is the detrimental, preconceived judgement of individuals or groups on the basis of their skin, colour, culture, speech patterns, modes of dress . . . Racism leads to discrimination (15).

Many a time discrimination and marginalization is the outcome of the Chinese' physical characteristics. The new generation Chinese therefore, tries to alter their physical features. The Chinese women in America very often operate their eyes to hide their Chinese identity thinking that this will enable them to show that they are ready to accept the habits of the mainstream Americans. Wittman in *Tripmaster Monkey* states: —do you know what part of our bodies they find so mysteriously inscrutable? It's our little eyes . . . And that's why you girls are slicing

your eyelids open, isn't it? Poor girls. I understand. And you glue on the false eyelashes to give your scant eyes some definition (312). Wittman's actresses' act to please the white people by changing their features artificially. He requests his actresses not to wear false eyelashes and stop to operate their eyes. He advises that they should be proud of their cultural possessions. Wittman says: —I have been requesting my actresses to take off their false eyelashes, to go on bare-face and show what we [the Chinese Americans] look like (312). But the actresses to please the audience go with the Americans.

As the daughters try to mingle and mix up with the Americans, they do not like their Chinese mien. In *The Joy Luck Club*, Waverly dislikes her mother Lindo because of her Chinese looks. She asks her to go to a beauty parlour and mend herself. She says that the Chinese looks of her mother may degrade her when she is in front of her husband's parents and his lawyer friends.

The difference in skin colour, their —Chineseness and their Chinese ways of living make the Americans hesitant to accept them as members of their family. Rose Hsu, in *The Joy Luck Club*, a Chinese in America faces the pain of racism. When she meets her future mother-in-law, Mrs. Jordan, she feels that she is marginalized because of her Chinese origin. Mrs. Jordan reminds Rose that her son Ted wants to become a successful physician and the society expects a physician's wife must have certain credits. When Rose hears this, she wants to shout out that she does not love her son and she is not his girlfriend. But she does not lose her temper as the Orientals do not raise their voice against the whites who dominate them.

Wittman in *Tripmaster Monkey* grows up like an American, but he is bluntly rejected. He is infuriated with the words

—twinkling little Chinesell (*TM* 69) said by Jock Kerouac, an American novelist and poet who is considered to be the pioneer of the literary movement Beat. In the novel *Jock*, the tall American foot-ball player, says that the Chinese are short people. Quite naturally, Wittman flares up as he does not want to get discriminated because of his physical features. Wittman's reaction and his hatred reveals to what an extent he is marginalized. In his dissertation *Negotiating Masculinity: Rereading Male Figures in Gish Jen, Frank Chin, Guslee, and Maxine Hong Kingston's Novels*, Kai Zhang says: —Marginalization is usually connected with victimization, and margins with the sites of deprivation. People of color seek to cross the boundaries of race, class, and ideology as well as move into the center through assimilation and accommodation (122). Kai Zhang has said the truth. As he says, the Chinese in America only try to move and enter into the mainstream. The novels under study clearly reveal that they never succeed in their attempt. This is because of the cultural hold of their ancestral values.

As America is a country with a multicultural mosaic, the Americans fix some specific identification on each race of people who migrate to it. One identification in their minds about the Chinese is their skin and their complexion. They go to the extent of calling the Chinese with specific reference to their complexion even though they have their own private names. The narrator in *The Woman Warrior* encounters one such. To her the bosses are —stupid racists (49) and —tyrants (49). The racist bosses seem to be invincible. Kingston's boss in an art shop uses the word —Nigger yellow which is the colour of paint. Perhaps when he insults he has in his mind some Black servant working under him. The narrator expresses her pain saying, —I don't like that word, I had to say

in my bad, small person's voice that makes no impact (48). If the Chinese react for the insult, they cannot survive in the alien country and earn their livelihood. If they are silent, there will not be any harm. They have the fear that they may be pulled out of their jobs. When the narrator in *The Woman Warrior* refuses to type the invitations of NAACP-National Association for the Advancement of Coloured People and CORE-The Congress of Racial Equality, she is dismissed from her job immediately. The protagonist's fight against marginalization is met with indifference and mockery. If anyone stands for minority rights, he or she will be fired. The silence maintained by the Chinese immigrants shows that it is a defence mechanism adopted to avoid marginalization.

Marginalization levelled against the older generation and the new generation differs. The earlier generation of immigrants underwent various types of physical atrocities in the hands of white bosses. They all came and settled in America thinking that they can lead a comfortable and luxurious life. They were ready to undergo any hardship and face any difficulty. Immigrants had pain, suffering and longingness. In search of —Gold Mountain and the Sandalwood Mountains of Hawaii the Chinese entered America, but when they came they were treated as slaves and denied all the rights they expected (Grice 56). If they spoke anything and reacted they were punished. While working in sugarcane plantations, the China men were forced to follow and obey stringent rules and they were not allowed even to talk to the neighbouring work men. They were strictly monitored by the white racists while they were at work. BakGoong in *China Men* is not able to control himself to be silent. Therefore, the rule seems to be absurd and being annoyed

he says: —I wasn't born to be silent like a monk . . . If I knew I had to take a vow of silence, . . . I would have shaved off my hair and become a monk|| (CM 100). The immigrants who come to work in the alien land have to endure all hardships patiently for the sake of their family in China. BakGoong and the other China men endure the tortures in the hands of their merciless and cruel white boss. Kingston depicts a dramatic situation in the life of a poor Chinese work man in a plantation and helps the readers understand his marginalized predicament. Racial discrimination and total marginalization of the Chinese by the white Americans is self-evident in Kingston's *China Men*.

The Chinese Americans are at times marginalized in inhuman ways and during such times they adopt certain curious defence mechanism to overcome it. The reactions of the Chinese show that at times of difficulties they try to stabilize themselves without losing their own values of life. Their plight shows how they position themselves in the new situation giving no room for any kind of assimilation or hybridization.

The question that may be posed here is: how can the Immigrants and their American born children claim an American representation with all their linguistic and cultural differences. Kingston and Tan show how the Chinese resolve these conflicts. The cultural representation and the mooring of the Chinese and the American Chinese in the teeth of language difficulties and communication problems are worth studying. In Kingston's novel *The Woman Warrior* language and communication becomes not only a barrier but also it acts as a source discriminating the immigrants from the Americans. The way the Americans speak English is different from that of the Chinese. Language barriers keep the Chinese back

and they are not able to secure the needed identity. Encountering a new land where everything is new, a new culture and a new language creates a dire situation. But the Chinese and their American born children know how to tackle the problems, create a unique representation and avoid the impending marginality.

In the new land the common link language to communicate with others is not available. There is also a communication gap between the elders and the youngsters because of the linguistic differences in English and Chinese. Even though, they try to communicate with one another, at times it results in misunderstandings. The elders are not good in English and their off springs are not good in Chinese. Jing-mei in *The JoyLuck Club* says: —These kinds of explanations made me feel my mother and I spoke two different languages, which we did. I talked to her in English, she answered back in Chinese|| (JLC 33-34). The daughters are ashamed of their mothers' inefficiency to speak perfect English. Jing-mei further says: —I think my mother's English was not worst, but she always thought her Chinese was the best|| (JLC 29). Ying-Ying St. Clair, who does not know how to speak English, experiences a strained relationship with her daughter. Lena translates her mother's words and says: —I could understand the words perfectly, but not the meanings|| (JLC 106). In her childhood Lena becomes the interpreter for her mother. When Ying-Ying says that Lena cannot eat ice-creams, Lena's husband Harold looks puzzled because he finds it difficult to understand the language of his mother-in-law.

Winnie and her daughter Pearl also face language problems. Iyer describes Pearl's relationship with her mother as: —a tale of sweet-and-sour tensions|| (qtd. in Daniels 225). Being haunted by her nagging

mother she feels that —her mother and she are speaking different languages|| (qtd. in Daniels 225). Winnie remembers the linguistic differences when she is in China and in America. In China, her limited English has made her a person of respect, whereas in America her English is nothing when it is compared with that of others.

The new generation American Chinese, insist that women should raise their voice and speak loudly to get their racial identity. This cultural behavior creates one more barrier in matters relating to communication. Sally Keenam comments: —The struggle for the colonial migrant to locate him/herself, to establish new roots is represented as a struggle over language and speech|| (89). Kingston mirrors this Chinese culture and says that the Chinese girls are supposed to be passive and silent. The confusion in the minds of the children leads them to undergo struggles when they have to produce voice. Usually the children are exposed to their mother tongue that they speak at home. But when they come out of their homes, they have to encounter the white people and their language. As there is difference in the articulation of the two languages and in the production of sounds, the Chinese American children are marginalized to be at the periphery away from the centre.

Cultural dilemma reflects the ethnic malaise of the Chinese immigrants and deconstructs the preconception of the Chinese diaspora in America. In her article —Cultural Misreadings by American Reviewers|| Kingston observes: —To say we are inscrutable, mysterious, exotic, denies us our common humanness, because it says that we are so different from a regular human being that we are by our nature intrinsically unknowable|| (96). One can easily sense how despite all differences Kingston in the name of —Common humanness|| claims an American

representation. This claim is seen in Tan also. Wittman exclaims —We need to be part of the daily love life of the country, to be shown and loved continuously until we're not inscrutable anymore|| (TM 310).

The question that Kingston and Tan pose is not —What is to be an American?|| but —What is to be a Chinese and a Chinese American with a distinct cultural representation?|| Kingston's novel *Tripmaster Monkey* conclusively says that there is no way for either the Chinese or the Chinese Americans to have full and total assimilation of the white American values. The Tripmaster, in the novel belongs to the fifth generation immigrants. In spite of his education, English knowledge and —Americanness,|| he is counted only as a Chinese because of his looks. Wherever he goes people run around him and say, —We don't know you. And it's your fault. You're inscrutable.|| He is, as Huntley says —an American who is ethnically Chinese an ethnic Chinese who is an American|| (Maxine Hong Kingston 181). He is ready to accept all cultures and adapt himself to all situations available to him in his American marginalized position. He is Monkey who dwells on the borders between worlds. People who walk by him will note his —facial features and assume that he, too, is not quite an American|| (181). As such, it seems, both the novelists have only one preoccupation - defining the position of the immigrants and their children in their marginalized predicament in the new space. Both leave them at the periphery ever mooring with all their typical cultural baggages and survive to earn their livelihood.

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EXPLOITATION OF BLACK CULTURE IN NADINE GORDIMER'S JULY'S PEOPLE

D. Gururaj

Assistant Professor of English

C.Kandaswamy Naidu College for Men, Chennai

Dr. K. Thiagarajan

Research Supervisor, Associate Professor & Head

Department of English, Sir Theagaraya College, Chennai

Abstract

The old is dying and the new cannot be born in this interregnum there arises a great diversity of morbid systems"- these words of Antonia Gramsci (qtd. By Herman ideas) aptly describes the social conditions that preceded abolition of apartheid. The change was so radical that the Whites who has been used to way of life that showed them as superior to the natives of South Africa found themselves almost unable to adapt to their new existence. Nadine Gordimer's July's people are based on this aspect of white's attitude.

The apartheid though politically dismantled in the consciousness of the whites and this theme of July's People. Smales, the liberal white, who had always felt that they supported the cause of the Blacks by treating them well when they were their servant, find themselves posed with a question whether they were really supporting the blacks or it was a pose to satisfy their own so called 'civilised' thinking.

The novel opens with the fleeing of Smales from Johannesburg as news about the black raiding of homes and lands of whites poured in. Their servant, July, rescues them by bringing the family to his village. Because of this situation relationship changes completely and the characters start behaving differently. As a result, they all change and learn to know each other much better.

July lived as a black man among the whites. He was not unwanted in the white community as long as he was a servant, which was acceptable and very common. He would probably have been unwanted if he had tried to aim for a more respectable profession. He on other hand brings the white family in which he had part as a

servant to his village to shelter them. Living in the village is much less luxurious, which makes the change even more difficult for Smales.

Maureen and Bam always were polite to July and think they have treated him well. Maureen thinks she is innocent of racism, but the system in which they lived imposed racism. She never realized that though the family not simply racist, they were (perhaps unwillingly) part of the system as they did not against it. They did not expect that their relationship with July would deteriorate, in his village although they did expect some material change. But contrary to this they could see that they are no longer seen as July's masters. According to Dominic Head, July's People —traces the dissolution of a materially dispossessed white bourgeois family, and which, in the process, systematically exposes the absence of any sustaining or sustainable values in their lives (123). Gordimer by using material possession like a bakkie and a gun as points of contention Gordimer brings about a change in the attitude of Blacks and Whites (qtd in Head 123).

It is clear that Gordimer did not want to depict fortune and murder of whites

physically. She just wanted attitude transformation that can lead to a unified society in South Africa. She perhaps does not describe the cruelties of the revolution because of this focus on the Smales and July's community. Gordimer does not want to blame or purge the whites, but rather wants to illustrate what probably could have happened between blacks and whites in the period of interregnum. The riots are not reported and the focus is restricted to the impact and consequences of apartheid on the lives of the Smales. When the blacks eventually took over in South Africa, it was with much less violence and murder. The transition itself was more peaceful from a white perspective because the ruling party realized they could not go on and they therefore started negotiations to assign them power.

The theme of materialism and possession is connected to the power of the Smales in the white society. In the past when whites were in power, possession and material objects were much more important for the Smales and it was difficult to let go of this materialism even when they were in July's village. Power and powerlessness are too significant and in all the character: —At first what fell into place was what was vanished, the past (3).

Based on this theme, Gordimer tries to reconstruct with tacit understanding the deteriorating situation that existed in South Africa when the nation became a battle ground of possession and resistance which in turn altered not the character and relationships of Blacks and Whites but the relationship among themselves.

Gordimer in fact criticizes the white African liberals through Smales. Though Bam and Maureen sought to dissociate themselves from the extremes of apartheid and treated their black servants decently, their easy comfortable life was due to policies of apartheid adopted by the

National Government of South Africa that led to systematic impoverishment and repression of blacks. Though Maureen and Bam want to belong to multiracial society, they hold jealously to their material possessions and privileges unmindful of the plight of black.

They failed to recognize that their material well being owed a great deal to the discriminatory policies of apartheid. Their —seven roomed house and swimming pool (25), lives in servants, —growing saving and investments (8) extravagant parties were possible because of the exploitation of the native blacks. When the situation is reversed there is a call for equality. They face a new life the rigorous of which forces them to reckon with the origins of their social and economic privilege and they get haunted by their own unquestioned assumptions about social equality in South Africa to race, the system of apartheid, power, materialism and possession. Another slightly less conspicuous theme is human nature. The apartheid system, although it is not discussed in detail, is important because there are certain boundaries between blacks and whites and their segregation is quite vivid. Black people always seem to have the same kind of profession and the same role in a white community in apartheid South Africa.

Gordimer's objective is not to show Bam and Maureen as victims or villains but just observe their unwilling collusion with apartheid. They are in fact blind to the economic component of the apartheid and indirectly resist redistribution of wealth, a psyche shaped to the specifications of western consumerism. This 'morbid symptom' is exposed when they refuse to share one of the last vestiges of their life under the ancient regime, namely bakkie, their vehicle. When July drives it to the Indian stores to buy groceries and other necessities for them, their reaction to his

assertive use of the car betrays the limitation of their liberalism.

As long as July was obedient and vulnerable, they were outraged by the racism of apartheid. But when the reversed situation entails material equality, they resent him. They feel that July has contested their exclusive rights to bakkie when Bam complains, —I would never have thought he would do something like that. He's always been so correct|| (58). They feel the black man had overstepped the limits and he does not know his place any more. It is true that July keeps the keys of the car with him but he does not seek to steal the car from the Smales. In fact he takes pains to reassure the same. Through this Gordimer insists that Whites of South Africa have to redefine themselves in a new collective life with new structures. The act of getting permission—to ask everything. An aspirin. Can I use the telephone as Nothing in that house was his|| (120) shows that everything depended on the 'good will' of Maureen as she signed his pass every month.

As an African he had few rights and many obligations—a condition that placed him in a —state of dependency|| (155). His refusal to take permission to take the car, the Smales feel is a rejection of their previous status as white bosses and they try hard to impress in July that they are still his masters. They refuse to realize that the old order is defunct once their role is shifted. July in fact, imposes his wishes and demands which the whites have denied.

Through this challenge of July, Gordimer impugns the strength and value of Smales opposition to apartheid by making Maureen plunder a pharmacy for malarial pill for her children, Gordimer justifies theft under duress. But the same Maureen resents July's act and finds his leaning against the wheel of the car as

unwarranted proprietary pride: —Pride, comfort of possession was making him forget by whose losses possession had come about|| (94). There is here the intended crony that she herself is forgetful of the origin of her wealth that came from the exploitation of blacks and their exclusion from the resources of their country.

This disjuncture between their political and economic views accounts for their inability to understand the nature of July's claim on their car. When roles were reversed, July is their host, even their safe keeper. Although, at first, he tries to protect them and cars for them, he makes sure, as time progresses, that they did not become too independent because their dependency on him gave him power that had long been denied. He is not willing to allow Bam to chop wood for his family, his —women are doing it|| (52). When more denials of such kind were made it becomes clear that July did not want the Smales to act on their own.

He knows that they were at his mercy which means he can control their lives. July tries to keep Maureen away by restraining interaction or integration by taking all the work from her saying, —That's not your work|| (85). She knows in a rural community July is the only one who can keep them alive and that he is making sure it stayed that way. They have become —July's people|| . She prefers to run away to an unknown future than to be his pet.

Though these factors, Gordimer poses the necessary element of sharing of the property by the blacks and whites. No one could be an exclusive owner of anything in the country that had festered and had come to a curative stage that had to necessary end in sharing. She shows to every sympathetic liberal that it is not sufficient to reject racism and object to the policies of apartheid. The real question is

how they should look at the blacks and what optimal relationship is to be constructed in a plural South Africa. What is needed is not only economic change but change of heart among the Whites as well as the Blacks. She envisions a Utopian future in which the South Africans should try to overcome their intractable social and economic problems.

By ending the book like this Gordimer shows how ugly things can get in everyday life of a white family, when black rebels start to take over South Africa. But Maureen's children Victor, Gina and Royce who represent the future learn the language of the locals, interact and share their toys which could be the only means of continued existence of Whites in South Africa.

The 1900s are the experiential, ethical and political ambiguities of transition in South African. It emphasized —the imperative of breaking silences necessitated by long years of struggle, the refashioning of identities caught between stasis and change and the role of culture-or representation- in limiting or enabling new form of understanding|| (Modern Fiction Studies3).

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THE PRESERVATION OF VALUES IN THE VICTORIAN AGE: A STUDY OF THOMAS HARDY'S *JUDE THE OBSCURE*

C. Yovanna

Ph.D. Scholar in English

Avinashilingam Institute for Home Science and
Higher Education for Women, Coimbatore

Dr. S. Kalamani

Professor of English, Avinashilingam Institute for Home Science and
Higher Education for Women, Coimbatore

Abstract

The quest for meaning and purpose of life has been prevailing from the early stages of man. Man endeavoured to find out the reason for his existence through religious, philosophical and scientific means. Thomas Hardy of the Victorian Age witnessed the industrial revolution, which changed the entire course of England. There was a transition from work based on land to one that was based on machinery and the efficient use of energy came into its full potential. Hardy based his novels on the fictional region of Wessex. He did not comply with the industrialisation of England. He explored the connection between man and nature as he felt that nature could be the best teacher to mankind. Hardy attributes beauty and glory to Nature and in his novels, Nature plays the role of a guide, philosopher and friend. Hardy's works dealt with death, unrequited love and undeserved suffering, many considered him a pessimist; however, there are others who felt that he was writing about the absolute truth of human life. Jude is an orphan who lives with his great aunt, Drusilla and assists her in running her baking house. Jude aspires to become a scholar. Jude meets Arabella, falls in love with her, marries her and abandons his books. Calling Jude a tender-hearted fool, Arabella leaves him. Jude returns to his books and to Christminster. He falls in love with his cousin, Sue, a teacher. Though she also reciprocates his love, she marries Phillotson as she has already accepted his offer of marriage. Circumstances change in such a way that Jude and Sue leaving their spouses, live together. Sue realises her mistake when Little Father Time, Arabella's son kills Sue's children and himself. She returns to Phillotson and Jude to Arabella. Hardy highlights their return to the old order of values.

A man has always endeavoured to find out the reason for his existence through religious, philosophical and scientific means. Books – from Plato's principles up to the ones that are sold on the side of the streets in the twenty first century –cannot provide an absolute answer to a few questions that have been haunting mankind, like, Does one need to follow the values and beliefs bequeathed to an individual from previous generations? What is the implication of these beliefs? Are changes acceptable? Propagators of religion would say that one cannot deviate from one's beliefs and that it is forbidden to even question them. Others, who believe in modernity, would reason out and explore

before believing. Every individual will have his own perceptions, beliefs and practices.

The nineteenth century, more famously known as the Victorian era had a forum for questions, such as the above. The Victorian era begins with the ascension of Queen Victoria to the British throne in 1837. The era had been peaceful, without any major wars. It was the age of development and technology. The industrial revolution changed the entire course of England. There was a transition from work based on land to one that was based on machinery. The development in science caused boosted humanity's confidence and people wanted to soar to great heights, as it was reflected in Tennyson's poem, *Ulysses*: – To follow knowledge like a sinking star beyond the

utmost bound of human thought. The Victorians believed that they were the crown of beings and hence, wanted to test their religious and philosophical beliefs. The theory of evolution, the survival of the fittest and several others ignited the questioning spirit of man. Man started to question the institution of marriage and even the values like love, honour and compassion that had been established by the society for the maintenance of order and peace. It embarked on a journey of hate and destruction. Those that witnessed the transition of England into a completely industrialised nation also suffered from the instability of values and were left floundering.

The writers of the Victorian era, explored in their works, contemporary philosophies and experimented with abstract branches of Victorian science. The renowned Victorian novelist, Thomas Hardy was also exposed to the various philosophies of the century. Throughout Hardy's literary career, he explored in his works the various theories that were prevalent in the nineteenth century, as he presented the harsh realities of life. Dr. Ganpat Rai in his book, *Thomas Hardy's Realism and Pessimism* says, "Art is one of means by which man grapples with and assimilates reality." (139).

Hardy based his novels on the fictional region of Wessex. He did not comply with the industrialisation of England. Ganpat Rai observes, "That Hardy had a dim consciousness of the forces making for human suffering is indicated by his outright rejection of the existing paraphernalia of industrial civilization" (140). He explored the connection between man and nature as he felt that nature could be the best teacher to mankind. Hardy is at his best when he describes the life of a peasant. As Ganpat Rai opines "Nature has given him the spirit of the poet

and the eye of the painter, hence he is able to catch the phases and fix the nuances of peasant life" (144). Enthralled by the beauty of nature, Hardy pays great attention to even the minute details and with a touch of physiognomy, he could bring about a union between Nature and human beings.

Hardy has divided his novels into the three categories. The category, Novels of Character and Environment, intricately explores the characters, Nature, their symbiosis and the prevailing question of values of the era. Hardy's raw material for his work is from his own life and the life of those around him. His plots and characters are fictional but are from real life situations. William. R. Rutland in his book *THOMAS HARDY*, says that Hardy follows Aristotle's line in saying that all art is imitation (63). Rutland also says: "In *Jude the Obscure*, with all its precision of purpose, announced beforehand in that bleak little motto "The letter killeth". It is seen that Hardy at the culmination of his prose studies was still liable to have trouble in saying simple things simply" (223).

Hardy's take on values, is summed up in his last novel, *Jude the Obscure*, published on 1st November, 1895. The novel caused great rancour among the Victorians. Hardy notes on the 8th of November, a week after the publication, "The Reviews begin to howl at Jude" (287, *THE LIFE AND WORK OF THOMAS HARDY*). There was a great disturbance among those who called themselves the preservers of virtue. Jude Fawley, the protagonist is considered an 'outsider' just as Tess in *Tess of the d'Urbervilles*.

Jude is an orphan who lives with his great aunt, Drusilla and assists her in running her baking house. His schoolmaster, Phillotson leaves the village Marygreen. Hardy describes Jude, "his face wearing the fixity of a thoughtful child's

who has felt the pricks of life somewhat before his time (5). Jude also works for Farmer Troutham, by scaring the birds off the field. Jude sounds the clacker and feels sorry for the birds and himself like —a magic thread of fellow-feeling united by his own life with theirs. (9). Jude's innocence and his sense of harmony get affected as he realizes with horror that, he, being merciful to one set of creatures is cruel to another.

Jude aspires to become a scholar in Christminster and makes endeavours to receive books from Phillotson. Jude on seeing the Latin and Greek books sent by Phillotson feels that learning them is a labour as the Israelites did while they were slaves in Egypt. Hardy on explaining Jude's despair points out that everyman has to fight his own battle alone. —But nobody did come, because nobody does; and under the crushing recognition of his gigantic error Jude continued to wish himself out of the world. (27). Jude's wish to be relieved from a labourious life will always be only a wish. Jude's perspective of Christminster is of romance. Jude is seen reading even while riding the cart to supply bread in Marygreen, for which the local policeman would find fault.

Jude meets Arabella and falls in love with her and eventually marries her. Hardy refers to it as —the unvoiced call of woman, to man (37). Jude abandons his books for Arabella and spends every waking hour with her. Arabella lies to Jude that she is pregnant with his child so Jude is forced to marry her. He discovers only after their wedding that she has fooled him. Jude and Arabella's vows at their wedding are: —that at every other time of their lives till death took them, they would assuredly believe, feel and desire precisely as they had believed, felt and desired during the few preceding weeks. (56) As opposed to the wedding vows generally exchanged between the man and wife at Christian wedding

ceremonies. Their marriage lasts as fleeting as their courtship, just as they believed, felt and desired. After their wedding, love begins to wane.

The killing of the pig is considered a ritual in Arabella's family. Jude reduces the pain of the dying pig instead of letting it die slowly. —The pig-killing scene provoked severe criticism; Hardy states that he hoped it would serve a humane end in showing people the cruelty that goes on unheeded under the barbarous regime we call civilization' (175, *THOMAS HARDY A-Z*). Calling Jude a tender-hearted fool, Arabella leaves him. In despair, he turns to the obscure public-house where he sees the picture of Samson and Delilah. The public-house is the one which Jude and Arabella visited on their first outing together. A symbolic representation is made by Hardy between Jude and Arabella and Samson and Delilah. The story of Samson and Delilah is from the book of Judges in the Bible.

Once Arabella is out of his life, Jude returns to his books and walks to Christminster to find out whatever work he can for his survival. Jude's aunt, Drusilla tells him of a cousin, Sue Bridehead an illuminator of ecclesiastical works who lives in Christminster. Jude goes in search of her, finds her but does not introduce himself. He is enticed by Sue at first glance. In the days that follow, Jude meets Sue. Sue eventually loses her job and finds herself teaching with Phillotson, a little away from the Christminster. Phillotson begins to fancy Sue, as she is good at her work; he believes that he can begin a school if he were married to her. He suggests the offer and she agrees, unaware that her cousin is also in love with her. Phillotson sends Sue to a school to be trained as a teacher at Melchester. Jude receives a letter from Sue and visits her. Their visits and outings become so frequent

that Sue is expelled from school. Phillotson still pursues her.

Jude gives Sue away in marriage to Phillotson though both of them now share mutual feelings of love and desire towards each other. Jude moves to different places to work. Phillotson and Sue live in Shaston. One day when Jude visits Sue, they have an argument. Jude receives news that his aunt Drusilla is sinking and he goes to Marygreen and awaits Sue's arrival, Drusilla's only other known relative. Meanwhile, Jude meets Arabella and spends the night with her before meeting Sue. Drusilla dies and after the funeral, Jude and Sue openly share their feelings for each other and continue to meet. Phillotson agrees for Sue to live with Jude, against the advice of his friend. Phillotson wishes Sue well when she leaves him even though he receives criticism and rejection from the society around him. Jude and Sue get divorced from their spouses. Sue begins to live with Jude in Aldbrickham and decides to get married when Jude and Arabella's son Little Father Time arrives to live with them. Sue and Jude do not get married because it is against their values. Sue and Jude have two children and expecting another. Jude becomes sick, Sue sells cakes to provide for the family and Mrs. Edlin, Drusilla's neighbour takes care of the children. Phillotson, on meeting Arabella who accuses him of letting Sue go, says, —Cruelty is the law pervading all nature and society; and we can't get out of it if we would!!! (335).

Jude, Sue and the children move back to Christminster and they find no lodging because they are too many. Sue discovers her children hanging dead with a note from Little Father Time, —Done because we are too many!! (355). Sue in grief, returns to the church and realizes that her actions have caused the death of her children. When Jude finds her missing at home on a

Sunday evening, he goes in search of her. On his return, he finds her contemplating feeling sorry that she has given herself to self-delight and that they lived their life in vain. She says: —We ought to be continually sacrificing ourselves on the altar of duty. But I have always striven to do what has pleased me. I well deserved the scourging I have got! I wish something would take the evil right out of me, and all my monstrous errors, and all my sinful ways!!! (363).

Sue's regret is very marked in her words. She wishes to have a humble heart and a chastened mind and confesses that she has not had them yet. She explains to Jude that the rightful thing for them to do is that she has to return to Phillotson and Jude to Arabella. Jude opposes the idea initially but is forced to abide by what Sue suggests. Phillotson's discovery through Arabella that Sue and Jude are not married gives him relief and he hopes that his wife will return to him. Hardy comments:

—No man had ever suffered more inconvenience from his own charity, Christian or heathen, than Phillotson had done in letting Sue go...Yet such was his obstinate and illogical disregard of opinion, and of the principles in which he had been trained, that his convictions on the rightness of his course with his wife had not been disturbed. Principles which could be subverted by feeling in one direction were liable to the same catastrophe in another (377).

Sue returns to Phillotson, who now lives in Marygreen. He takes her back into his house and both remarry. Though she is unhappy with him and there is no love in their relationship.

Jude and Arabella, return to each other, as the rich man Arabella was married to dies and Jude is left alone. Unlike their wedding vows to feel and desire, Arabella cares for Jude in his deathbed and does it to the best of her

ability, staying steadfast to the Christian wedding vow, —in sickness and in health and —till death do us part. Sue never comes to see him in his deathbed. Arabella and Drusilla's neighbour, Mrs. Edlin that Sue never found peace after leaving Jude's arms: — 'She may swear that on her knees to the holy cross upon her necklace till she's hoarse, but it won't be true,' said Arabella. 'She's never found peace since she left his arms, and never will again till she's as he is now!' (431).

Critics have commented that Hardy is against the conventionality of marriage and the values of the Victorian society. However, one can notice in the novel that even though Sue, Jude and Arabella are wayward and wander from the conventions, they return to where they rightfully belong. Even though he expounds on the experiences of the —outsider of the society, he also believes in keeping to the traditions of the Victorian society.

In the novel, Sue does not believe in the institution of marriage and she also does not find it wrong to spend time with Jude privately. Sue becomes conscious of her actions and repents after the loss of her children. Jude's response to Sue's transformation is that he is aware of her badness. He says:

I do! Every atom and dreg of it! You make me hate Christianity, or mysticism, or Sacerdotalism, or whatever it may be called, if it's that which has caused this deterioration in you. That a woman-poet, a woman-seer, a woman whose soul shone like a diamond — whom all the wise of the world would have been proud of, if they could have known you — should degrade herself like this! I am glad I had nothing to do with Divinity — damn glad — if it's going to ruin you this way. (370)

Sue argues that she wants a marriage that is made in heaven, that is, her marriage to Phillotson and not the one

made by nature, referring to her union with Jude. Jude always fancies, romanticizes and idolizes those persons and places he is close to. He idolizes Phillotson, Arabella, Sue and Christminster. His attachment to the carnal is beyond that of the spiritual. Little Father Time, Jude and Arabella's son is an important character in the novel. His name is symbolic as he seems to think older than his age. He also ends the life of Sue's children and his own life — an act that is done only by those much older in years.

Jude, from the beginning of the novel, struggles with the very possibility of life. His education, work and love do not constantly stay with him. Arabella takes advantage of his naivety and he is almost forced to marry her. He does not wish to harm the birds or the pig, revealing his tender heart. Hardy exposes the reality of an outsiders' life but does not compromise on the values of the society. Hardy's conventionality is seen when the characters in his novels return to their rightful spouses and in Sue's remorse and repentance of their actions. He also emphasizes on the class differences and the rejection that the less privileged in the society face.

Through the character of Sue Bridehead, Hardy exposes the mental state of the Victorians. They are confused and being tossed from one budding theory to another. Many, like Sue, return to the conventions of old. Jude, does not abide by the conventions but is forced back into its cycle. Arabella also realizes that she has to set her life right and so, returns to Jude. Hardy presents wayward souls that return to the conventions of the Victorian era. It is not necessarily an immoral presentation of the Victorian era. One may notice that Hardy's plot includes realization and restoration in his novel by the characters returning to their rightful spouses and

their return and acknowledgement of the values set by the society. *Jude the Obscure*, highlights the return to the old order of values even if there is a past that embraces varied values based on the philosophies of the Age.

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GAZING THE ETHEREAL: OBJECTIFICATION AND MALE GAZE IN MALAYALAM HORROR FILMS

Pooja Prasad

Ph.D. Research Scholar, Amrita School of Arts and Sciences, Kochi

Abstract

Objectification is something which nobody could withstand easily. It is proven in earlier studies that objectification disturbs a human being mentally and threatens his/her concept of identity. A stable identity is necessary for a human being's sound existence in the society. Any kind of objectification demolishes the very idea of identity and this completely problematises one's existence in the society. Objectification of woman, to consider in particular, happens in different art forms like films, theatre etc. In films, this objectification, which is evident, can be traced out using the theoretical framework of „Male Gaze‘ put forward by Laura Mulvey. This paper will concentrate on Male Gaze present in Malayalam Horror Films. That is, this particular paper attempts a study of Yakshi in Malayalam Horror Films with respect to Male Gaze. This study concentrates on the extent to which Male Gaze influences Yakshi/ portrayal of Yakshi on silver screen. The interesting part of the study is that Yakshi is someone who is ethereal. Yakshis are mythological beings in the Hindu, Buddhist and Jain mythology. In Malayalam films, they are represented as ethereal beings - beings without a material body. The study which is built on the foundation of Male Gaze becomes more and more interesting when the same Male Gaze is applied for the portrayal of somebody who does not even possess a material body. So, in short, the Male Gaze in cinema had reached the extent that even in the absence of a material body, there happen objectification of female characters. This Objectification of female characters (as in case of Yakshi) can be further explored using the Feminist Film Theories.

Keywords: Male Gaze, Objectification, Presence, Absence, Visual Narrative

Film is a medium which started influencing the audience in various ways, from the time of its arrival. As it is a combination of the visual element and the acoustic element, film can entertain/influence its audience in a much wider sense than other art forms do. This was the revolutionary spark behind the growth of the film as an art form and as an industry.

As Film is an art form which can influence the audience in a strong manner, its themes, ways of presentation, and techniques should be studied with critical insights. Objectification of woman happens in the contemporary society and its reflection can be seen in art forms. In case of Malayalam films, in particular, Malayalam Horror Films, most of the films are directed by male directors. So, knowingly or unknowingly, they had created a mould which define the female

characters, that is, how they should look like, how they should behave, talk etc.

Male Gaze is a term coined by the British Feminist Film Theorist, Laura Mulvey in her seminal work, *Visual Pleasures and Narrative Cinema*. According to her, Male Gaze is the act of depicting woman and her feminine world from the perspective of a man. This depiction includes her body and even her thoughts. In such a representation, the woman becomes a spectacle, an object of desire or a foil for man. And this kind of representation can solely be defined in terms of sexuality. The camera becomes the eyes of a male in most of the movies. Mulvey talks against this kind of depictions.

Sohini Chaudhuri in her work, *Feminist Film Theorists* talks about the prominence Mulvey's essay *Visual Pleasure and Narrative Cinema* (1975) holds even in the contemporary scenario.

Mulvey's 1975 essay explored the inscription of this tendency in mainstream narrative cinema, where it arguably has the most far-reaching effects. She argued that mainstream cinema is constructed for a male gaze, catering to male fantasies and pleasures. Uncovering the voyeuristic and fetishistic responses of male spectators to images of women, the essay was the first attempt to consider the interplay between the spectator and the screen in feminist terms. (Chaudhuri 2)

Mulvey wrote the essay by the inspiration she absorbed from the Women's Liberation Movement in Britain. It was published in the British journal *Screen*.

In most of the Malayalam horror movies, there is male gaze. The camera acts as a male's eye. Even when the film tries to create fear in the audience, it simultaneously creates a sexual pleasure in them, that is, in the male audience. This is not an exceptional case with one or two movies, but almost all horror movies have male gaze. Even the Yakshi or the monster figure in the horror film is not spared. She will be portrayed as voluptuous and seductress and there will be intimate scenes in which she tries to seduce men. These kinds of scenes are typical examples of male gaze. In Malayalam, even from the beginning of the horror movies, there are evidences of male gaze. From the first Malayalam horror movie, *Bhargavinilayam* (1964), directed by A. Vincent, the traces of male gaze can be seen.

Bhargavinilayam's screenplay is done by Vaikom Muhammad Basheer. The film is made from the influence of Basheer's short story, *Neelavelicham*. In the film, the Yakshi is the spirit of a beautiful lady, who falls in love with the hero, who is a young novelist.

In Malayalam Horror Movies, the driving force of the narrative itself is the 'absence' of Yakshi. That is, the lack of the

material body of the Yakshi creates an eerie effect, fear and fascination at the same time in the audience. Her body is represented as airy. Even in this situation, in which Yakshi lacks a material body, there is Male Gaze. Yakshi is represented as voluptuous creature and as a so called beauty, that is, beauty enjoined by patriarchy. This is to satisfy the desire of the male audience as well as the male protagonist or antagonist within in the narrative.

Even though there is male gaze in Yakshi movies, there are changes in representation over time. In the beginning, the films portrayed Yakshis as figures who suffer a lot in the end and get exterminated. But as time passes, more powerful, feministic representations are flashing on the silverscreen.

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A CRITIQUE OF LIBERATION THEOLOGY VIDE GANDHIAN APPROACH

Rev. Dr. Arul Arasu Israel

*Associate Professor & Head, Department of Religion
Philosophy & Sociology, The American College, Madurai*

The Theology of Liberation is rather a new theological and pastoral movement which started in Latin America and has now spread to almost every part of the Developing World. Since the inception of the movement many theologians as well as social activists have been popularising it. It was a timely response to the call of justice, given all over the world in the post-independent era of many of the Third World Countries during the 60's of the last century. —...A new era marked a growing concern for the poor, resistance to the privileged few, distrust of the established order, and protest against the prevailing structures of the social order (Ferm, p. 10). It was no wonder then that this new theology spread fast in these countries in particular. However people rooted in the Christian tradition began to question some of the ideas stemming from this new theology. The most authentic source of such a questioning attitude was no less a body than the central Church at Rome itself. One of its wings in-charge of Doctrines and Faith issued a document raising a voice of dissent and reprobation on Liberation Theology. For us rooted in the Gandhian ideas and the Indian Culture, doubts on certain aspects of the Liberation Theology were redoubled because some of the ideas propounded by Liberation Theology as well as some activities which are said to be backed up by Liberation Theology seem to go just in opposition to Gandhian perspective and methodology. Thus I was stimulated to make a critical enquiry into the perceptual

and the methodological points of Liberation Theology as adopted in India.

Our main interests were four fold. First and foremost, I wanted to make a critical analysis of Liberation Theology as expounded in India and see as to how far it is relevant to the Indian situation. Moreover, I wanted to study how the new theology has been operating in the Present day India. Further, on the basis of the study of both the theory and practice, I wanted to consider the possibility of rectifying the defects and suggest a remedial alternative to the present day approach to Liberation Theology in India.

The main assumption was that the drawbacks of Liberation Theology (which is the central concern of our study) is itself something so closely related to the Latin American Theology of Liberation that I found it improper to study the Indian Theology of Liberation in isolation. So naturally I was obliged to take a close look at the original Theology of Liberation as it originated in South America. Here, in an attempt to assess the trend setters of this movement, the thoughts of the original exponents of this theology are briefly considered.

What unites the thinkers viz Gustavo Gutierrez, Leonardo Boff, Jose Miguez Bonino, etc in Latin America is their clear cut determination to break away from the Traditional approach to Theology. As against the Christian Traditional Theology which was mostly intellectualistic in the approach to the understanding of God's revelation and the problems of faith, these modern thinkers were deeply concerned

about understanding faith in the context of concrete life situation and tried to see God's revelations in the midst of their own history (Gutierrez, p. 65). Since their life situation was oppressive and exploitative, they were not only committed to changing it, but also changing it with a Christian vision and re-interpreting the Bible in such a way as to derive their source of inspiration from their sacred scripture for their social involvement. Thus they were determined to see that their effort to bring about social justice and social change was a faith-response to the God who was revealing Himself as the suffering disfigured Person in the oppressed humanity.

The traditional Theology being mainly an intellectual endeavour, was interested in offering lots of theoretical conclusions regarding the theoretical problems of faith and revelation. It was fittingly called faith-seeking-understanding. However, the new Theology of Liberation was interested more on the praxis than the 'doxy'. Praxis, meaning an act capable of the transformation of reality and society was to be the main field of Liberation Theology. Whatever theologization one was supposed to make was meant to contribute to the struggle of the people to change the existing order of institutionalized violence, of the present structures of injustice and exploitation and bring about a just, fraternal social order (Boff p. 63).

The Traditional Theology was obviously made use of by certain sections of society to keep the vast majority of people in bondage. In fact it is used as the opium of the people at large. Giving them a hope for the other-worldly benefits, it made the oppressed masses dumb-spoken even in the midst of untold miseries and oppressions. Not that the former theology was unmindful of the misery of the miserable, but, it could offer only a

temporary solution in the form of certain works of charity, welfare measures, developmental programmes, etc. The new theology on the other hand, was not satisfied with such palliative measures. As opposed to development which was optimistic and gradualist, Liberation Theology was interested in initiating liberation struggle and bringing about an over-all transformation of the oppressive structures into liberative ones. Its promise was not simply salvation which is to come in the next world; but one that is to be exhibited in the form of liberation of people here on earth.

It is these points of departure of the new theological approach from the traditional one that are the uniting links, bringing together the different liberation theologians of South America and those of India. However, each one is different from the other in his emphasis on one or the other aspects of Christian faith. Strangely enough, there are many points of contact between each one of these theologians on the one hand and Gandhi on the other.

Gutierrez who is rightly called the Father of Liberation Theology because he is the one who brought out the whole movement of liberation into a single theological focus in the form of his book *The Theology of Liberation* emphasized that the new theology must be indigeneous in its nature. He was emphatic in rejecting all ties with the European Theology of Hope, the Political Theology of the continent and the Theology of Revolution which had their origins in Europe. Though the Theology of Liberation had certain points of similarity with every one of these theologies mentioned above, it was to be distinct in its ideas and methods (Gutierrez, p.5). Gandhi was also in favour of an indigenous approach to the problems of the Indian society. He was deeply rooted in the Indian cultural heritage and was always keen on

taking the indigenous sources as a support for whatever he proposed. This does not mean that he was all against anything non-Indian. In fact he himself acknowledged that he was very much inspired by Christian thinkers as well as the source books of Christianity. Needless to mention, his indebtedness to the great Christian thinkers like Leo Tolstoy, John Ruskin, Thoreau, and above all the very person and message of Jesus Christ himself. Yet all these inspirations from outside were only stimuli for Gandhi rather than copies to be aped. Once he was stimulated by these ideas from outside, he was keen on studying the problems of his native society in its native surroundings and on finding a solution to them from the native sources and if needed by re-reading and re-interpreting the indigenous sources to the problems at hand.

Gutierrez's concern to distinguish his theology from the European ones arose from the fact that all these theologies failed to see the depth of poverty, oppression and institutionalized violence and that Theology of Revolution was committed to violence. On the contrary, Gutierrez was more interested in connecting the revolution with the Biblical idea of redemption. His theology was not to be tied to any political option such as revolution although it was to be deeply involved in politics. In fact involvement in politics was truly spiritual. Mohandas Karamchand Gandhi was very similar in his approach to politics too. He involved himself in politics precisely because he discovered that, that was the only way for him to be spiritual and to achieve his self-realization (Gandhi, *Women and Social Justice*, p. 103). And the non-violent revolutions which he initiated at various phases of his life were all closely connected with the Biblical idea of redemption and atonement of Jesus Christ.

Another hallmark of Gutierrez's theologization was Praxis (Gutierrez, op. cit., p. 307). Theology, according to Gutierrez, was supposed to be an —organic intellectuall, reflecting on the experience and meaning of the praxis. For Gandhi too action was the real field for all his reflections. In fact he was primarily an activist. It was only in and through is actions that he developed his thinking and principles. In fact he was so involved in world of Praxis that he once said that he did not have time nor temperament to write any treatises on any of his ideas. Thus in reality he was by far the best praxis oriented thinker (CW XXXII, pp 155 -6).

Faith according to Gutierrez, was based on ones' commitment to abolish injustice. Similarly for Gandhi too, it was precisely the same. His commitment to abolish injustice was so total that it covered different fields of liberation in life: economic, social, religious, educational, political, etc. And he did all this as an expression of his faith commitment to the one fatherhood of God and universal brotherhood of humankind (Kripalani p. 82).

Once again Gutierrez's main objective was his liberation struggles was to build a new and just society, called Kingdom of God here on earth (Gutierrez, op.cit., p. 21). Likewise Gandhi's attempt was always to being about a transformed society here on this earth itself. And he called it *Ramrajya* meaning literally, Kingdom of God (CW XLVI, pp. 166-7; *Young India*, 28.5.1931, Message to Karnataka Provincial Conference, May 18, 1931; *Hindu*, 28.01.1946).

Like these, on can find many points of contact between Gandhi and the very theologian of liberation in South America. All this gave me a strong foundation for taking Gandhi's perspective as a viable

methodology for evaluating the Liberation Theology.

The main concern of this study however is the Indian Theology of Liberation. After having analyzed the essentials of what has come to be known as Liberation Theology in South America, I proceeded to inquire, into the main concern of the study in Indian context. Here again key Indian figures of Indian Theology of Liberation are studied. It is very striking to find that those liberation theologians have not only points of contact with Gandhi but also have referred to certain concepts of Gandhi and seem to derive inspiration from Gandhi.

For instance M.M. Thomas while theologizing on the future mission of Christianity in the modern world, refers to the principal defects of scientific technology and tries to show how the mechanized object is not only alienated from nature, but also from humanity (Abraham, p.4). And it is not at all a surprising thing that he makes connection with the Gandhian thread of thinking. It is needless to say that Gandhi was first of those thinkers who openly and severely opposed the scientific technology in the way it grew in the West, and the massive mechanization and industrialization of his contemporary society. He was indeed very vociferous in pointing out the evils of technological advances of Europe, already at that time.

Again M.M. Thomas refers to the need of each man and woman fulfilling his basic needs rather than wants (M.M. Thomas. 1981, p. 35). Obviously the one voice from the wilderness which emphatically – but perhaps sterilely – propounded the need of adopting the maxim of –reducing of wants|| and –fulfilling the needs|| was obviously that of Gandhi.

M.M. Thomas also envisions this new society to emerge only from below, adopting a new economy of the people and from the people at the bottom (Thomas, op. cit., p.p.

50-1). Naturally Gandhi had already talked about the decentralized economy and micro-level planning of economy already much in advance in India.

Finally M.M. Thomas is very critical of the Church in its present form and would not allow any compromise to be taken with the status quo. He wished very much that the Church should be the Church of the poor (Thomas, op. cit., pp.45-6). It is needless to say that Gandhi was very vehement in his attack of the Church in whatever form it was presented to him (Protestant or Catholic). He criticized that the Church was the Church of the rich and that it was serving –mammon|| rather than God.

Like wise C.T. Kurien's theory of village economy and his proposal of a need-based economy was against the present want-based economy. His emphasis on decentralized planning, effective planning and policy making from people below, etc., clearly point out that he derived his inspiration from Gandhi or at least the Indian heritage from which Gandhi derived his inspiration from tackling the problem of the Indian society (Kurien, p. 142).

To take another example, Sabastian Kappen very clearly against a violent method of revolution and he is for non-violence as an effective method of a liberation struggle. This shows that Gandhi's method of satyagraha has not gone unnoticed by the liberation theologians of India.

Despite the points of contact between Gandhi and the great pioneers of Liberation Theology, both in Latin America and India, it is unfortunate that the Indian Theology of Liberation has not by and large adopted Gandhian thinking or his actions as a model for the pursuit of either its theologization or operation of the liberation centres. There is even a general feeling among the proponents as well as the

practitioners of Liberation Theology in India, that Gandhi would even be a hindrance to the achievement of a total liberation.

The main reason is probable that Gandhi has not been taken seriously enough, or perhaps Marx has been taken too seriously that Gandhi is derelicted to a secondary position. Somehow Marx and Gandhi have been seen as contradictory oppositions to each other that there is a general feeling among people that if Marxian Analysis is accepted, then Gandhi must be rejected and vice versa. However, my problem in this study has not been to establish the unique position of Gandhi vis-a-vis Marx. The real concern is to show that Gandhi can be a useful and a powerful tool of analysis particularly in the application of the insights of Liberation Theology to the Indian situation.

Therefore, there arose a need to give solid grounds as to why one should take Gandhi seriously. It was at this juncture that I found it necessary to concentrate on the study of the Gandhian approach to liberation as well as to theology. My study revealed that Gandhi was truly a liberationist because he was totally committed to the cause of liberation of his people from all sorts of oppressive and exploitative situations, particularly the racial discriminations of Indians by the Whites in South Africa, the political exploitation of his country by the British; the social oppression of both the vast masses called the untouchables by the so-called caste-Hindus and of the women by male chauvinists, the economic exploitative structures in-built in the modern mechanized economy of the West (Pushparajan, p.310). At the same time, my study also revealed that Gandhi was not merely a humanist in his approach to liberation, but rather he was also genuinely a spiritualist because his faith in God was

absolute(CW XI, p. 98; From Gujarati Indian Opinion, January 12, 1907). Neither was Gandhi merely a spiritualist in the sense of blindly following a faith of his forefathers or that of the world at large, but rather, he was always trying to explain his faith in rationalistic terms and relating it to his whole life in general and his liberationist struggles in particular. Thus he was basically theological in his approach to liberation.

To be more specific Gandhi's theological approach was very similar, if not parallel to the theological approach of Liberation Theology because as against the traditional approach of theology, Gandhi tried to understand faith in the context of his concrete life-situations which was by and large oppressive and exploitative (ibid.). He was always trying to see God through faith manifested through deed, involvement in social problems and struggles of liberation. It was a total response to God's revelation in the historical situations, particularly in the form of **Dharidra Narayana** (Young India 4.4.1929). His faith was neither intellectualistic nor contemplative, but always active in the sense that his faith was related to deed. Gandhi was keen on making his faith a real response that transformed reality and society of his time and his place, with a view to making it more human (CW XXIII, p. 117; Navajivan Trust, Mar 1967). His faith was thus one that mediates in history.

Gandhi was also very clear about the nature of transformation. History according to him was not something that repeats, nor was it to be arrested, but rather it was to be progressive. Tradition and scripture were to be re-set and re-interpreted in order that a new history and a new society be established as against the existing system which was exploitative in all fronts. Gandhi was always aiming at bringing about a new system and structure which

was liberative and constructive (Gandhi, *Constructive Program*, p. 9). The new Indian society as envisioned by Gandhi was not only to be free from the political bondage by the Whites, but also from the bondage by indigeneous people in different levels: social, religious, economic, etc., and it was with a view of achieving a liberated society that Gandhi proposed the constructive programmes. Here again it is to be emphasized that these programmes were to be carried out through the spiritual instruments of Truth and Non-violence. In other words, the liberated society which he envisioned was to be one of peace, prosperity and happiness to all. How fittingly did he called that society, Kingdom of God, **Ramrajya** (CW LXXXIV, p. 80; **Harijan**, 5.5.1946; Independence, New Delhi, April 29, 1946; CW XXVI, p 420, Speech at Women's meeting, Bombay, March 26, 1925).

If these considerations regarding the question of taking Gandhi seriously as a liberation theologian are justified, then I am also justified in taking Gandhi as a tool for my diagnosis of the Liberation Theology as it is proposed and practiced in India. On the same ground, I will also be justified in taking Gandhi to be the remedy for the limitations of Liberation Theology.

Even though it is a praise worthy thing that the liberation theologians give due recognition to economic liberation, these theologians of Latin America and India are blamed for giving undue importance to economic liberation and neglecting the need of liberation from other spheres of bondage. Gandhi did give importance to the liberation at the economic level. He said that God appears to the poor in the form of bread (CW LXIII, p.240; **Harijan** 29.8.1936). But he also accepted that there is also a way to uplift man by training him to cope with poverty. Gandhi was not

only for economic liberation, but also for integral liberation of the poor.

Secondly, in bringing about desired economic equality liberation theologians suggest social and political revolution with corresponding redistribution of wealth and power, and at the same time demolishing the rationale for evangelizing the rich people. It is commendable that liberation theologians see Christ in the poor, but they do not seem to see Christ also in the rich. This view deprives the rich of the consolation the Gospel can bring to them. As a remedy to this drawback, Gandhi sees God in every section of society including the rich. He became one with the poor and was friendly with rich convincing them to part with riches to poor. Gandhi also took care of economic equality through his theory of trusteeship, i.e., redistribution of wealth in a peaceful and acceptable way (Bose, p. 76). At the same time he warns the rich of a possible rise of political and even violent revolution if their conversion was not forthcoming in due course. In Gandhi understanding of the means for social change was more comprehensive.

The Marxian Analysis, accepted by the liberation theologians, speaks of class struggle, advocating confrontation, conflict and opposition between the rich and the poor as a necessary phase. The idea of cooperation is completely absent in it. Gandhi was totally against caste struggle (Pushparajan, pp. 314 – 5). And this was for a spiritual reason; he saw the presence of God in the rich and suppressed castes too. The suggestion of class struggle is alright for those who fail to see the presence of God in the rich, then one cannot violently oppose the rich, but befriend them, even while resisting their oppression and eliciting the hidden presence of God in the oppressor and persuading him to give up oppression by non-cooperation with his evil designs. The

Gandhian method as it sees the presence of God also in the evil-doer, does not recommend the evil-doer to be hated nor be dealt with violently. But on the contrary he is to be pitied for his unawareness of the —presence of God¹¹. Violence will only evoke his brutality. Efforts must be taken on the contrary to elicit his divinity (Young India 19.1.1921).

Thirdly, the ideology and methodology of the liberation theologians are very much dependent upon materialistic world-view. These theologians claim to make use of Marxian methodology and discard the ideology, i.e., materialism. But one can never deny the fact that a particular methodology is always coloured by the world-view (ideology). If therefore one is keen on following a theological methodology, one has to adopt a spiritualist ideology as well. Gandhi's method is a remedy here as its methodology and ideology are both spiritualistic.

A more specific contribution of Gandhi to Liberation theology is his adoption – the way of the Cross as a powerful technique of liberation (Young India 20.7.1935). The so called liberation theologians seem to be interested more in taking up political struggles against injustice and in taking recourse to legal measures to redress their grievances. Their methodology is certainly mixed with a lot of power games, political leadership, legal assistance, etc. The role of these aspects is not ignored by Gandhi. But on the top of it all, he emphasizes the importance of using the soul-force in all campaigns of liberation and the need of moving the heart of the oppressor by voluntary self-suffering (Young India 11.8.1920).

The liberation theologians are locked up in a closed circuit of the Marxian Analysis which itself depends very much on the rational and analytic techniques applied to

solve mainly the problems in the dominantly industrialized system. In the process it has ignored the importance of the spiritual powers, cooperative endeavours and submissively and yet strongly resisting attitude of the spirit, and thereby soliciting a realization on the part of the oppressor about his sin of oppression. In sharp contrast to the Marxian analysis and methodology, Gandhi's method is unique in emphasizing what Marxists reject. It is by no means assumed that liberation theologians deny the value of the spirit or that Gandhi would be ready to deny the value of reason. In their over-enthusiasm to adopt the Marxian methods of reason, criticism, denouncement, etc., liberation theologians do not come forward to emphasize forcibly enough, the role of the spirit in their concrete actions of liberation; whereas Gandhi is all the while keen on emphasizing the spirit more than the external and political techniques. This is the reason why even during the non-cooperation movement of 1920, Gandhi called off the nation wide movement. Even a single case of violence which took place in a corner of this vast country was enough to stop that movement. Since Gandhi found it going contrary to his spiritualist vision of the political liberation. Not only did he take the whole blame on himself, but he was prepared to atone for it by fasting and prayer. Perhaps there is no one in the history of humankind who has adopted this Christic way of willed suffering as a political weapon for liberation.

While the so-called Christian countries considered the Christian principle of non-retaliation and the Christic way of the cross as simply a private means for personal perfection --- not useful enough to apply in the social transformation it was to the credit of a non-Christian, Mahatma Gandhi that the very same principle and method of

Christ are converted into a weapon for social transformation and a total liberation of humankind. If only liberation theologians could take this unique methodology of liberation seriously and make it an integral part of their techniques of liberation they would have been more theological in their approach. But now, given their over-enthusiastic adoption of Marxian analysis as well as its methodology it seems to be sociological than theological.

Perhaps here Gandhi scores a point over the liberation theologians and his weapon of social change becomes more theological than being merely ideological, while that Gandhian Analysis and approach is merely dubbed as an ideology of liberation, it seems to us that Liberation theology is really ideological. In stark contrast, while what is apparent known as Gandhi's ideology is really theology, and so called theology proves to be, in effect an ideology.

If this study is able to pinpoint the specificity of Gandhi's approach of liberation in theology as contrasted with the theology of Liberation and thereby it has paved a way for suggesting not only a new dimension to the existing form of liberation Theology in India but also a new direction for the existing practices of Liberation Theology in India, then it has achieved its purpose. The study has also brought out an indigenous thinker to be a powerful illustration in Mahatma Gandhi, a liberation theologian in the true sense of the term.

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