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Aim & Objectives

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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VOICE OF RESISTANCE FROM THE VOICELESS SEX

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Abstract

The nexus between sex determination and selective abortion is technology's recurrent strain on womankind. Since the introduction of ultra-sound device in the mid 1980s, women have been forced into another form of atrocity – to cull their unborn daughters. The Girl Child by Princess Reinetta Lakshman is a poignant but powerful narration on the plight of women in India, caught in an inexplicable web of tradition and culture. The novel showcases innumerable characters, from an unborn female foetus to an aging matriarch, as victims of gender discrimination. Surprisingly, all female characters are aware of their segregation and register their resistance and protest in unequivocal ways to their male counterparts. The protagonist, Priyanka Patel, an NRI daughter-in-law of a small-town Punjabi family, ceaselessly questions marginalisation and suppression of women in the name of tradition, norm and culture. This paper aims to explore and analyse the generic nature of certain women's issues and also record the resistance of this affected sex, who wait to see the light at the end of the tunnel.

India is a land of diversity and pluralism. Every region of this vast country has its quintessential identity in food, clothing and habits. Celebrating exclusivity within an inclusive nation seems to be the accepted tradition for ages. Healthy as it may sound, there are a few unpalatable beliefs which run strongly across the length and breadth of this country. One such deeply rooted notion is to give birth to maximum number of sons compared to daughters. India seems to prefer boys for cultural, financial and social needs. Though progress and development have cleared the air about such illogical preferences, it is yet to be completely accepted by many.

Shat Putravati Bhava – 'May you be the mother of a hundred sons', is the traditional blessing given to any married woman. The woman is hailed when she begets a son and cursed if it's a daughter, especially with the first-born. Sex of the child determines the family lineage, financial liability and ceremonial status at home. A male child is believed to be the Alpha male, powerful – providing and protecting his brood with dignity and honour. He is brought up with such notions and grows up to assume control over the women in his family. In this process, it's not just the man but the woman too pursues the advancement of this thought through generations.

With advancement in technology, detection of genetic abnormalities in the unborn child became possible. During the 1980s, obstetric ultrasonography

was first introduced in major cities of India and it soon spread to other cities and towns by late 1990s. It transvaginally or transabdominally checks for various markers of fetal growth and development in a woman after 12 weeks of pregnancy. The sex of the foetus can also be determined during this examination with accuracy. While the law legalises terminating pregnancy for medical reasons, people misuse it to fulfill their personal preferences. With the help of unethical medical practitioners, they abort the female foetus and let live only if it's a male foetus. Interestingly, not just men but elder women of the family too, deepen the crisis of selective sex determination. In order to curb such practices, the Government of India passed the Pre-natal Diagnostic Techniques Act (PNDT) in 1994 and further amended it to Pre-conception and Pre-natal Diagnostic Techniques – Regulation and Prevention of Misuse (PCPNDT) Act in 2004. However, there are concerns that authorities have poorly enforced PCPNDT Act.

The impact of female foeticide on the society is alarming and disturbing. The United Nations Population Fund and the National Human Rights Commission of India have taken serious note of this menace. They have been forcing the government to publish the sex ratio state-wise, time-to-time to keep track of the situation and simultaneously increase awareness campaigns in all parts of the country. The latest statistics of the Government of India of 2011, revealed that the national

child sex ratio (ie 0–6 age band) is just 914 girls for every 1000 boys. States like Haryana, Punjab, Delhi, Uttar Pradesh and Rajasthan have an abysmally low child sex ratio. This amply proves the fact that in some parts of the country such illegal practice of sex determination followed by selective abortion is rampant, in spite of rules and regulations.

Activist literature points out that it's essential to analyse and address the generic nature of the issue. According to them, it begins with the mindset of people, literacy of women and socio-economic upliftment of the downtrodden. The activists believe that among other atrocities against women, female foeticide has more invisibility. Hence, a clamp down on this practice may be slow and gradual. It happens within a household or within a clinic without drawing the attention of others. Only awareness programmes and multi-media campaigns by government organs and NGOs can control this malice. Responsible individuals, filmmakers and writers too can ensure spreading of the message.

Princess Reineeta Lakshman, a writer and free-lancer, has made one such genuine and passionate effort to demystify this notion of – son preference and daughter aversion. Her first novel, *The Girl Child* (2007) highlights this burning issue with vigour and compassion. Ms. Lakshman, a Fiji-Indian settled in New Zealand, travels to India on marrying a Punjabi, whom she met at Auckland, New Zealand. In Punjab, the pressure exerted by her in-laws to have a son and the entire community's fascination for sons intrigues her. On exploring, she understands that Punjab is a hotbed of illegal selective abortion with one of the lowest child sex ratio of 846 girls for every 1000 boys. But the trigger is another incident in Auckland, where an Indian family pressurises their daughter-in-law to go for the seventh child after having six girls. Lakshman soon realizes that this trend is not just in India, it is even followed in Westernised Indian homes living in foreign land. This was the tipping-point that gave rise to this compelling novel.

The novel is semi-autobiography with the protagonist, Priyanka Patel, having similar background as the writer. Born in a Gujarati family who lived in Fiji but left it after political turmoil to settle in Auckland. From childhood, she feels neglected by her autocratic father, submissive mother and indifferent elder sister. But she is

not intimidated by these factors, and takes life in her stride. She excels in curricular and extra-curricular activities in spite of having a less supportive family. At the university she meets Gurveer Choudhary, a student from India. They hit it off immediately and their relationship strengthens as Gurveer finishes his studies. Together they convince their parents and with much reluctance they agree to their marriage. After marriage Priyanka settles at her in-laws place in Punjab till Gurveer gets his New Zealand residency visa.

Gurveer lives in a big and palatial house named "Choudhary Niwas" with his aging but active parents who have a respectable name for themselves in the district of Hoshiarpur in Punjab. His elder brother Jasveer is also residing there with his wife Paramjeet and two children. The family owns large acres of agricultural land and also a dairy farm. The family divides the workload with the men managing agriculture - its labour, its produce and its trading and the women managing the dairy farm and the house-hold. True to the feudal atmosphere in small towns of India, the Choudhary family too is patriarchal in letter and spirit. The men call the shots and women abide by it unquestioningly. With issues related to cooking, family planning and child-care, the wife of the patriarch is in-charge and all the womenfolk of the family obediently follow her diktats.

Priyanka, being a foreign bahu (daughter-in-law), is many a time given special treatment and pardoned for not participating in the everyday chores. The plot gains momentum, when Priyanka is pregnant with her first child. She soon understands that the Choudhary family will not settle for just a healthy grandchild but would want a healthy grandson. Anxious but quite certain that she will never be cowed into harming her growing embryo, she reveals it to the family. After the initial excitement, her mother-in-law (ma-ji) advises Priyanka to meet a particular "Medicine Woman" to get administered with a special potion during her pregnancy. The miraculous power of such tonics, according to ma-ji, will change the sex of the foetus to a boy - "You just have to drink a small glass of it at four o'clock every morning for seven mornings. I'm sure, with the grace of Wahe Guru, the change – if there is a need for it, that is – will happen. If no need, then all the better." (*The Girl Child*, p92)

All hell breaks loose, with Priyanka admonishing her in-laws prescription and scurries to the safety of her room. She suddenly feels threatened in that familiar house and cautiously treads every moment of her life. Paramjeet, her co-sister offers some consolation after a day or two by recounting her struggle before the birth of her first born. With all prayers and miraculous potions, it turned out to be a girl. The Choudhary seniors were dejected and cursed the daughter-in-law for tainting the family name. But luckily, as her second child was a boy, it saved her skin. Gurveer, for his part, thinks logically and defends his wife but being emotionally attached to family traditions, he is compelled to fulfill the expectations of his parents. He represents a typical young man nurtured in a patriarchal family who finds it difficult to stand for reason and dignity with issues related to women.

Priyanka realises that such notions and beliefs are deeply embedded in the psyche of the people and there is no simple or easy solution to it. After days of cajoling, she is convinced that the recommended medicine can never harm the baby though it can never change the sex. Completely against her will and conviction, to bring peace in the family, she agrees to entertain the "Medicine Woman." While the Choudhary seniors are quite pleased with the outcome, it gives rise to a conflict within Priyanka. Self-doubt, dilemma and fear get her bogged down. She appears as a modern, educated and hapless young woman caught in the complex web of insensible and insensitive culture and tradition.

As part of her periodic check-up, after twenty weeks of pregnancy, Gurveer takes Priyanka to their family doctor, Dr. Siddhu. Though the progress of the foetus is normal, he asks Priyanka to visit his clinic again the next day. Oblivious of the intent of the doctor, she goes to his clinic only to find him arrested by the police for conducting illegal selective abortions on patients. Totally flabbergasted and shattered on how narrowly she escaped from a near medical termination of pregnancy, she yells with rage and madness at her ma-ji who requested the doctor to stealthily abort the baby as it was a girl: "You murderer! You organized today's appointment, didn't you? You wanted to do the same to me like what this f... Seebo woman did to her bahu." (*The Girl Child*, p160)

This is the last straw, and Priyanka couldn't take it any longer. Her ma-ji's insensitive remark breaks her down: "Uff, what illegal villegal! It happens here all the time. You've been away far too long from your soil and now you come back talking like a phirengi." (*The Girl Child*, p159). Gurveer too, is less supportive and accuses her of over-reacting and misbehaving with his beloved mother. Her only pillar of support and soul mate for life letting her down at a critical moment disturbs her. However with determination and strength she makes a last plea to her husband to see through the scheme of things as they unfolded in his house: "Every since I came into the house there's so much pressure to have a son. She even has the fucking decency to arrange for some lousy milk, like that's going to give her a grandson. Now, she's trying to murder my baby, you're saying, I'm overreacting!" (*The Girl Child*, p161). But it falls on deaf ears. With no one around to find solace, she walks out of the 'Choudhary Niwas' with derision and indignation and checks into a hotel in the nearby town. After painfully waiting for two days, she books her ticket to New Zealand.

Priyanka Patel, is just a specimen of many others rotting in the country. Women completely voiceless and helpless are falling prey to such atrocities. With low literacy levels, lack of financial independence and rigid social strictures, women find it difficult to break the prevailing system. They are forced to resign to their fate while cursing their gender. Life is made so difficult for them that they resort to aborting their female babies. Female foeticide through selective abortion is just a technological advancement to kill girls, which earlier was done after birth, called female infanticide. So this is a phenomenon that was quite prevalent in India. But the time has come to uproot it completely from the system with iron hands and compassionate hearts.

Every era of post independent India has witnessed an abolition of an utterly odious practice against women like, sati, devadasi system, child marriage or dowry system. So it's high time that we consider female foeticide as a heinous crime against women and save the generations to come. The Prime Minister of our country has upped the ante on this issue with a loud and clear slogan "Beti Bachao, Beti Padhao" (Save the girl child, Educate the girl child) and it's each one's duty to spread

the message and help our country succeed in this noble effort. Nature ensures that there are equal number of men and women in this world, and it's not far to change this equation. Let's live and let live!

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VIEWS OF FEMINISM- AN INDIAN COMPLEMENT OF THE WESTERN TENET WITH REFERENCE TO THE WORKS OF SHASHI DESHPANDE

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Critical theory is a school of thought that stresses the reflective assessment and critique of society and culture by applying knowledge from the social sciences and the humanities. As a term, critical theory has two meanings with different origins and histories: the first originated in sociology and the second originated in literary criticism, whereby it is used and applied as an umbrella term that can describe a theory founded upon critique; Literary criticism is not an abstract, intellectual exercise; it is a natural human response to literature. Since Aristotle, however, philosophers, scholars, and writers have tried to create more precise and disciplined ways of discussing literature. Literary critics have borrowed concepts from other disciplines, like linguistics, psychology, and anthropology, to analyze imaginative literature more perceptively. Some critics have found it useful to work in the abstract area of literary theory, criticism that tries to formulate general principles rather than discuss specific texts. Mass media critics, such as newspaper reviewers, usually spend their time evaluating works—telling us which books are worth reading, which plays not to bother seeing. But most serious literary criticism is not primarily evaluative; Instead, it is analytical; it tries to help us better understand a literary work.

There are nine techniques which represent the most widely used contemporary approaches. Although presented separately, these approaches are not necessarily mutually exclusive; many critics mix methods to suit their needs and interests. Under these approaches when it comes to women, most of their writings may ardently speak for their position in the world, bringing such writings under a roof, which advocates the right for women. This approach usually places such writers of interest under a banner 'Feminism'. Shashi Deshpande comes under the genre of Indian Writings in English, daughter of the eminent Kannada Dramatist and scholar,

Adya Rangachar Sriranga, is a widely acclaimed name in contemporary writers, with ten novels and five volumes of short stories to her credit. A winner of the prestigious Sahitya Academy Award for her novel 'That Long Silence', her literary talent also bagged her the Padmashri in 2009.

Shashi Deshpande quotes, "There are three things which made a writer of me, my father was a writer, I was educated in English and I was born a female". A clear evidence of the feminine soul in her, she moves ahead portraying the self of the educated women, their subjugation and their agonizing experiences with their male counterparts. Her portrayal of female protagonists who can think, speak and act but are constantly under an opinionated male finds wider similarities in such women throughout our country. Through her novels she constantly raises a voice questioning the position of women folk. Though at many places she does not admit being a feminist, her protagonists step forward and voice their thoughts and views, proving their feministic perspectives. Shashi Deshpande reveals a sincere ability in voicing the concerns of the urban educated middle-class woman. Trapped between tradition and modernity, her sensitive heroines are fully conscious of being victims of gross gender discrimination prevalent in a conservative male-dominated society.

In almost all her novels, Shashi Deshpande objectifies new female subjective experiences with a gynocentric vision. She basically imitates the problems and concerns of the middle class Indian women. Her writings, rooted in the culture in which she lives, remain sensitive to the common everyday events and experiences, and they give artistic expression to something that is simple and mundane. Her feminism is peculiarly Indian in the sense that it is born out of the predicament of Indian women placed between

contradictory identities: tradition and modernity, family and profession, culture and nature. Her art is intensely personal, not political. Her feminism rooted in the native environment tends to be humanistic and optimistic in its outlook. The underlying theme in Shashi Deshpande's novels is human relationships, especially the ones that exist between father and daughter, husband and wife and also between mother and daughter. In all these relationships the woman occupies the central stage and the narration shifts through her feminine / feminist consciousness. Her novels reflect the lives of suffocated women in search of a refuge from suffering. Searching for a solution to their private problems, the female protagonists in her novels shift from their personal pains to the sufferings of the other women around.

Her novels, featuring female protagonists, reconstruct aspects of women's experience and attempt to give voice to 'muted' ideologies, registering resistance. Shashi Deshpande's female protagonists are truly in search of inner strength and her attempt to give an honest portrayal of their frustration, hopes and disappointments makes her novels susceptible to treatment from the feminist angle. Shashi Deshpande, however, resents being called a feminist and maintains that her novels are not intended to be read as feminist texts. This is evident from what she says: Is writing by women only for women? . . . when I sit down to write, I am just a writer – my gender ceases to matter to me. . . . We are different, yes, but once again the factors which unite us are far more important than the gender differences which divide us . . . I'm a novelist, I write novels, not feminist tracts. Read my novel as a novel, not as a piece of work that intends to propagate feminism. (Deshpande 2003: 143).

In a general perspective, Urmi in *The Binding Vine* raises her voice against the rape of her elder daughter Kalpana by her sister Sulu's husband. Sumi, in *A Matter of Time* is left by her husband Gopal. He left without saying anything to anyone. And everyone blamed Sumi for the fault which she has not committed. Then there is another brave heroine Madhu in *Small Remedies* who has lost her only son Adit and who tries to get over the shock by writing biography of a famous singer Savitribai. She tries to find out how Savitribai managed to live without her child. And finally she gets her piece of mind

back when she learns to live the life with courage like Savitribai. Another of Deshpande's female protagonist is Manjari, in *Moving On*, who tries to unfold and discover the past through the diary of her dead father. She resists the patriarchal and wants to live life on her own terms. She represents the modern, educated and rebellious girl who is independent and aware of her rights. Deshpande's recent novel, *In the Country of Deceit*, presents another modern woman Devayani who involves in a deceit or illicit relationship with Ashok, the District Superintendent of Police who is the father of a ten year old daughter. She sacrifices her reputation in pursuit of love and position. Thus, all the women characters in Deshpande's novels "try to assert themselves as independent individuals through confrontations with the traditional constraints in Indian society" (Halder 11).

Women, the fountain source of beauty and bravery, have proved their mettle in all walks of life. The significance of their immense potential could have been confined to the margins had the world not produced reformers like Mary Woolstonecraft, Simon de Beauvoir, J.S. Mill and the likes of them. The seeds sown by these stalwarts have burgeoned forth a beautiful world to live in. The world today is full of women bringing laurels in. The basic problem that one is dealing with is the placement of women within family structures - those of birth or marriage. Clearly, the accident of birth is the most significant sociological problem. To marry or not to marry is an existential problem that feminists found themselves free from. That was a problem of choice, just as staying married or having children was. Feminists are not very sure about the right to happiness, but they were certainly clear about the right to autonomy. Freedom, the right to be human, this was their first preoccupation, for themselves and of course for other humans. Shashi Deshpande handles many of these issues very clearly, yet one is left curious about husband and children. But still the rays of equality and admiration continue to spread too many dark regions where the souls of women strive for release.

As members of the subordinate sex, they are characterized by obedience and submission, and under male dominance they have to develop a tendency to prevail by passive means. They surrender - because they have to show to the world that their marriage is a success

and so they put on the mask of an obedient and subservient wife. The message seems to be that a married woman has no other place to live and be happy than her husbands. But through the portrayal of her woman Shashi Deshpande has made it clear that her modern woman have not decided to meet the same fate that women have been meeting since ages. In her novels the meek, docile and humble women emerge as bold, challenging and rebellious women. They defy male authority, hierarchy and the irony of a woman's masked existence. The question of whether feminism searches for identity, is answered by Deshpande mostly in the

positive. Thus the reverberations of the New woman of Deshpande surely has her feminine concerns.

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A PSYCHOLOGICAL STUDY OF ANITA DESAI'S "CRY, THE PEACOCK"

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Abstract

Anita Desai is one of the most famous Indian English novelists. In her first novel, Cry the Peacock (1963), Anita Desai portrays the psychic tumult of a young and sensitive married girl Maya who is haunted by a childhood prophecy of a fatal disaster. She is the daughter of a rich advocate in Lucknow. Being alone in the family, her mother being dead and brother having gone to America to carve his own independent destiny, she gets the most of her father's affection and attention and in her moments of affliction exclaims to herself: "No one, no one else, loves me as my father does". The excessive love Maya gets from her father makes her have a lop-sided view of life. She feels the world to be a toy made especially for her, painted in her favorite colors and set moving according to her tunes.

Keywords: *Psychoanalytical realism, Introspection, Introversion*

Having lived a carefree life under the indulgent attentions of her loving father, Maya desires to have similar attentions from her husband Gautama, a father surrogate. When Gautama, a busy, prosperous lawyer, too much engrossed in his own vocational affairs, fails to meet her demands, she feels neglected and miserable. Seeing her morbidity, her husband warns her of her turning neurotic and blames her father for spoiling her.

The story ideally deals with the psychological consciousness of the female protagonist and is aptly illustrated amidst detail images, monologues and flashbacks. The female character "Maya" in Cry, the peacock envelops the reader as she unfolds the growth, development and climax of her neurosis. Maya is a young girl obsessed by a childhood prediction of disaster. The story unfolds that Maya's father without thinking much married her off to his own lawyer friend - Gautam who was middle aged man. The marriage was never fruitful and slowly Maya turns into a psychopath whose emotional needs were seen to be collided with that of the extremely practical outlook of her husband. The climax of the story lies when Maya's attachment with her father further develops into an "Electra complex" which again acts as the catalyst in the deflowering of her marital relationship with her husband. Extremely frustrated, Maya then looks back to the days of her childhood spent with her father. This reminiscence of those long lost days

serves as the defense mechanism to set her free from her inner frustration and conflicts.

This dark state of affair is again totally unacceptable by the conscious mind of Maya. She therefore relaxes her tension, eases her frustration by pondering unconsciously on how "peacocks breaks their bodies" in order to relieve their own pain. Here comes the sense of violence, the feeling of killing or get killed which engulfs Maya. The violent desire of killing her husband awakening from her own frustration as revenge against his icy cold impassiveness and indifferences weaves the story of Cry, The Peacock. Although the reason for Maya's neurosis is, however, not her father fixation though it aids to hasten her tragedy, but persistent obsession of the prediction by the albino astrologer of death either for her or her husband within four years of their marriage. The terrifying words of the prediction, like the drumbeats of the mad demon of Kathakali ballets, ring in her ears and unnerve her. She knows that she is haunted by "a black and evil shadow"- her fate and the time has come: And four years it was now. It was now to be either Gautama or she. The loving attention of her father makes Maya oblivious of the deadly shadow; but as her husband Gautama fails to satisfy her intense longing for love and life, she is left to the solitude and silence of the house which prey upon her. She muses over her husband's lack of love for her and once, in a fit

of intense despair and agony, tells him straight to his face: "Oh, you know nothing of me and of how can I love. How I want to love. How it is important to me. But you, you've never loved. And you don't love me. . . ." Temperamentally there is no compatibility between Maya and Gautama. Maya has romantic love for the beautiful, the colorful and the sensuous; Gautama is not romantic and has no use for flowers. Maya is creature of instincts or a wayward and high stung child. As symbolized by her name she stands for the world of sensations. Gautama's name on the other hand, symbolizes asceticism, detachment from life. He is realistic and rational. He has philosophical detachment towards life as preached in the Bhagwad Gita. Such irreconcilably different temperaments are bound to have marital disharmony.

Had Gautama shown an understanding towards and been attentive to Maya, he would have saved her from the haunting fears of "shadows and drums and drums and shadows." The gap of communication between them leaves her lonely to brood over the morbid thoughts of the albino astrologer's prophecy. Her attempts to divert herself by visits to her friend Leila and Pom or Mrs. Lal's party or the restaurant and the cabaret, prove powerless to dispel the creeping terror. The visit of Gautama's mother and sister Nila brings a brief respite to her and she enjoys her busy life in their company. But once they are gone, she finds the house empty and herself alone with her horrors and nightmares.

Maya is so much possessed by the vision of albino astrologer that she recalls his talk about the myth surrounding the peacock's cry. Listening to the cries of peacock in the rainy season, she realizes that she should never sleep in peace. She is caught in the net of inescapable. Being intensely in love with life she turns hysteric over the creeping fear of death, "Am I gone insane? Father! Brother! Husband! Who is my savior? I am in a need of one. I am dying, and I am in love with living. I am in Love and I am dying. God let me sleep, forget rest. But no, I'll never sleep again. There is no rest anymore- only death and waiting."

Maya suffers from headaches and experiences rages of rebellion and terror. As she moves towards insanity, she sees the visions of rats, snakes, lizards and iguanas creeping over her, slipping their club-like tongues in and out. Her dark house appears to her like her tomb and she contemplates in it over the horror of all

that is to come. Then suddenly, during her interval of sanity, an idea hopefully dawns in her mind that since the albino had predicted death to either of them, it may be Gautama and not she whose life is threatened. She thus transfers her death wish to Gautama and thinks that as he is detached and indifferent to life, it will not matter for him if he misses life. In her perversity she is even haunted by the word 'murder'. Gautama remains so much lost in his work that Maya finds him even oblivious of the dust storm that has raged earlier in the afternoon. When she asks him to accompany her to the roof of the house to enjoy cool air, he accompanies her, lost in his own thoughts. Passing out of the room, Maya catches sight of bronze Shiva dancing and prays to the Lord of Dance to protect them. Climbing the stairs she finds her cat suddenly speeding past them in a state of great alarm. They walk towards the terraced end, Maya looking enraptured at the pale hushed glow of the rising moon. As Gautama move in front of her, hiding the moon from her view, she in a fit of frenzy pushes him over the parapet to "pass through an immensity of air, down to the very bottom". It remains in the end for Gautama's mother and sister to take away completely insane Maya from the scene of tragedy of the house of her father.

Conclusion

Maya, an introvert and a pampered daughter of a wealthy aristocratic father, is given in marriage to Gautama, a man much older than herself. The novel opens with the death of Maya's pet dog, Toto. In her state of agony and depression, she is reminded of the albino astrologer's prediction that in the fourth year of her marriage, there will be a death, either hers or her husband's. To make herself free from the burden, Maya recedes to her past and fantasizes her childhood days. Fantasy becomes a part of the total structure of the novel and it is constantly projected along with and in contrast to the world of reality. Maya always clings to fantasy, as she is unable to relate herself to reality. Her relationship to reality passes through three different stages her childhood, marital life and the final stage when she totally surrenders herself to the world of insanity.

Web Cities

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3. www.indianetzone.com

A STUDY ON TREATMENT SEEKING BEHAVIOUR OF REPRODUCTIVE HEALTH PROBLEMS OF WOMEN WITH RESPECT TO MAYILADUTHURAI TOWN

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Abstract

Women's health is an integral part of overall health system of any country. They are the one who takes care of the health of the whole family. Good health of the children to a greater extent depends on the good health conditions of women. Therefore, an attempt has been made in this paper to study the prevalence of reproductive health problems and treatment seeking behaviour among currently married women in Mayiladuthurai Town in Nagapattinam District. Further, this paper also examines the opinion of treatment seeking behaviour on self-reported reproductive health problems.

Keywords Reproductive Health, Health Problems of Women, Rural Areas

Introduction

In India, reproductive health status of man and woman is inextricably bound up with social cultural, and economic factors that influence all aspects of lives. It has consequences not only for women themselves but also for the well-being of their children including the functioning of households, and the distribution of resources. Several community studies based on women's self, reporting of symptoms as well as clinical and laboratory examinations indicate that a high proportion of women suffer from gynecological morbidities (Zurayk, et.al., 1995). According to Bang et al., (1989) stated that 92 percent of the women were suffering from one or the other gynecological or sexual diseases. Center for Operations Research and Training (CORT, 1995) in its baseline survey covering more than 7,000 households in Bhopal, Sagar and Vidisha districts of Madhya Pradesh revealed that at least 42 percent of the women reported suffering from one or the gynecological problems.

Reproductive health status of women has been largely neglected over a long period of time. Traditional population programmes have been too narrowly focused on reducing population through the provision of family services in India and achieving demographic targets by increasing contraceptive prevalence and notably female sterilization. However,

these kinds of programmes hardly focused on reproductive health needs. The recent focus on reproductive health marks the need to reorient existing programmes. These new programmes are women based, respond to women's health needs and are sensitive to the socio-cultural constraints that women and adolescent girls face in acquiring services and expressing health needs.

The main contribution of the study is to analyzing individual's health seeking behaviour. Overall, the empirical evidence suggests that agents are biased towards one type of health care and they don't switch caregivers even if the treatment has failed to heal them. Patients behave without taking into account the private information on their health status. The paper also investigates menstrual related problems and reason for not using medical facility during the menstrual days. All the estimates are controlled for types of symptoms and diseases. The individual health conditions are not only driven by the generally inefficient supply side of the health market, but even from the interesting structure of patient's demand.

The success of a therapy is not an important factor involved in the choice of a specific caregiver. This feature fosters the existence of low quality and not qualified doctors and health services. The first step to enforce the

demand for formal care is to promote education and to disseminate informative campaigns to overcome cultural bias towards informal caregivers. Second, a more capillary distribution of government-run health services is necessary. This is a very costly and long-term solution, anyway. An alternative response could be the promotion of groups of official doctors in charge of visiting sick poor households in rural area from time to time (Carno, 2008)

Review of Literature

Reproductive health of women has recently become focus of attention due to its implications for women's own health, health of their children, family members, socioeconomic development of society, and population programmes. The reproductive health status of women, especially in the developing world including India, requires urgent attention. Over one-third of all healthy lives lost among adult women is due to reproductive health problems (WHO). Women are at risk of complications from menstruation, pregnancy and childbirth. They often deal with unwanted pregnancy, suffer due to unsafe abortions, problems arising out of contraception, risk of contracting reproductive tract infections (RTIs) and sexually transmitted diseases (STDs).

The prevention and control of RTIs and STIs, have become a national priority. Research and programmatic efforts have been significantly enhanced over the last decade; however, the epidemic continues to spread widely and remains a public health as well as a development challenge. Population Council, New Delhi January (2001) provide on community-level studies of maternal and neonatal morbidity done by the NFHS (National Family Health Survey). In that studies mentioned that at the national level, findings suggest that almost half of all pregnant women were anemic (48%) and some 17% suffered moderate or severe anaemia. In addition, women reported swelling of the legs, body or face (26%), blurred vision (22%) and convulsions not from fever (14%). During the postpartum stage, 11% of women experienced massive vaginal bleeding and 13% experienced very high fever (IIPS and ORC Macro, 2000). National Family Health Survey-2, (1999) estimated that although caesarean section rates nationally are not high-7% of recently delivered women

reported caesarean deliveries in 1998-99 -analysis of NFHS 2 data suggests considerable rural-urban disparity (5% and 15% respectively). According to ICMR, (1989) conduct a hospital-based study and reveals that the risk of abortion complications is 12 times higher for second trimester abortions than first trimester ones. According to studies conducted by WHO, the extent of primary and secondary infertility in India is 3 and 8 per cent respectively. Recent NFHS 2 data, using childlessness as an indicator, estimates that 3.8 per cent of currently married women between the ages of 40-49 are childless. Based on 1981 Census data, childlessness amongst ever-married women in India is estimated to be about 6 per cent (Vermuri and Manohar, 1986). Evidence from community-based studies from across India suggests similar prevalence rates for childlessness (Bang et al., 1989).

As per the International Institute for Population Science Survey, (2001) 58% of women from Maharashtra suffer from reproductive health problems. These are mainly menstrual problems, RTS/STD problem, gynecological problem, pregnancy related problem, delivery related problem, abortion related problems and contraceptive related problems. According to ICMR report (2006) it shows in Jalgaon 40.3% of women suffers from same reproductive health problems. According to ICMR, (1994) survey reports of reproductive health showed 38 percent women complaining of excessive vaginal discharge. Bleeding, backache, weight gain, and menstrual irregularity are the main side effects experienced by women using IUDs and oral pills (ICMR, 1982). Karthiga, et al 2011 conducted a study on Menstrual problems among adolescent school girls in Pondicherry. Out of 371 adolescent girls who attained menarche, 193 (52.02%) had experienced dysmenorrhoea and 150 (40.43%) reported passing of clots during menstruation and conclude that there is an urgent need for strong health educational activities among the adolescent girls, their parents and teachers for effective management of menstrual problems among all adolescent girls.

Objectives

1. To understand the health conditions of women in Mayiladuthurai Town.

2. To investigate the reproductive health problems among women in Mayiladuthurai Town.

Methodology

This study was conducted in Mayiladuthurai town of Nagapattinam district, From this town the researcher selected 200 respondents as sample for the study. Simple random sampling technique was applied for selecting respondents. Totally, 177 respondents completed the interview and 23 respondents declined to participate in the interview.

The researcher has encountered lot of problems

in eliciting information from the women respondents pertaining to their reproductive health. They hesitate and some of them were reluctant to respond. Some of the respondents even discouraged the researcher as not to ask such questions pertaining to their reproductive health. After two-three visits, and with the help of friends and Health care Nurses researcher could gather little information about their health. Women respondents were willing to answer about their general health conditions, but were objecting the researcher from asking questions pertaining to reproductive health problems.

Data Analysis

Table 1 Menstrual related problems among the respondents

S No.	Whether Respondents Faced Problems	Number	Percentage
1.	Yes	133	75.15
2.	No	21	11.86
3.	Not applicable	23	12.99
	Total	177	100.00

Menstrual related problem is an important aspect of reproductive health status of women. Therefore, a question was asked with the respondents to state that whether they encountered health problems during their Menstrual Period. Responses given in Table 1 shows us that about three-fourth (75%) of the respondents faced problems.

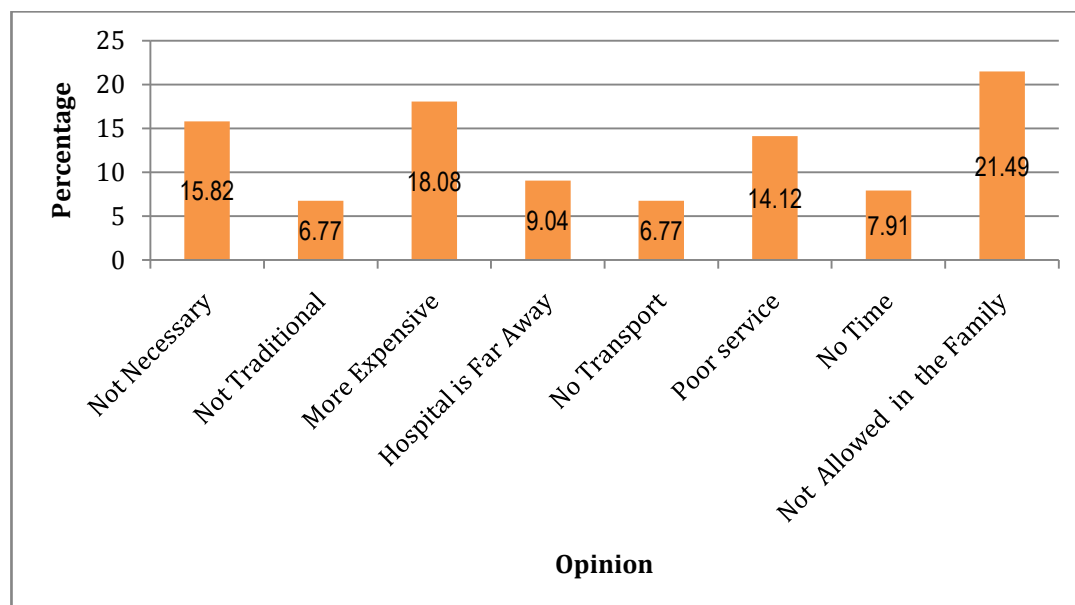
Reasons for not using medical facility during the menstrual days

Those respondents who stated medical care is not necessary were further asked to reveal why they feel regular medical care is not necessary for women. Their responses are given in Table 2. Accordingly 15.82 per cent of them stated that regular medical checkup to women is not necessary, and need not worry too much about menstrual problem. 6.77 per cent of them

remarked that there is tradition among them not to go for regular medical care. They did not go to hospitals and younger women also follow this tradition. About 18 per cent of them did not take medical care because they feel it is more expensive. If they go for regular medical test, they lose a day's wage, and have to spend some money also on transport. Because for them hospital is located far from their house (9.04%). 6.77 per cent of the respondents complained that due to the problem of transport facility they did not visit hospital regularly. However, it is very surprising to note that about one-fifth (21.44%) of them did not go for regular checkup because their family members object on their regular visit to hospitals. Therefore, it is evident that in rural areas women face the problem of 'unmet reproductive health demands'.

Table 2 Reasons for not using Medical Facility during the menstrual days

Sl. No.	Opinion	Nos.	%
1.	Not necessary	28	15.82
2.	Not traditional	12	6.77
3.	More expensive	32	18.08
4.	Hospital is far away	16	9.04
5.	No transport	12	6.77
6.	Poor service	25	14.12
7.	No time	14	7.91
8.	No care from family	38	21.49
	Total	177	100.0



Reasons for not Going to Health Centres

Those respondents (153) who have not visited health care centers for menstrual problems were asked to state why they did not visit health care centers. 38.42 per cent of them stated that it is too expensive in hospitals. Due to economic constraints, they performed delivery in home only.

About 10 per cent of them said that due to lack of transport facility we could not go to hospital. Surprisingly 2.82 per cent of them told us that doctors

are/were irregular to their duties. They are/were not available whole day and during the critical period. Therefore, they did not try to visit health care centres. Another important factor for not visiting health care centre is due to fear. The respondents expressed that they are scared of visiting hospitals and meeting doctors. Most of the personnel working in hospitals are drawn from urban centres. Most of the times they fail to understand the social problems of women. Therefore, respondents did not visit health care centres (Table 3).

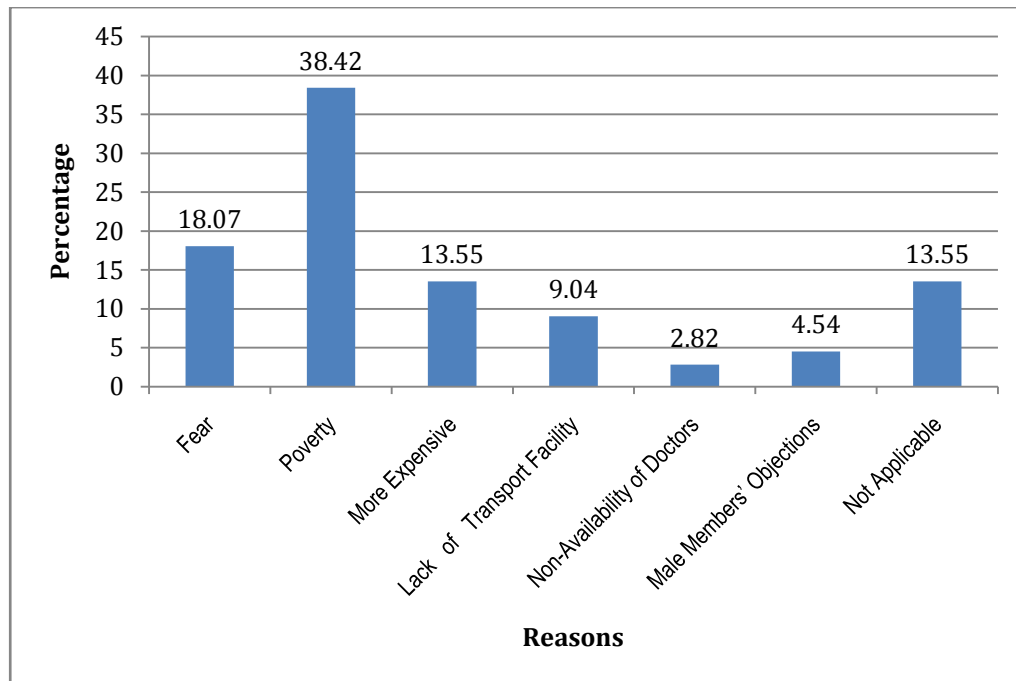


Table 3 Reasons for not going to health centres

Sl. No.	Reasons	Nos.	%
1.	Fear	32	18.07
2.	Poverty	68	38.42
3.	More expensive	24	13.55
4.	Lack of transport facility	16	9.04
5.	Non-availability of doctors	05	2.82
6.	Male members' objections	08	4.54
7.	Not applicable	24	13.55
	Total	177	100.00

Findings

The poor financial condition is another important factor, which makes most of the women vulnerable for taking health care. They discontinue the use of modern medicine which leads to fatal situation. Even for severe and chronic diseases, they do not visit doctors due to their poor financial status. They also think that if they visit a doctor, they will lose their work. All most all the women revel that they are facing the financial crisis over choosing the source of treatment. They never like to take hospitalization if the diseases are not so

severe. The members of the family whose economic contribution to the family are quite significant take longer time to assume the sick role, as their adoption of sick role will affect their family. Usually in the case of man and women who belong to families of poor economic status, the disavowal of sick role was naturally for a greater period.

Conclusion

From the foregoing analysis, we can say that women health, in particular reproductive health, hardly gained prominence. Even though menstrual problem is an important aspect of reproductive health, most of the women had to undergo lot of problems during these days. It is surprising to note that most of the women did not take sufficient medical care and tests during menstrual problem and most of their treatment took place in home. It is important to note that for an all health of the family, women's health should attain utmost importance. It is shown that lake of adequate modern health care facilities keep people away from modern medical care. Finally, it can be concluded that respondent responses to illness behaviour is guided and conditioned by their culture.

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FEMINISM IN ALICE WALKER'S THE THIRD LIFE OF GRANGE COPELAND

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Abstract

African-American woman writers have always tried to assert the unique nature of their experiences, which they felt were distinct from the white women situation, since they had to battle on many more fronts –against white patriarchy, against woman's racism and against the sexism of the Black Men. Initially, Black feminist writing used the form of the autobiography to explore the evils of a patriarchal, slave-holding society in which even while subjugated, were still as oppressive as white men. The struggle of women in the African-American history cannot be explained. They do not possess any self identity. This paper attempts to highlight the issues of feminism in Alice Walker's novel "The Third Life of Grange Copeland".

Key words feminism, womanhood, black feminism, male chauvinism, racism

Introduction

Women means trying to steer clear of hurdles to snatch glory in this competitive world.

Our grannies, mother, aunt, sister, wife, daughter and all other Ladies of our families suffered for us, suffered because of us, suffered with us to ensure us our smiles with gratitude and apologies for neglecting them in pursuit of our careers. There are different ways of assessing their position of women in any country. Alice Walker is the first significant black women novelist of our generation to concentrate on the sensibility of precisising the perennial conflict between human spirit and social patterns. Alice Walker's first novel "The Third Life of Grange Copeland" explores the pattern of terror over a span of sixty years in the lives of one black family of share croppers. As a black women novelist, Alice Walker is after the "whole truth" of African American Life. Her major concern is the black women themselves. The story is marked throughout by the motif of physical and spiritual murder, by suicide and infanticide, by wife beating and killing, set against a background of the horror of racism in the south. All Walker's works are colored with the purple shade of Womanism, some more some less "The Third life of Grange Copeland" has a traditional male

protagonist. It seems that Walker wanted to play safe, and so we have a male protagonist whose conversation into Womanism is the main theme of this initial Endeavour. There can be varied interpretation of this plot. Being her first novel she may have wanted to utilize this opportunity to highlight the unique characteristic of this black shade of feminism, and the essential place of Black female writer to awaken interest of the black canon makers, and assert their (Black women's) place in the canon.

Feminism

The term 'Feminism' was first used by the nineteenth century French dramatist Alexander Dumas. This word was derived from the Latin word 'femina'. Femina means having the qualities of a female. Feminism means utilizing the rights for women in political, social, economical and educational level.

These assumptions disregarded the human need for integrity and liberty felt by women as well. At the same time the women's liberation movements of the 1970s seemed to say nothing to black women because they operated within discourses which separated sex from race and from class and were established by white

women for whom race was invisible as a structure of sexist oppression. Thus was born in 1973, the National Black Feminist Organization to help restore voice and identity to the Black Women. Black feminist writing may also be classified as such because the author identifies herself as a feminist and has demonstrated commitment to women's issues and related political concerns. Openness in discussing lesbians' subject-matter is perhaps the most obvious earmark of black feminist writing.

Black women writing is shaped by history in that it involves reconstructing the development of the character's individual personality in relation the struggles of her community. The idea of culture gives substance to this writing, for it is a body work devoted to the retrieval of the African-American tradition—the language, songs, stories, dance and all the practices such quilt making, baking, gardening that have shaped the daily lives of black people. In fact, the point of view of Black feminist writing maybe termed afro-centric as opposed to euro-centric- i.e., it has deep in African culture, it draws on the religion, values and language. Black communities and on inter-dependence of morality, culture and community activities and in particular on the cultural significance of mothering and female bonding.

In *Search of her our Mother' Garden*, Alice Walker writes that word "Womanist" means

1. A woman who loves other women, sexually and /or non – sexually. Appreciates and prefers women's culture, women's emotional flexibility (values tears as a natural counterbalance of laughter) and women's strength. Committed to the survival of and wholeness of entire people, male and female.
2. Loves music. Loves dance. Loves the moon. Loves the spirit. Love the folk. Loves herself regardless.
3. Womanist is feminist as purple is to Lavender.

Walker says, purple with rage, purple as restored loyalty, purple blossoming wild in an open field. The universalist philosophy that Walker invokes as part of her womanist theory is In *Search of her our Mother' Garden*, Alice Walker writes that word "Womanist" means

4. A woman who loves other women, sexually and /or non – sexually. Appreciates and prefers women's

culture, women's emotional flexibility (values tears as a natural counterbalance of laughter) and women's strength. Committed to the survival of and wholeness of entire people, male and female.

5. Loves music. Loves dance. Loves the moon. Loves the spirit. Love the folk. Loves herself regardless.
6. Womanist is feminist as purple is to Lavender.

Walker says, purple with rage, purple as restored loyalty, purple blossoming wild in an open field. The universalist philosophy that Walker invokes as part of her womanist theory is expressed by her metaphor of the garden where room exists for all flowers to bloom equally and differently, co-existing, yet retaining their cultural distinctiveness and integrity. As a writer Walker's preoccupations are, "the spiritual survival, the survival of whole people. Alice Walker won the Pulitzer Prize Award for her novel *The Color Purple*, which was preceded by *The Light of My Father's Smile*, *The Third Life of Grange Copeland* and *Meridian*. Her other bestselling novels include *Possessing The secret of Joy* and *The Temple of My familiar*. She is also the author of two collections of short stories, three collections of essays, five volumes of poetry and several children's books. Her books have been translated into more than two dozen languages. Born in Eatonton, Georgia, Walker now lives in Northern California.

Walker's first novel, *The Third Life of Grange Copeland* (1970) traces three generations of Grange Copeland's family in Georgia from the early 1920s through the 1960s. This realistic novel centers around the life of a young black girl, Ruth, and her grandfather, Grange. Grange brutalizes his own family because of the overwhelming racial circumstances of early twentieth century rural Georgia. Under pressure of poverty and alienation, Grange causes his wife Margaret's demonstrations and suicide, a pattern which is repeated by his son Brownfield who murders his own wife. But their daughter, Ruth, is brought up by her grandfather, Grange who in his third life's to salvage some of his own wasted life by protecting Ruth. He had survived but "survival whole" was what he wanted for Ruth. Ruth emerges into a young at the same time as

the Civil Rights Movement, and theories just a glimpse at the end of the novel of how that movement will affect Ruth's life. She becomes aware by watching the Civil Rights activists that it is possible to struggle against the abuses of oppression.

Margaret Grange's married life begins on a positive note. They are shown to be spending a lot of time together, but gradually the inhuman sharecropping system destroys their love and Grange's spirit. Grange is unable to face his family as a defeated man and therefore shies away from them and escapes into the arms of the village prostitute Josie. After being hurt by her husband's total lack of concern for her and her son, Margaret is left with no choice but to hurt Grange with the same weapons that he uses to subdue her. This decision is also quite unconsciously arrived upon. Because, even though she is pushed into the arms of other men by Grange's indifference, she is unable to put the blame on him. Her colonization is to such an extreme level that she even fails to notice her disappearance from her husband's life. In her blind guilt she forgets the sequence of the unfortunate events that leads to her suicide. Instead of seeing her extra-marital affair as a consequence of Grange's relationship with Josie, she puts the liability of his straying on her illicit endeavors.

The second most important female character in Grange Copeland is Mem, the School-teacher wife of Brownfield, Margaret's discarded son. In her suicide Margaret compromised not only her life, but also the lives of her son and her future daughter-in-law. Margaret was so pre-occupied with her role as a wife that she completely neglected her motherly duties. She preferred to die for a man who cared the least for her, but refused to live for the one to whom she had given birth. Being left alone in the world that had defeated his parents, Brownfield had to employ all the survival tactics that he could think of. Like any teenager in his position Brownfield falls prey to the sharks of the real harsh world. Both Margaret and Mem suffered because of the missing support system in their lives. If Margaret would have sustained and survived, then, she would have been there for Mem. She would have passed on some readymade solution to the younger woman who would have been guided by her mother –

in-laws experiences and survival tactics. If the first-generation woman had taken care of herself, the second-generation women would have succeeded in not just trying to survive but "surviving whole". Both these women failed even to survive.

Grange Copeland is the only character that can be called Womanist in this saga of three generations. Ruth comes with a promise of a more womanist future. Grange's conversion to womanism serves quite a few purposes, it proves Walker's claim of Womanism being all-inclusive, it also shows how after a life full of defeat and decay, one desires to bring a positive change in life. Through Womanism Walker supplies positive reinforcement in the struggle against racism, sexism, and classism.

Conclusion

Alice Walker's proposition of womanism as a standpoint for African-American women to voice their difference from white feminism was formulated in the 1970s in reaction to the marginalization of colored women in the framework of feminist critical theory and politics, which was caused by feminist focus on gender oppression and by its embracing of poststructuralist methods in the scholarly discourse of feminist criticism. An attempt has been made in the succeeding chapters to make a thematic and critical analysis of Walker's novels besides tracing the pattern as to how the Black Women come to claim their lives after completing their journey of transformation. They attain "wholeness" by "emerging" from the earlier state of "suspension". The novel traces different stages involved in this journey of transformation.

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THE INTRICACIES OF IDENTITY IN THE SELECT CANADIAN WAR NOVELS

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The Great Wars have their own implications and shadows in the lives of the people those who have not witnessed them. For an example, the world never denied the sufferings of the Japanese after bombardments of Hiroshima and Nagasaki. The Civil War among European countries led The World War- I and witnessed the death of ninety lakhs of people by implementing new technologies like trenches in the war field. The World War - I sowed the seed for World War-II. In general sense, every soldier fought for his own country. But in the cases of Canadians, they fought for the benevolence of others (Canadians fought for British against German) in order to achieve National Identity.

In the classical, medieval and old English periods, the world had witnessed the origin of war elements in **Homer's The Iliad**, **Virgil's Aeneid** and in the writings of **Beowulf** which picturized the conflicts of different societies by concerning the history. Every war novel reflects the real experience of the authors which is closely intertwined with history. The Great wars produced a number of writers all over the world who concentrate on all sides of the conflict aroused by their experience in the great wars. Their novels are the replica of patriotism, open criticism of national dogma, military competence, military incompetence, humanism and dehumanization that flourished during and after the war.

Canadian Literature is sociologically-oriented, influenced by its socio-political contexts. The war fiction of Canada was the real picture of young Canadians and their traumatic experiences who desire for freedom. Though there are various common elements in the war novels, the most striking features are the bravery of Canadian fighting found on stoicism (the endurance of

not complaining) and the unresolved conflicts in the hero's mind. Every young Canadian soldier disillusioned with the war, known for his jingoist patriotism initially, but their experience in the trench field made them feel futile finally. The war fictions of Canadians witnessed not only the *jingoist* patriotism and sacrifices but also the disruption and disorder which are followed by war. Having the flavors of realism in pre-war novels, the Canadians soldiers are patriotic, quest for adventures and achievements for the sake of their own country in order to get rid themselves from frontier identities who hope for National Identity (Canadian Identity of their own). Generally the post- war novels are popular for their portrayal of realism. But they never failed to focus on the themes deeply embedded in Canadian experience of Modern life. According to **F.H.Varely**, a renowned Canadian artist, Canadian war novels able to create the beauty out of the hell which they had seen and described the voices of the unspeakable horrors and frightening maelstrom.

Though the early Canadian novels witnessed the realities, they were not able to get the recognition of their own. Canadian Literature has been influenced by international immigration and creates the impression that is sociologically- oriented. Whether written in French or English, it reflects the perspectives of Canadian. The early Canadian novels are the reflection of patriotic emotions. Every Canadian soldier fought in war believed that through the war, they are able to get genuine Independence and free from imperial demand of large power. But their experience made them express the prismatic reality of war.

This paper concentrates on the works of - **Peregrine Acland's** *All Else is Folly: A Tale of War and Passion* (1929), **Charles Yale Harrison's** *Generals Die in Bed* (1930), **Philip Child's** *God's Sparrows* (1937) – which examine intricacies of identities of a heroes.

The first Canadian novel, realistically and uncompromisingly with the fighting of a hero's experience in the trenches is **Peregrine Acland's** *All Else is Folly: A Tale of War and Passion* (1929). **Acland's** protagonist, Alec Falcon, an infantryman in the Canadian forces who fought on the European front, becomes disillusioned with war because of the consequences what he witnessed.

Peregrine Acland's experience in the great battles of the Somme is vividly described in *All Else is Folly*, subtitled a tale of war and passion. **Acland's** hero Falcon, a young Canadian who is surged by the war of love. The protagonist is simply endured the horrors of war. Falcon fought with great patriotism, hoped for the betterment of Canadians. He is a soldier; young spirits with determination reflect the young soldiers of Canada who is never recognized as a human from the beginning to the end of novel. His *jingoist* patriotism and vivid description of horrors made him feel as a warrior. Falcon try to articulate the whole country men, resemble **Rupert Brooke's** Hero.

Acland never fails to focus on the nature of Falcon, the animal instinct. The strain of war brings his divided nature. He was a fool, he reflected, to wish to live like an Elizabethan in the twentieth century. But they are really better fitted for others (Canadian fought for Britain against German). Though Falcon felt for adventure in war, he was obsessed with his own and companions' survival as a hallow man. Acland's hero felt for adventure, worries for their hallow identity who killed every one in order to save him who never learn to love or practiced to love.

Charles Yale Harrison's *Generals Die in Bed* (1930), is the most uncompromising indictment and vivid recreation of the Canadian experience at the front. The scenes depict the deplorable conditions of the front line, sketches of a soldier whose basic instinct is survival, and stories detailing the atrocities of Canadian troops. It is an anti-war novel depicts the futility of war. The young boys sang a war song with the mock pathos in the beginning of the novel. **Harrisons'** hero is an un named young

Canadian who fought in European soil (France, Belgium), confronted German who thought the war as the gloriest one. But the death of his comrades made him realize the passion of war, patriotic ideal and the purpose and socio-economic of war. The soldiers suffered due to the ordeal fear of killing and un resolved conflicts in their mind. Harrison observed the silent protest of hero against the unjust system who resembles **Eric Maria Remarque's** hero.

Harrison views Militarism as the real enemy for the soldiers. His *General Die in Bed* echoes the horrors of war, the cut and thrust of raids, un believable squalor of trenches, and un just systems to intelligent heroes. The death of comrades magnifies the human side of a hero that projects war with in war.

Philip Child's *God's Sparrows* (1937) is more ambitious and in the gathering shadow of World war-II, attempts to do for Canadian social History. Child's heroes (Daniel and Quentin) are the unconscious victims of masochistic feeling. The horror deed (bayoneting German prisoners) of Quentin haunted him who is in need of confessing his feelings. **Child** depicts the Hero's internal and external struggle within the Antagonist produced by war. In the letter to Daniel, Quentin said,

I am not afraid of Death....I am afraid of damned reality...who we are...what we are...and not knowing why we have to; wanting life, more and more life, and getting death; wanting some law behind it all form and always bumping up in the end against God- forgotten machine. (Philip 146)

The majority of Canadian writers try to find meaning of the war. The pre-war writers were crafting for the definite Canadian voice. The chosen novels highlight the suffering and horror of life at the front and express the uncompromising war realism. Identity crisis is the emerging trend. Various factors determine the identity. Until a man feels good physically, mentally and psychologically, he is never satisfied with his own identity, because identity is determined only by the reality. The intricacies of identity are reflected in all the novels. The renowned writers show their protagonist as a hero who simply endured the horrors of war and illustrate what could happen to men and women whose destinies are determined by the circumstances that are beyond their

power and realization. The protagonists are contorted by their internal conflict versus external conflict; private life versus public life; and so on. The experience of young Canadian soldier is the reflection of the life of young Canadians who try to realize and weed it out his frontier identity and question his futile attempt to achieve.

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TRANSCENDENCE OF HUMAN THOUGHTS AND SELF-LIBERATION IN SHASHI DESHPANDE'S "STRANGERS TO OURSELVES"

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In this new era of Literature, the idea of transmodernism has taken the readers to whirl with the analysis of thoughts and their conscience. In earlier days, people battle with other countries to expand their domain but the new generation conflict with their own self to transcend their soul to merge with the oneness of god. Modern man is much engaged in the conflict within, than the rage outside him. The deep psychological analyses uncover the stranger buried in him, who remains contradictory to the desires and claims of the existing self. It demands courage for an individual to speak out the conflicting nature that lies dormant in him. When understood with deep silence and acceptance, the stranger in one's self transcends and moves like an angel towards spiritual enlightenment. It has been said that 'Human nature cannot change' and 'evolution is finished'. The evidence of a world in transformation is sufficient enough to indicate that human nature is not a finished product, but the sort of consciousness meant to change evolve and develop (Gilbert, 2008; Gilbert and Powell, 2007)

Transmodernism is a development in thought following the periodization of post modernity. It views post modernity, or hypermodernity as the conclusion or culmination of modernism, and critiques modernism and postmodernism on material, social and spiritual viewpoints. Transmodernism turns up to be in part influenced by the esoteric movements that sprang from the renaissance. It is also influenced by the transcendental movement. Transmodernism often continues today in the rise of new religions and spiritualism. Its tendencies are also felt in humanistic and transpersonal psychology. "Transpersonal psychology is a subfield or school of psychology that integrates the spiritual and transcendental aspects of the human

experience with the framework of modern psychology. It is also possible to define it as a "Spiritual psychology" (excerpt from Wikipedia)

A transcendental thought carries people across to a higher consciousness. Self-transcendence occurs at the moment of being aware of one's conscious thoughts and actions. When the thought is monitored and governed by one's consciousness, the morality of life and universe unites the soul with spirituality, liberating the 'self', by crystallizing an individual into God's own self. The present paper attempts to use the concept of transmodernism as an umbrella term that depicts the emerging philosophical and psychological shift that proceeds the transcendence of human thoughts with reference to Shashi Deshpande's novel, 'Strangers to Ourselves', it is an attempt to describe systematically, factually and exclusively the situation how the soul is transcended to spirituality, focusing on the change of behavior and the evolution of human thoughts.

Shashi Deshpande, the recipient of much sought after sahitya akedemi Award for the novel, 'That long silence' holds a prominent position in Indian English Literature. Shashi Deshpande, the living dynamic writer is an adept in exploring human thoughts and exposing the inner psyche presenting unquestionable analytical information. She is the daughter of famous Kannada dramatist and Sanskrit scholar Sriranga. Her major novels include, The Dark Holds No Terrors [1980], Roots and Shadows [1983] That Long Silence [1988], The Binding Vine [1992], A Matter of Time [1996], Small Remedies [2000], Strangers to Ourselves [2015], Moving On [2004], etc. Deshpande earned reputation for presenting the emerging conflicts in her novels. 'Strangers to Ourselves' is filled with self-Reflection and

introspection which helps the readers to peep into the inner self of the characters to visualize their visions of life. The central narration of the novel delineates the love story between Hari and Aparna, the two subplots of Ahalya and Jyothi's story reveals how women seek enlightenment through Self-liberation. Introspection and self-reflection is an easy access to the mind which is the reservoir of thoughts that is conscious and unconscious. Introspection and self contemplation of these characters, when analysed carefully it unveils their purpose, values and visions of life. As the external world has evolved at an amazing pace, the internal self transforms at every moment it comes in contact with the conscience that echoes the conscious thoughts of the mind.

Women in this novel explore their mind and soul to confront the issues that subdues their individuality, indomitably achieves their liberation to enlighten their gloomy spirit. In this novel, 'Strangers to Ourselves,' Deshpande employs an exotic narrative technique which comprises introspection and contemplation to reveal the transparency of her characters' thought process. These Characters try to evolve from disillusion by accepting the failure, demolishing its pessimism and consequently extracting the essence of wisdom by being in right terms with higher consciousness. Aparna the protagonist in this novel detests the concept of love in her life gradually transforms herself and her vision of love after profound contemplation and series of thoughts rendered by her higher consciousness. The role of spirituality in promoting mental health and alleviating the physical illness is highlighted in this novel. Being an oncologist she merges herself in treating the cancer patients and helping them to have painless existence with increased days of survival.

Aparna, a sensible lady lost confidence in love after a miserable experience with her former husband and sternly obviates a love affair with any man. Her inference sensed the spurious art employed by her former husband in the name of love to satisfy his lascivious desire and escape an unwanted marriage arranged by his parents. He made Aparna a sacrificial goat to his greedy and prodigal life. Certainly she lost faith in men and the very idea of love itself. She says,

"If I could be so deceived once, how do I know it won't happen again? How can I trust a man, or my own judgment of a man, ever again?" (pg2)

The opening lines of the novel, 'Strangers to Ourselves' serves Deshpande's philosophical view of life which focus on the changing behavior human beings, their transformation of thoughts and the conscious action of moving towards spirituality. "There are two passions that govern human life: one is the desire for progeny, the other for a place of one's own. We live our lives in pursuit of these goals, We measure our lives by our success in achieving them" [pg.1]

As the science says 'opposite poles attract' so the philosophy of love frames 'contradictory nature enchants each other' in this novel. Aparna an oncologist in this novel is modern, rational and has a scientific temper while shree Hari, the hero of the novel is a rising music star, traditional and brought up by his grandparent who is imbued with the values and morals of early generation. They fall in love with each other. Aparna had no plan of love in her life, after an utter failure of first marriage, probably she lost confidence in marriage and it is reflected by her following words.

"Marriage is a site of possible betrayal" (pg-148).

Later in the course of novel, Aparna and shree Hari who loves passionately, the thought of separation is impossible for them. When they move into a comfortable phase, their love culminates in sexual union. Aparna who yields vulnerable to her emotions, reflects the following words in her introspection,

"Does love make us strangers to ourselves so that we don't understand what we are doing and why? I never imagined I would get into the state I am in now". (Pg-76)

Shree Hari feels guilty of having involved in sex before marriage pleads Aparna's consent for Marriage but she denies it claiming living together without marriage is absolutely perfect. The wound made by the former husband is so fresh and the pain is the unkindest cut of all. She is afraid of entering the institution of marriage, however Hari tries to convince her, Aparna is very strong and assertive in her decision. When she express her fear in marriage Madhu, her cousin and Jyothi, an admirable friend and patient of Aparna encourage her to get married. Aparna's inference approves Hari's true love beyond ego, but she disagrees to enter the insituation of marriage again. She assertively confronts to Hari as,

"And what will I do if one day you say I don't want to live with you anymore and walk out on me?"

It means the marriage would not have worked anyway. And we would have to go through all the hassle of a divorce. Never again" (pg-254).

Aparna, who had inevitably aborted a baby conceived in her first marriage, carries a strong guilt and suffers intense emotional pain throughout her life. Since she is a divorcee, she underestimates her worth to acquire Hari's selfless love and devotion for her. But Hari transcends her past by accepting her willfully without any grudges. He subsidizes her sense of guilt, sufferings, sorrows and sadness. Every kind of pessimism in her life is vanished by Hari and illumines her embittered life. Their matured love makes them understand their strive to befit themselves in a valuable part of universe despite their imperfections. Gradually, Hari's loves transforms Aparna and her blessed womb carries Hari's baby which adds sparkle to her visions of life.

"She had thought it was grief that had brought Hari and her together, but the sperm and the ovum recognize neither grief, nor love, nor hate. When they want to come together to create, they do so. And so it has happened to me." (Pg-321)

As the mankind leaves the trace of their survival in the form of their descendants, before their spirit binds with God, Aparna acknowledges that she will visualize her loving father's presence through her baby. The following lines predicts her sentiments,

"Now I will give you your future and it doesn't matter that you are not here to know it. That you will live in your grandchild is joy enough for me" (pg-322)

Aparna who bewailed the loss of her father and her guilt of not caring her father in his last days is disappeared at the thought of her father's re-birth. Ahalya is the fictitious character whose presence is witnessed only in her letter which was translated by Jyothi on Aparna's request. Ahalya intended to write her life story in the letter with the bits and pieces of information she recorded in her memories. She is the great grandmother of Aparna's father who preserved the letter written in her Marathi language. The letter reveals that she was deprived the right to live in her husband's house after his death, insisting Balsaheb's promise was kept up. Balsaheb is the father-in-law of Ahalya who is a stern

conventional man; firmly opposed the 'Age of consent bill' and he supported 'child marriage'. Ahalya's husband, a rational thinker received a promise from Balsaheb, before his death that Ahalya should not be allowed to shave her head, to confirm her widowhood. In order to keep up the promise, Balsaheb left Ahalya in an isolated place, taking away her only infant son.

Ahalya was worried throughout her life contemplating at the separation from her son. Later, when she was deserted in a lonely place by her father-in-law, she invites courage to cope with her sorrows and sufferings then evolves as a new transcended human to create and mould happiness, consciously by herself. In the latter part of her writing, after a careful meditation over her past, finally she is convinced that her father-in-law took away her son abandoning her to suffer loneliness, is a blessing in disguise. Had she lived in her husband's house as a shaven widow, she would have lost her opportunity to live her long dreamt life of a teacher. But she has now established an identity in the society and built her own family.

"My great comfort is that I have been of greater use than I would have been, living in 'his' home as a dependent. I taught children; I showed girls that there was much they could do, that they did not have to become helpless and totally dependent" (pg-284). Women in this novel are away from suppression and oppression by male characters. Instead they are adored, admired and elevated to a higher level. Gavi, Aparna's father's sentiment about women reveals their true status in the society as,

"Women are the magic, the miracle and the reality of this world" (pg-177)

Ahalya, Aparna, Jyothi and Madhu are the four important women characters in this novel who enjoy the complete freedom of decision making with their own governing rules. They are modern women who neither surrender to the circumstance nor to the men who would paint them as per their whims and fancies. Ahalya's desire and decision to become a teacher, and rising against the conventions of society, she removed her widowhood and re-married a painter who allowed her to be herself. Madhu went against the family restriction to marry a Muslim and stubbornly marries him with love and affection, accepting the offer as second wife. Jyothi, the

patient of Aparna suffers from cancer is a widow but opts to satisfy her instinct to have sex with another man in her early widow life. She had another thought of remarrying the man she desired but dropped the idea in favor of her children's desire to remain single. Aparna who is a divorcee is disillusioned with the deception of love in her first marriage desires to be in true relationship with Shree Hari. Being educated, economically settled and self-defensive, women take crucial decisions without being worried of the morals pre-determined by the society. They mould their life according to their own principles. In this novel few women drink for pleasure to enjoy and celebrate their immense joy. They do not hesitate to gratify their urge for sex, celebrating their freedom of decision making. Sexual union is surrendering one's self beyond ego and beyond bodily pleasure, to achieve spirituality. Maturely understood with wide and comprehensive cognition, sexual union is an expression of deep personal love and a means to the deepening, perfecting and sanctifying love. The connection between sex and spirituality is strong and alike nature-procreation. This sensual drive in human beings have an universal and spiritual quality of creation –creation of life and energy, reciprocating god's nature of transcending the soul to experience the beauty of love. If questioned how can sex to be related to spirituality? Loving and feeling loved makes one feel more content, joyous and peaceful. The act of sex involves intimate interactions with other person transcending the soul to give joy, peace and new force of life to the other. Psychologically it elevates the human beings to accept and acknowledge others as they are without provoking ill-feeling for one another, displaying matured virtues like patience, love, empathy and affection. This love-making holds the key to heaven to open-up spiritual values like compassion, humility, respect and freedom to spread joy. As Osho proclaims in his speech on 'sex and spirituality'

"When love expresses through you it first expresses as the body, it becomes sex. if it expresses through the mind, which is higher, deeper, subtler, then it is called love. If it expresses through the spirit, it becomes prayer" [Osho times 1999; 1:30-1]

Thus, all the four women in this novel attain spirituality through body, mind and spirit serving the purpose of life to make it meaningful. Jyothi, the cancer

patient who is counting her days, strives to attain spirituality. Her initial state of fear, panic and dread transformed to a state of courage, daring and adventurous in which the fear is vanished and she feels immeasurable strengthened and supported by an inner certainty that instills a sense of optimism and exuberance at being alive till the purpose of her life is achieved. Aparna who forced her pessimistic ideas of marriage on Hari is later moved and elated to a level of freely giving up her will to go with the flow of universally accepted values. Aparna's decision to ring up Hari and share with him the ecstasy of new life conceived in her womb approves her re-union with Hari. Men in this novel treat women like superior creatures, they respect women's individuality, their identity, and they adore the worth of women and their greatest nature of enlightening the self and others. Aparna brings cheers and joy in Shree Hari's lonely life, where as Ahalya satisfies the painter's urge to have children and honors his desire to carry progeny. Madhu is pleased to promote Abbas's professional life and gratifies his thirst for success. Simultaneously these female characters does not sacrifice their individual aspirations but feels great at bringing joy into others life which is the basic instinct of spiritual union.

Thus the novel 'Strangers to Ourselves' is a compilation of esoteric philosophical theories. Viewed with an ordinary eye it is a placid everyday scene of modern life, but when analysed deeply with an esoteric knowledge, the novel is a shift from psychology to the philosophy of spiritual reunion. The ultimate and unadulterated essence of life is love and empathy which transcends human thoughts and liberates the soul to disappear in the universe with peace and serenity, which is the essential goal of spirituality.

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COMPARATIVE STUDY OF MAYA ANGELOU 'I KNOW WHY THE CAGED BIRD SINGS' AND KAMALA DAS 'AN INTRODUCTION'

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Abstract

Maya Angelou is an Afro-American writer. Kamala Das is an Anglo-Indian writer. Both belong to different literature but their writings have many similarities. This paper tries to focus on that. To find that both are born in colonized period, grown up in post colonial period. Compare these two great poets similarity of the themes in their writings. Maya Angelou has a representation of African women as a whole faced struggles by American due to racism. Kamala Das has been suppressed by patriarchal society, constructed the man dominated society. Maya Angelou has been known for black feminism and Kamala Das has been known for Indian women express the feelings how women were subjugated by men and society. They give priority for women in their writings. Their writings express the personal feelings, quest for identity and fight against the social injustice political and sexual struggles faced by women in their society. Both of them have courage to write about their personal experience and for that famous for Autobiographical and Confession poets. To view about their childhood days don't get love affection by their parents their Grandmother play a vital role in their life these reflect their poetry also. This paper tries to focus on comparative study of Maya Angelou 'I know why the caged bird sings' and Kamala Das 'An Introduction' to look at the similarities and difference.

Introduction

In every work of art a writer creates or writes actually carries some personal experience writer's life. There by any attempt to say about a poem or any piece of literature is actually an attempt to say about one's own life. With this intention compare these two great poets Kamala Das [1935-2009], and Maya Angelou [1928-2014]. Kamala Das has emerged as one of the most significant writers in Indo-Anglican literature in the post independent India. She is a winner of the PEN International Award for poetry and Kerala Sahitya award for poetry her literary contribution. Her famous works *My Story*, *Old play house and other poems* *summer in Calcutta* (1965) *the best of kamala* (1991) Maya Angelou is one of the most important writers in Afro-American literature she is a winner of Pulitzer prize for poetry she is known for post colonial period her famous works *the heart of a woman* (1981) *i know why the caged bird sings* (1969) *the complete collected poems of Maya Angelou* (1994)

Literature

Literature is something that reflects society, makes us think about ourselves and our society, allows us to

enjoy the language and beauty, it can be didactic, and it reflect on the human condition". It both reflects ideology, just like it follows generic conventions as well as changing them.

The three main ways of approaching a definition of literature are relativism, subjectivism, as the term implies, means that all theories of literary value are subjective and that literary evaluation is a purely personal matter.

Comparative Literature

The term "Comparative Literature" and "World Literature" are often used to designate a similar course of study and scholarship. Comparative literature is an academic field dealing with the study of Literature and cultural expression across linguistics national and disciplinary boundaries while most frequently practiced with works of different languages, comparative literature may also be performed on works of the same language of the work originate from different nations or cultures among which that language is spoken.

Kamala Das has restricted in patriarchy society Maya Angelou gets hurt from racism. Meanwhile compare their two poems 'An introduction' by Kamala Das, 'I know why the caged bird sings' by Maya Angelou.

Both of them known for Autobiography and confessional. An autobiographical poetry deals with any real event of poets life but a confessional poem usually deals with the intimate details of poet life so the confessional poetry is a subset of autobiographical poetry.

These two poems open in the same way both of them represent through the poetry to speaks the speaker. Kamala Das *An introduction* continuously repeat the personal pronoun I. I know why the caged bird sings Maya represents herself through the poem. As the name itself suggest an introduction to gives introduction about Kamala Das not only as a human being but also a poet . Kamala Das speaks about the Indian women's suppression and domination in the society . Maya speaks about black women sufferings and victimized the racial discrimination. Since both poets incorporate personal experience ,or project into the discourse ,judgement values and feelings.

I don't know politics out I know the names
Of those in power, and can repeat them like
Days of week, or names of months, beginning
With Nehru.

I am Indian, very brown, born in malabar,
I speak three language ,write in
Two dream in one
Don't write in English, they said, English is
Not your mother-tongue. Why not leave
Me alone, critics, friends , visiting cousins,
Every one of you? (An introduction 1-11)

The first line describes she don't know the politics this is what the male dominated society expects from the women folk. And marginalized position in society then speaks about her quest for identity, nationality. She was born in Malabar and three languages here people criticize her nationality. She was marginalized a bilingual writer. The critic K. R. Srinivas Iyengar states "In her confessional '*An Introduction*', Kamala Das tells us with disarming sang-froid why she existence" (678). speaking, Das wishes for a liberty unimpeded by "critics, friends, visiting cousin". In desperation, the poet speaks: 'why not leave/ me alone?' the plausible urgency to have this leeway contests with a patriarchal hegemony in terms of a refusal to condescend to others and caprices . As parthasarathy view Das' poems: "what is overpowering about her poems is their sense of

urgency"(22). [however, the autobiographical voice takes the form of a memoir in the poets recounting for a bitter experience.]

The free bird leaps
On the back of the wind
And floats downstream
Till the current ends
And dips his wings
In the orange sun rays
And dares to claim the sky (*I know why the caged bird sings* 1-7)

Maya Angelou describes the position of white people and compare them to free bird. White free in their native land but black people victimized due to racism. Here she also talks about the religious restrictions don't allow to do think she quest for self identity. The personal pronoun I represents Maya Angelou she describe her own problems faced by white people due to racism she searches her own identity and fight against by people who consider women like animals and other things in that place she feels lost identity.

***I was child, and later they
Told me i grew for i became tall, my limb
Swelled and one for two places sprouted hair.
When i asked for love, not knowing what else
To ask
for he drew a youth of sixteen into the
Bedroom and close the door ,He did not beat
me
But my sad women-body felt so beaten.***

(An introduction 28-36)

Kamala das has courage to speak about the personal experience, childhood, to adolescence puberty and sexuality. The revelation of private, clinical matters in the lines exact a psychoanalytic in sight into her subjective experienceS. Such an insight is useful for probing into the latent aspect of a work. Through out her life she quests for spiritual love but couldn't attain this. she expresses the Indian wife role and women who are suppressed by the male dominated society. She is represent of everybody those who subjugalsed. she has the courage to speak openly about sexual feelings and wants free from the patriarchy society.

Both the poets used imagery in their poem. Kamala das used 'funeral pyre' the last journey. Maya Angelou

used 'fat worm' the voyage these as similarity of both poem.

The caged bird sings

With fearful trill

Of the things unknown

But longed for strill

And is tune is heard

On the distant hill

For the caged bird

Sings of freedom(*I know why the caged bird sings*
15-21)

Maya Angelou represents herself 'caged bird 'and also the whole black women who suffered for racial discrimination. Caged birds are mentally free but not in physical American dominated black people mainly women suffered a lot .Maya Angelou has a whole representation of black women raise against in her voice through the American. Always quest for freedom and search the identity of her own through the whole society 'his wings are clipped and his feat are tied' this poem lines clearly depicts the view about black people caged bird is sings of freedom they need freedom from society.

Comparative study of poetry of Maya Angelou and kamala Das both of the poets have written about their life experiences, social problems of their times, condition of female, urge of female for her identification in their poems. Kamala Das and Maya Angelou both of them born in the colonization. Both poets have been victimized. Maya Angelou has victimized by racism on the other hand ,Kamala Das was victimized by conventional patriarchy society where women have no right to take any decision at anywhere.

The another similarities of both poets did not get good nourishment in their childhood. Their upbringing by their parents was not up to the mark. As these are the circumstances that lead both of the poets to live their lives under hardship. the parents of Maya Angelou could not urges with each other ,thus may with her brother was sent to Arkansas . The orthodox Indian patriarchal society did not allow Kamala Das to think and decisions about her both of the poets had great attachment with their grandmothers in their company ,the poet feel good and affectionate memory of grandmother affected each other so that shows their poem like "My grandmother's

house of Kamala Das and 'Our grand mother' of Maya Angelou.

Conclusion

We compare these two poets have same position about the freedom of women both are raises their voice against the society. And fight against the people who treated women like object or thing . Both of them used poetry as a medium to expresses their inner conflict ,their wishes. Both of them well known for their Autobiographical and confessional poets Maya Angelou and Kamala Das both have used the same theme long for identity .It has same but their way of expression is different for one quest for identity is related to feminine self, where as for the other quest for self is also related to the whole society black people suffered due to racism .Thus the difference lies between these two poets both of them used poetry as a tool to express the condition of women how affected by the society in which they lived .Their main concern about the female to get freedom in their society.

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A STUDY ON FACTORS AFFECTING EMPLOYEE MORALE

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Abstract

Morale is the depiction of emotions, satisfaction, and overall attitude towards a workplace. Productivity is directly related to morale. Happy employees have high morale while dissatisfied and unhappy employees have low morale. High morale means the employee is satisfied with the job, puts in effort, is creative, takes initiative, is committed to the organization and focuses on achieving organizational goals rather than personal goals. Organizational effectiveness considerably depends on the morale of its work force. Morale is the enthusiasm with which workers as individuals and as groups respond to their work situation and requirements. It is a state of healthy balance in the organization in which people make their respective contributions to achieve their set goals, maintain their sense of worth besides developing their abilities, knowledge and skills. Every organization should have personnel policies in order to accomplish the objectives of the personnel as well as the organization. Periodic updating of personnel policies is essential to keep pace with the changing times to avoid managerial stagnation of personnel policy. It is found that to attain goals, factors like men, money, materials and machines are involved, out of which man power is the most important. The relationship between the employer and employee is an integral part for success of any organization. Various interactive behaviours such as inter personal behaviour, group behaviour, use of power and authority, leadership, communication, conflict and control are the significant factors which affect the climate in an organization, thus, influencing productivity.

Highlights

- EMPLOYEE MORALE
- Individual and Group Morale
- Factors Affecting EMPLOYEE Morale
- Determination of Levels Of Works Morale
- Types of EMPLOYEE Morale
- Measurement or Evaluation of Morale
- Warning Signs of Low Morals
- seven ways to boost employee morale

Introduction

Employee Morale

Description of the emotions, attitude, satisfaction, and overall outlook of employees during their time in a workplace environment. Part of effective productivity is thought to be directly related to the morale of the employees. Employees that are happy and positive at work are said to have positive or high employee morale. Companies that maintain employees who are dissatisfied and negative about their work

environment are said to have negative or low employee morale.

Individual and Group Morale

Individual's morale is related with knowing one's own expectations and living up to them. If one is clear of his own needs and how to satisfy them most of the time, his morale is morale is height. Individual's morale is a single person's attitude toward life. While group morale reflects the general esprit de corps of a collective group of personalities.

Factors Affecting Morale

The employee morale is a very complex phenomenon and is influenced by many factors.

- ❖ The attitudes of the executives and managers towards their subordinates.
- ❖ Working conditions, including pay, hours of work, and safety rules.
- ❖ Effective leadership and an intelligent distribution of authority and responsibility in the organization.
- ❖ The design of the organisation's structure which facilitates the flow of work.
- ❖ The size of the organization.

Determination of Levels of Works Morale

On the basis of all classifications, the important factors in the determination of levels of morale are as describe below :

- ❖ The organisation itself
- ❖ Culture of an organisation
- ❖ The nature of the work
- ❖ The level of Satisfaction
- ❖ The supervision received
- ❖ The perception of the self
- ❖ Worker's perception of the past awards and future opportunities for rewards.
- ❖ The employee's age
- ❖ The employee's educational level and occupational level

Types of Morale

High morale is represented by the use of such terms as team spirit, zest, enthusiasm, loyalty, dependability and resistance to frustration. Low morale, on the other hand, is described by such words and phrases as apathy, bickering, jealousy, pessimism, fighting, disloyalty to the organization, disobedience of the orders of the leader, dislike of, or lack of interest in, one's job, and laziness.

Measurement or Evaluation of Morale

The indicators of morale are the various attitudes and behavior patterns of employees, which have to be properly and correctly interpreted to determine the kind of organizational climate and mores which prevail at a given time.

The most commonly used methods for measuring morale are

- Observation
- Attitude or morale surveys
- Company records and
- Counseling

◆ Observation

By this method, executives observe the behavior of their employees, listen to them while they talk, and note their actions- the shrugging of shoulders, a change in facial expression, a shuffling of feet, a nervous fluttering of hands, a change in work habits or avoidance of company. Any departure or deviation from the normal is likely to tell them that something is wrong and needs to be set right.

◆ Attitude or Morale Surveys

This method is generally used to discover the feelings of employees about their jobs, their supervisors, company policies or the organization as a whole. It is classified into two categories – the interview method and the questionnaire method.

➤ The Interview Method

By this method, employees are interviewed so that a judgment may be arrived at about their feelings and opinions about the different aspects of their jobs and the company for which they work. An interview may be a face to face affair, it may be oral, it may be in the form of an evaluation that is put down in writing. If interviews are to be relied upon, they must be employer – oriented.

➤ The Questionnaire Method

The method is generally used to collect employee opinions about the factors which affect morale and their effect on personnel objectives.

◆ Company Records and Reports

These are usually prepared by the personnel department at regular intervals with the assistance of supervisors and department heads.

◆ Counseling

This method is used to find out the causes of the dissatisfaction of the employees and to take remedial action, and offer advice on personal matters.

Warning Signs of Low Morals

- ❖ High rate of absenteeism

- ❖ Tardiness
- ❖ High labor turnover
- ❖ Strikes and sabotage
- ❖ Lack of pride in work and
- ❖ Wastage and spoilage.

Seven Ways to Boost Employee Morale

- ❖ Keep employees feeling their work is more than just a job.
- ❖ Take time to creatively celebrate accomplishments.
- ❖ Grant time off to employees to pursue projects they are passionate about.
- ❖ Mix up the company's usual way of doing things.
- ❖ Don't forget to have fun
- ❖ Train employees to develop positive attitudes.
- ❖ Offer time away from the office to do some good.

Conclusion

Morale in a business organization is an attitude of emotional readiness, which enables an employee to improve his productivity. When an organization motivates its employees to a high degree, resultant morale in the organization will be equally high. Motivation is the process and morale is the product. Improving job satisfaction among employees by implementing appropriate job enhancement and enrichment techniques. Providing adequate compensation and appreciation for quality work. Creating jobs that provide opportunity for expression of creativity and competence. Planning and implementing training methods for self development of the work force. Creating opportunities that will enable the workers to participate in management related activities. Improving the working environmental standards to the extent that they are considered to be the best. Therefore, continuous monitoring and improvement of morale is necessary for an organization.

CRITICAL ANALYSIS OF WHY THE NOVEL MATTERS BY D.H. LAWERANCE

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We have curious ideas of ourselves. We think of ourselves as a body with a spirit in it, or a body with a soul in it, or a body with a mind in it. *Mens Sana in corpora sano*. The yeas drink up the wine, at the throw the bottle away, the body, of course, being the bottle.

It is a funny sort of superstition. Why should i look at my hand, as it so cleverly writes these words, and decide that it is a mere nothing compared to the mind that directs it? My hand is alive, it flickers with a life of its own. It meets all the strange universe in touch, and learns a vast number of things, and knows a vast number of things. My hand, as it writes these words, slips gaily along, jumps like a grasshopper to dot an I, feels the table rather cold, gets a little bored if i write too long, has its own rudiments of thought, and is just as much means is my brain, my mind, or my soul. Why should i image that there is a me which is more me than my hand is? Since my hand is absolutely alive, me alive.

Whereas, of course, as far as i am concerned, my pen isn't alive at all. My pen isn't me alive. Me alive ends at my finger-tips.

Whatever is me alive is me. Every tiny bit of my hands is alive, every little freckle and hair and fold of skin. And whatever is me alive is me. Only my finger-nails, those ten little weapons between me and an inanimate universe, they cross the mysterious Rubicon between me alive and things like my pen, which are not alive, in my on sense.

So, seeing my hand is all alive, and me alive, wherein is it just a bottle, or a jug, or a tin can or a vessel of clay, or any of the rest of that nonsense? True, if I cut it it will bleed, like a can of cherries. But then the skin that, is cut, and the veins that bleed, and the bones that should never be seen, they are all just as alive as the blood that flows. So the tin can business, or vessel of clay, is just bunk.

And that's what you learn, when you're novelist. And that's what you are very liable not to know, if you're a parson, or a philosopher or a scientist, or a stupid person. If you're a parson, you talk about souls in heaven. If you're a novelist, you know that paradise is in the palm of your hand, and on the end of your nose, because both are alive; and alive, which is more than you can say, for certain, of paradise. Paradise is after life, and I for one am not keen on anything that is after life. If you are a philosopher, you talk about infinity, is just a handle to this self-same jug of a body of mine; while as for knowing, if i find my finger in the fire, i know that fire buns, with a knowledge so emphatic and vital, it leaves Nirvana merely a conjecture. Oh, yes, my body, me alive, knows, and knows intensely. And as for the sum of all knowledge, it can't be anything more than an accumulation of all things i know in the body, and you, dear reader, know in the body.

These damned philosophers; they talk as if they suddenly went off in steam, and were then much more important than they are when they are in their shirts. It is nonsense. Every man, philosopher included, ends in his own finger-tips. That's the end of his man alive. As for the words and thoughts and sighs and aspirations that fly from him, they are so many tremulations in the ether, and not alive at all. But if the tremulations each another man alive, he may receive them into his life, and his life may take on a new colour, like a chameleon creeping from a brown rock on to a green leaf. All very well and good. It still doesn't alter the fact that the so-called spirit, the message or teaching of the philosopher or the saint, alive at all, but just a tremulation upon the ether. If you, as man alive, quiver from the tremulation of the ether into new life, that is because you are man alive, and you take sustenance and stimulation into you alive man in a myriad ways. But to say that the message, o the spirit which is communicated to you, is more important than

you living body, is nonsense. You might as well say that the potato at dinner was more important.

Nothing is important but life. And for myself, i can absolutely see life nowhere but in the living. Life with a capital L is only man alive. Even a cabbage in the rain is cabbage alive. All things that are alive are amazing. And all things that are dead are subsidiary to the living. Better a live dog than a dead lion. But better a live lion than a live dog. C'est la vie.

It seems impossible to get a saint, or a philosopher, or a scientist, to stick to this simple truth. They are all, in a sense, renegades. The saint wishes to offer himself up as spiritual food for the multitude. Even Francis of Assisi turns himself into a sort of angel cake, of which anyone may take slice. But an angel-cake is rather less than man alive. And poor St Francis might well apologize to his body, when he is dying: 'oh, pardon me, my body, the wrong i did you through the years. It is no wafer, for others to eat.

The philosopher, on the other hand, because he can think, decides that nothing but thoughts matter. It is as if a rabbit, because he can make little pills, should decide that nothing but little pills matter. As for the scientist, he has absolutely no use for me so long as i am man alive. To the scientist, i am dead. He puts under the microscope a bit of dead me, and calls it, me. He takes me to pieces, and says first one piece, and then another piece, is me. My heart, my live, my stomach have all been scientifically me, according to the scientist; and nowadays i am either a brain or nerves, or glands, or something more up-to-date in the tissue line.

Now i absolutely flatly deny that i am a soul, or a body, or a mind, or intelligence, or a brain, or a nervous system, or a bunch of glands, or any of the rest of these bits of me. The whole is greater than the part. And therefore, i, who am man alive, am greater than my soul, or spirit, or body, or mind, or consciousness, or anything else that is merely a part of me. I am a man, and alive. I am man, and as long as i can, i intend to go on being man alive.

For this reason i am a novelist. And being a novelist, i consider myself superior to the saint, the scientist, the philosopher, and the poet, who are all great masters of different bits of man alive, but never get the whole hog.

The novel is the one right book of life. Books are not life. They are only tremulations on the ether. But the novel as a tremulation can make the whole man alive tremble. Which is more than poetry, philosophy, science, or any other book-tremulation can do.

The novel is the book of life. In this sense, the bible is a great confused novel. You may say, it is about god. But it is really about man alive. Adam, Sarai, Abraham, Issac, Jacob, Samuel, David, Bath-sheba. Ruth, Esther, Solomon, Job, Isaiah, Jesus, Mark, Judas, Paul, Peter: what is it but man alive, from start to finish? Man alive, not mere bits. Even the lord is another man alive, in a burning bush, throwing the tablets of stone at Moses's head.

I do hope you begin to get my idea, why novel is supremely important, as a tremulation on the ether. Plato makes the perfect ideal being tremble in me. But that's only a bit of, me. Perfection is only a bit, in the strange make-up of man alive. The sermon on the mount makes the selfless spirit of me quiver. But that, too, is only a bit of me.; the ten commandments set the old Adam shivering in me, warning me that i am a thief and a murderer, unless i watch it. But even the old Adam is only a bit of me.

I very much like all these bits of me to be set trembling with life and the wisdom of life. But i do ask that the whole of me shall tremble in its wholeness, sometime or other.

And this, of course, must happen in me, living. But as far as it can happen from a communication, it can only happen when a novel communicates itself to me. The bible-but all the bible-and home, and Shakespeare: these are the supreme old novels. These are all things to all men. Which means that in their wholeness they affect the whole man alive, which is the man himself, beyond any part of him? They set the whole man trembling with a new access of life, they do not just stimulate growth in one direction. I don't want to grow in any more. And, if i can help it, i don't want to stimulate anybody else into some particular direction. A particular direction ends in a cul-de-sac. We are in a cul-de-sac at present. I don't believe in any dazzling revelation, or in any supreme word. 'The grass withered, the flower faded, but the word of the lord shall stand for ever'. That's the kind of stuff we have drugged ourselves with. As a matter of

fact, the grass withered, but comes up all the greener for that reason, after the rains. The flower fades, and therefore the bud opens. But the word of the lord, being man-uttered and a mere vibration on the ether, becomes staler and staler, more and more boring, till at last it turns a deaf ear and it ceases to exist, far more finally than any withered grass. It is grass that renews its youth like the eagle, not any word.

We should ask for no absolutes, or absolute. Once and for all and for ever, let us have done with the ugly imperialism of any absolute. The whole is a strange assembly of apparently incongruous parts, slipping past one another. Me, man alive, I am a very curious assembly of incongruous parts. My year of today is oddly different from my year of yesterday. My tears of tomorrow will have nothing to do with my tears of a year ago. If the one I love remains unchanged and unchanging, I shall cease to love her. It is only because she changes and startles me into change and defies my inertia, and is herself staggered in her inertia by my changing, that I can continue to love her. If she stayed put, I might as well love the pepper-pot. In all this change, I maintain certain integrity. But woe betide me if it is to put my finger on it. If I say of myself, I am this, I am that – then, if I stick to it, I turn into a stupid fixed thing like a lamp-post. I shall never know wherein my integrity, my individuality, my me lies. I can never know it. It is useless to talk about my ego. That only means that I have made up an idea of myself, and that I am trying to cut myself out to pattern. Which is no good. You can cut your cloth to fit your coat, but you can't clip bits off your living body, to trim it down to your idea. True, you can put yourself into ideal corsets, but even in ideal corsets, fashions change.

Let us learn from the novel. In the novel, the characters can do nothing but live. If they keep on being good, according to pattern, or bad, according to pattern, or even volatile, according to pattern, they cease to live, or it is nothing. We, likewise, in life have got to live, or we are nothing.

What we mean by living is, of course, just as indescribable as what we mean by being. Men get ideas into their heads, of what they mean by life, and they proceed to cut life out to pattern. Sometimes they go into the desert to seek god, sometimes they go into the

desert to seek cash, sometimes it is wine, woman, and song, and again it is water, political reform, and votes. You never know what it will be next: from killing your neighbour with hideous bombs and gas that tears the lungs, to supporting a Foundlings home and preaching infinite love, and being correspondent in a divorce.

In all this wild welter, we need some sort of guide. It's no good inventing thou shalt nots. What then? Turn truly, honorably to the novel, see wherein you are man alive, and wherein you are dead man in life. You may love a woman as man alive, and you may be making love to a woman as sheer dead man in life. You may eat your dinner as man alive, or as a ghastly simulacrum of life you may be firing bombs into men who are neither your enemies nor your friends, but just things you ate dead to. Which is criminal, when the things happen to be alive.

To be alive, to be man alive, to be whole man alive: that is the point. And at its best, the novel, and novel supremely, can help you. It can help you not to be dead man in life. So much of a man walks about dead and a carcass in the street and house, today; so much of a woman is merely dead. Like a pianoforte with half the notes mute. But in the novel you can see, plainly, when the man goes dead, the woman goes inert. You can develop an instinct for life, if you will, instead of a theory of right and wrong, good and bad.

In life, there is right and wrong, good and bad, all the time. But what is right in one case is wrong in another. And in the novel you see one man becoming a corpse, because of his so-called goodness, another going dead because of his so-called wickedness. For out of the full play of all things emerges the only thing that is anything, the wholeness of a man, the wholeness of a woman, man alive, and live woman.

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THE MARGINALISED WORLD DEPICTED BY MAHASWETHA DEVI IN MOTHER OF 1084

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Abstract

Mahaswetha Devi is one of India's foremost literary figures, a prolific and best-selling Bengali author of short fiction and novels, and a deeply political social activist who has been working in marginalized communities for decades. The correct meaning of the word 'marginal' or 'marginalized' is of vital importance. According to the Oxford Dictionary, 'marginize' denotes to make somebody feel as if they are not important and cannot influence decisions or events; or to put somebody in a powerless position'. 'Marginalized' indicates to the group of people who are deprived of their fundamental rights, and are exploited. Here in this play Mother of 1084, the character Sujata goes to discover the death of her son, later and this happiness is only superficial. Sujata is not able to persuade her son from joining the Naxalite movement. After the death of her son Brati, Sujata shocks to see the indifferent manner of Chatterjee. He is least bothered to talk about any matter with Sujata. Sujata was neglected though she was the second distinguished member of the family.

Introduction

Mahaswetha Devi is one of India's foremost literary figures, a prolific and best-selling author in Bengali of short fiction and novels, and a deeply political social activist who has been working in marginalized communities for decades. She is a committed social activist. Most of her writings illustrate poverty, oppression, corruption, hunger, and so on. Her works deal with the issues of exploitation and marginalization. She focuses on the interlocking structure of class, caste, and gender. She exposes her thoughts and ideas through writing especially to the marginalized section of the society that includes communities such as untouchables, and tribals.

Mother of 1084 is one of Devi's most widely read works and written during the height of the Naxalite agitation a militant communist uprising that was brutally repressed by the Indian government and it expresses leading to the widespread murder of young rebels across Bengali. This novel focuses on the trauma of a mother who awakens one morning to the shattering news that her son is lying dead in the police morgue, reduced to a mere numeral: Corpse No.1084. Through her struggle to understand his revolutionary commitment as a Naxalite, she recognizes her own alienation as a woman and a

wife from the complacent, hypocritical, and corrupt feudal society, her son had so fiercely rebelled against.

The correct meaning of the word 'marginal' or 'marginalized' is of vital importance. According to the Oxford Dictionary, 'marginize' denotes "to make somebody feel as if they are not important and cannot influence decisions or events; or to put somebody in a powerless position". 'Marginalized' indicates to the group of people who are deprived of their fundamental rights, and are exploited. The term 'marginalized' may be used with the term 'oppressed' in comparison to an 'oppressor' as Paulo Freire used in his famous 'Pedagogy of Oppressed', 'subaltern' used by Gramsci, 'powerless' as extended by Micheal Foucault, or exploited, vulnerable, and discrimination. Marginalization of mothers can be traced in Mahaswetha Devi's writings. Women are victims of male sexual violence, dependent widows, and ill-treated wives. Mahaswetha Devi deals with the stories of mothers bearing the substance of social and political oppression.

In the Post-colonial dialects, 'marginalized' occupies an immense place. The word subaltern or marginalized includes the entire people who are subordinates in terms of caste, gender, class, and so on. It is the main position that defines marginality. The lack and deprivation,

loneliness and alienation, resilience and neglect mark the lives of the marginalized. They feel bounded and also defeated by their main positions. They have no representatives in the society and they live helplessly, suffer and also get a marginal place.

The Naxalite movement made a huge impact in West Bengal and began as a rural revolt. She wants to express the impact of the movement and reveals that in *Mother of 1084*. Though she recreates the annihilation of Naxalite in the present play, it is not a documentation of Naxalite movement but it is about that. The play is the finest example for the marginalized category. Devi indicates this movement as the first major event that she felt. Mahaswetha Devi describes the feudal system which is anti-tribal, anti-poor, anti-tiller, and anti-women. She mainly focuses her thoughts and ideas on the tribal communities in India. She not only describes about tribal people, but also she has indicated many distinguished steps to uplift the underprivileged people. Through this play *Mother of 1084*, Mahaswetha Devi represents the neglected and suppressed plight of women through the character of Sujata.

When the novel opens, two of her children are already married, Jyoti to Bina and Nipa to Amrit. In the eyes of the world, all of them are leading perfectly happy and settled lives but Sujata goes to discover later that this happiness is only superficial. She makes several other discoveries only after the mysterious death of her younger son Brati with whom she shares each and everything. She lives a horrible life, as her husband, being an incorrigible philanderer and always deceives her with his mother's and children's tacit approval.

Brati has made no secret of his disregard, even contempt for his familial code and value-system. He decides to join the Naxalite movement sweeping through the State of West Bengal in the 1960's and early 1970's. Unaware of his secret mission, Sujata is not able to persuade her son from joining the Naxalite movement. He gets a contact with a young girl Nandini and she is also one of the members of the movement. He shares his vision of new world order with her. Brati and his intimate associates Somu, Parth, and Laltu are brutally murdered by the hired assassins of the police.

After the police call up his father, asking him to come to identify the dead body of his son, he refuses to

go and he forbids other family members from doing so. His family and the state abandon the dead Brati. Later Sujata decides to go and throwing all false social respectability. Dibyanath Chatterjee is represented as an honest representative of the male dominated society. Immediately he comes to know about the news of his son and he tries to hide the matter instead of rushing to the police station. Sujata shocks to see the indifferent natural manner of Chatterjee. He is least bothered to talk about this matter with Sujata. Sujata was neglected though she was the second distinguished member of the family. Chatterjee bothers to consult his son Jyoti rather than Sujata.

In this play, the four chapters mark a new stage in the evolution of Sujata's consciousness. Each and every time Sujata visits her own past or that of Brati, her personal loss is relieved into guilt and suffering. She transforms into a morally assertive, and socially defiant individual. In the first chapter 'Dawn', Sujata comes to her interior world of personal suffering, loneliness, and torture. She becomes aware of how she and Brati were not fellow suffers but soul mates too.

In the second chapter 'Afternoon', Sujata's visit to the bank to get jewellery from the locker is time for her to visit the house of Somu's mother. Somu was killed in the same encounter. Brati has spent his night in the house of Somu before his mysterious death. She enters into the little known world of slum dwellers. Somu's mother and her disgruntled daughters ramshackle tenement with straw roof is enough for the rituals of beginning.

In the third chapter 'Evening', Sujata visits Nandini and she is Brati's companion and beloved. She describes for Sujata all the leading incidents and reason for murder to Brati's betrayal and also murder. Finally, Sujata is able to understand the reasons for Brati's political convictions through the information of Nandini.

The last chapter 'Night' deals with transformed Sujata and she is more self-assured, morally confident and politically sensitive. She takes decision to leave the house in which Brati never felt at home and where he was not considered. The feeling of Sujata's respect was but misinterpreted by the members of the family. Chatterjee accuses Sujata for misleading their son which leads him to become a rebel. The human nature of a father can be understood through his behaviour.

In reality, it is a fact that father and mother play an important role in bringing up their children. It is not correct to indicate that when the children get spoiled and blame is thrown on the mother. She gives up the life by her younger son's death and grief. Certainly she suppresses to the slow process of inner and outer rot. She finds her inner self but she completely loses her will to live and also to survive. Finally the death unites them for their lives too. From the play *Mother of 1084*, the readers can understand the reality of the world that women are snubbing to the position of a neglected, suppressed, marginalized, and ill-treated in all the forms of male dominated society. Women are considered as an object of sex, only to produce and they can not express their thoughts and feelings by marginalization.

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PORTRAYAL OF CLASS DISTINCTION AND GENDER ROLES IN G.B. SHAW'S PYGMALION

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Abstract

The play Pygmalion reflects class distinction, poverty and gender issues. Shaw clearly explains how lower class people suffered due to the class system. Pygmalion is all about creation of women. It portrays how the lower class women suffered in the hands of higher class men. Shaw wrote this novel during the industrialization in England. At that time people of England, those who were rich becoming richer and poor were becoming poorer. Shaw clearly portrayed social condition through his play. Eliza Dolittle is a flower girl from a lower class, Professor Higgins is a higher class man. This paper studies the self-identity of women, life of lower class people and gender roles in society. The purpose of this paper is to analyze and explain the way how lower class women are exploited in the society.

Keywords: *Class distinction, Gender Discrimination, Suppression, Lower class and Identity.*

Introduction

The famous playwright George Bernard Shaw received the Noble prize for literature in 1925. His play *Pygmalion* was written in 1914. The play presents class system, gender issues in society and it depicts the creation of women. Eliza Dolittle the flower girl passes as a duchess in the hands of men. Eliza Dolittle wants to become a lady (high class women) because of society's ignorance, poverty. Her father Mr. Dolittle also wants to reach high level in society. Here Shaw explains the sufferings of lower class people. Prof. Higgins as a high class man, he treats Eliza Dolittle as a creature and he also calls her as squashed cabbage. Even Prof. Higgins did not give importance to his mother and Mrs. Pearce. This shows that there is no importance given to women folk.

Class Distinction in *Pygmalion*

Eliza Dolittle is a flower girl with dirty dress and she is shouting in the Cockney garden speaking in colloquial language. This shows that Eliza represents lower class woman who is unintelligent and illiterate person. Prof. Higgins is with proper dress, well manner person with good etiquettes and educated person. This shows that Prof. Higgins represents higher class men. Being a poor flower girl Eliza Dolittle does not find any pleasure in her life. So, she wants to become a lady who speaks well in English. So she goes to Prof. Higgins to know how to

become a lady but he did not accept her because she belongs to lower class, he does not like her appearance to further he insults her. But Colonel Pickering respects her, he made a challenge to Prof. Higgins that if he could pass Eliza as a duchess, he will pay money to him. So Prof. Higgins takes care of her, but he did not consider her as woman rather he considers her as a product. When Alfred Dolittle becomes a middle class men there too he could not find any pleasure in his life, but rather he accepts this life and calls it has "Middle Class Morality"

"Ow, eez ye -ooa san in e ? wal fewd dan y .do-ooty bawmz a mather. Should ,eed now bettern to spawl a pore gels flashrzn than ran awy athaht pyin. Will ye-oo py me them?"(Goldstone learner and Shaw 5)

It shows the common language of lower class women Eliza Dolittle and the accent she uses in her way of speaking clearly depicts the poor articulation and vulgarity of people.

"The flower girl: She is no doubt as clean as she can be Afford to be; but compared to the ladies she is very dirty. Her features are no worse than theirs; but their condition leaves something to be desired and she needs the service of a dentist."(1.29).

Eliza is not different from other women. When she is compared to other ladies her features and language is different. She wants to learn English so that she will lead

her life happily with the flourished language. When she expresses her desire to learn English to Prof. Higgins, he insults her like anything. So she wants an identity for herself and wants to prove herself in the society. She needs equal rights as men in the world.

Gender Roles in Pygmalion

Eliza goes to meet Prof. Higgins when she makes her mind to change herself as a Dutchess. Prof. Higgins, not only wants to change her language to make her Dutchess but also he wants her to change her clothing. So he burns her clothes without her permission. He doesn't consider her as a women rather he consider her as a creature. It shows the less importance over the female gender.

"Mrs. Higgins: Well you never fall in love with anyone under forty five. When will you discover that there are some rather nice looking young women about?

Higgins: Oh, I can't be bothered with young women May ideas of a loveable Woman is something as like you as possible. I shall never get into the way of seriously

Women, some habits like too deep to be changed desired that are idiots" (3.22.23)

These lines clearly depict that Professor. Higgins does not need any women in his life. But he accepts his mother and he calls women as idiots. He expresses that without women he can manage his own life. This attitude shows that woman is not important to his life. Prof. Higgins treat everyone in the same way, not only Eliza he treats differently, but with everyone he behaves in the same way. He is not a man who is mesmerized by the beauty of women. Therefore he thinks that without women men can live his life happily. Even Mrs. Pearce, maid of Prof. Higgins advises him to take care of Eliza Dolittle's future. But Prof. Higgins doesn't take her advice to his ears because doesn't he don't want to take maids advise whether it is for the welfare of his or others life. It shows that Shaw doesn't give equal importance to women as men in this play.

Even after the complete transformation of Eliza Dolittle she is unable to do anything or to take any decision by herself. As a flower girl she earned money for her but in the transformation as a lady she didn't possess money to lead her life. She is filled with love in her for Prof. Higgins and asks him what's next in her life. But he

suggests her that she could marry a rich person. Here her love is broken for him.

"Eliza: We were above that at the corner of Totten ham court road.

Higgins [walking up] What do you mean?

Eliza: I sold flowers. I didn't sell myself. Now you have made a lady of me. I'm not fit to sell anything else. I wish you'd left me where you found me" (4.63.66)

Eliza deeply expresses herself. As a flower girl she enjoyed her life to the core and she sold flowers not herself but in the transformation she loses herself completely, her happiness, being a lady she feels that she is unfit to do anything and thinks her previous life is more better than the present. Mr. Freddy loves Eliza when she becomes a lady, but he met her once she was a flower girl. He doesn't have any feelings towards her when she is with dirty dress and speaks very filthy language of her place where she belongs to. The transformation of Eliza as a lady with clean dress and furnished language catches the eyes of Mr. Freddy. It clearly shows the women characters are not given importance to their thoughts and feelings.

Conclusion

Shaw clearly explains the class system and gender issues. By birth all are equal in the world but the rules are created by humans, by the growth of human their come the division. Those divisions like higher class, lower class and life style of those in the society are clearly depicted by Shaw. As a woman Eliza Dolittle tries to search her identity in the society but the transformation makes her to lose herself. This paper has brought out the sufferings of women in the society. There is no man without women in the world. Everyone is unique in the world the happiness, sorrow, anger are all common both for men and women. But in the name of class, gender, it separates men and women. It is clearly shown in the paper. The researcher urges everyone to respect and consider each other as one's own fellow men and women.

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“A STUDY ON CONSUMER PREFERENCE TOWARDS BRANDED MEN’S SHIRTS AND TROUSERS IN COIMBATORE CITY

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Abstract

India is witnessing change in life styles of large section of the population. The need to understand the emerging markets and consumers has become a big challenge for the corporate world especially in creating and managing a powerful brand. Due to the globalization process, Indians are getting attracted to readymade dresses, particularly Multinational brands. Buying behavior of men on branded shirts is changing one. Number of people visits the showroom with a brand in mind because the quality and comfort of that brand are suitable for them. It becomes important for the marketers to understand these relationships for successful design and execution of branding strategies. The present study investigates consumer preference towards branded shirts and trousers to ascertain the brand of shirt most preferred by respondents in Coimbatore city. The study also examines the awareness of branded shirts trousers of the customers. To study over all the level of satisfaction of the consumers. Based on the test result some of the relevant finding were derived that will be use full to find the opinion and satisfaction men's towards branded of shirts and trousers. The manufactures can come out with suitable strategies to overcome the problems.

KEY WORDS: Attractive, Consumer preference, Good quality, Shirts and Trousers

Introduction of the Study

The Indian men are increasingly looking at newer trends and designs in the outfits that they choose to sport. Earlier the kurtas were considered to be essential Indian grab, where as the shirts trousers were considered essentially a product of the western influence. But today shirts trousers have become the norm of formal attire in the corporate world, almost universally across all nations. Infact today, both Indian clothes and the western styles in the form of formal shirts trousers and casual kurtas are converging to create a world of high fashion in India.

Earlier fashion was word that was limited to the fairer sex in India. But now men are taking a forefront in the process of making a fashion statement on the society of the country with the continuous advent of

modernization many changes have taken in the dressing habits of men. Infact the dressing habits of the man have undergone an entire metamorphosis and innovation.

In India, labour cost constitutes only five per cent of the total cost of production of readymade garments, compared with as much as 50 per cent in Europe. More over, the new economic policy has allowed large firm to set up garments manufacturing units, provided they exported 50 per cent of their production. India has a very large textile industry one of the largest in the world. It is single largest organized industry of India. It employs over 12 lakhs workers. The total sales income of 61 major companies in this industry aggregated to Rs. 10000 crores. The consumption has been shifting consistently towards modern, blended, dyed and printed

goods. In general there has been an upwards shift in clothing taste and consumers now prefer good quality and durable products.

The growth in the Indian shirts trousers market has also lured international brands to try their look at capturing a chunk of the business. Consumer and all you would want is to adorn just the right fabric to beat the sweltering heat and yet keep the style intact. As temperatures soar this summer, Park Avenue – the premium lifestyle men's wear brand from Raymond Apparel Limited unveils the 'Mintz Collection' – a smart range of half sleeves shirts and slim fit trousers for that stylish and trendy look this season.

The Mintz collection exuberates the coolness and freshness of mint and is a breakthrough from the cliché whites that are commonly spotted during summers. The half sleeves shirts are high on style, comfort and their lightweight makes them ideal for summer wear. The shirts, priced between Rs 999/- & Rs.1799/- are crafted out of premium cotton and lyocel-linen and boast of bright & minty colors to revive the fresh and bright look during summers.

To complete the unsullied look, the Mintz Collection also offers a range of slim fit-trousers that can be coordinated with half sleeves shirts from the collection. Staying in tune with the current trends, these trousers have mid rise fits, flat fronts and are customized to perfection. Made from Poly Viscose and PV Linen, the trousers are priced between Rs. 1199/- & Rs. 1399/-.

Fresh, cool and soothing colors are always the 'in - tones' every summer and 'Mintz Collection' is a perfect pick for the season. So look no further! Think no further! Just head to your nearest Park Avenue Store or The Raymond Shop and add some more colors to your wardrobe with the latest 'Mintz Collection'.

Park Avenue, the most respected brand in the formal menswear category in India provides complete wardrobe solutions for men with its unique collection of suits, jackets shirts and trousers.

A 100 percent subsidiary of Raymond Limited, Raymond Apparel Limited has in its folio six highly regarded brands including Park Avenue, Parx, Manzoni, Color Plus, Be: and Zapp. Everything that's got to do with men's fashion is on an upward swing now. The market for men's cosmetics has grown steadily and so has

men's clothing. The new trends are an eye opener to those who think it's all about pinstripes and checks for men. The cuts, the prints and the fabrics are being given a new spin.

Nanotechnology that helped stir a revolution in men's clothing by the introduction of wrinkle-free and stain-free fabrics is still the order of the day. Urbana, a relatively new brand, tries to draw eyeballs through 'anti-ageing' fabrics. The fabrics, enabled with Durawhite property helps maintain 'sparkling whiteness even after several washes' and is hence marketed as an anti-ageing formula!

"Men are open to trying out new styles and are aware of what looks good on them. The well travelled pick up eco-friendly products (organic cotton jeans from GAP or eco-friendly green jeans from Levi's for instance) while shopping in the US, UK or Europe. Organic shirts, shirts with Kalamkari prints and grunge tees are popular for casual wear," says fashion designer Shravan Kumar.

Cotton and cotton blended fabrics work best for formal wear throughout the year. Shades of cream have overtaken whites in formal shirts and the stripes range from regular blues to purples and greens. The idea is to appear 'business smart' even as you reveal your lighter side. Hrithik Roshan plays the urban cool dude to the hilt for John Players. Self prints, stripes, micro checks and diamond dobies define the formal range of shirts.

"The double-layered look is so popular now that it has spilled over to casual shirts and t-shirts," seconds NIFT alumnus and designer Ishita Singh. "For casual wear, men flaunt the double-layered look by wearing a linen or cotton kurtas over a t-shirt or a shirt. Shirts and tees with stone work are the new variants for informal evenings. Pin stripes with polka dots and pin stripes in combination with regular, broader stripes are being used in formal shirts. The trousers have gone in for the no-frill approach. Boot cuts have been quietly replaced by straight fits," she adds.

Statement of the Problem

Branded shirts trousers not only give a prestigious look to the wearer but also create an image on the person. Quality is considered as a dominant factor in branded shirts trousers. Through there are other unbranded shirts trousers at a lower cost there is always

a good and sound market for the branded shirts trousers. The new brand always engaged the market and makes the customers difficult for selection of brands. Each brand differentiates themselves by means of a style and cost. Moreover the important of using branded shirts trouser are largely felt from students to top level personalities.

Objectives of the Study

- To study the awareness of branded shirts and trousers of the customers
- To study on the opinion of the respondents about the pattern of advertisement.
- To study over all the level of satisfaction of the consumers.
- To offer suggestions based on the findings of the study.

Scope of the Study

The Manchester of south India, Coimbatore identified a world textile paradise next to Bombay in India. Coimbatore with strong background textiles finished products are mostly done outside Coimbatore. Hence identifying the consumer behaviour towards branded shirts trousers in Coimbatore will have significance in understanding the market potential for branded shirts and trousers in general, in Coimbatore which is also an emerging Metro City.

Area of the Study

The objective of the present study is to understand consumers buying behaviour with respect to buyers of branded shirts and trousers in Coimbatore. The specific objectives are framed is to find out frequency of buying shirts and trousers among different categories. Also to find out the various consumer preferences, satisfaction level to know about their opinion about branded shirts and trousers.

Sampling Procedure

A random sampling method is used to conduct the survey. The sampling size is 100.

Tools Used

Percentage analysis, Chi-square analysis, Average score and rank analysis used to examine the data collected from the respondents to infer conclusion.

Limitation of the Study

The study was restricted to Coimbatore city and data. The number of respondents was being limited to 100.

The company following company selected from this study

Raymond's, Peter England, Louis Philippe, Van Heusen, Allen Solly and Esprit

Analysis and Interpretation

1. The Marital status of the respondents

Sl.No	Marital status	No. of the respondent	Percentage
1	Married	22	22
2	Unmarried	78	78
Total		100	100

Sources: primary data

From the above table it is clearly understand that 78 percent of the respondents are unmarried, 22 percent of the respondents belong to marital status of married.

2. Customer selection towards branded shirts and trousers

Sl.No	Customer selection	No. of the respondent	Percentage
1	Peter England	24	24
2	Raymond	54	54
3	Crocodile	16	16
4	Others	6	6
Total		100	100

Sources: primary data

From the above the table it is clear that out of total respondents take for study, 24 percent of the respondents have selected Peter England, 16 percent of the respondents have selected Crocodile, 54 percent of the respondents have selected Raymond and 6 percent of the respondents have selected other.

3. The media awareness of the branded shirts and trousers

Sl.No	Media	No. of the respondent	Percentage
1	Advertisement	62	62
2	Friends & relatives	30	30
3	Personal selling	8	8
4	Others	-	-
Total		100	100

Sources: primary data

From the above the table it is clear that out of total respondents take for study, 62 percent of the respondents are aware through advertisements, 30 percent of the respondents are aware through friends and relatives, 8 percent of the respondents are aware through personal selling,

4. The reason for preference of the branded shirts and trousers

Sl.No	Reason	No. of the respondent	Percentage
1	Prestigious	30	30
2	Attractive	24	24
3	Good quality	46	46
4	Others	-	-
Total		100	100

Sources: primary data

From the above the table it is clear that out of total respondents take for study, 30 percent of the respondents have an opinion that branded shirts and trousers are prestigious, 46 percent of the respondents have an opinion that the branded shirts and trousers are good quality, 24 percent of the respondents have an opinion that branded shirts and trousers are Attractive.

5. The consumer opinion towards quality of the branded shirts and trousers

Sl.No	Opinion	No. of the respondent	Percentage
1	Very good	28	28
2	Good	58	58
3	Normal	10	10
4	Bad	4	4
5	Very bad	-	-
Total		100	100

Sources: primary data

From the above the table it is clear that out of total respondents take for study, 58 percent of the respondents of the respondents, says the quality of shirts trousers is good, 28 percent of the respondents, says that the quality of the branded shirts and trousers is very good, 10 percent of the respondents says, that quality of the branded shirts and trousers is normal and 4 percent of the respondents says that quality of the branded shirts trousers is bad.

6. The consumer opinion towards variety of the branded shirts and trousers

Sl.No	Opinion	No. of the respondent	Percentage
1	Color	24	24
2	Designs	28	28
3	Attractive	26	26
4	Price	22	22
5	Other	-	-
Total		100	100

Sources: primary data

From the above the table it is clear that out of total respondents take for study, 24 percent of the respondents feel that the variety of the branded shirts trousers in Color, 28 percent of the respondents feels that the variety of branded shirts trousers is Design, 26 percent of the respondents feels that the variety of the branded shirts trousers is Attractive and 22 percent of the respondents feels that the variety of the branded shirts and trousers is Price.

7. The consumer satisfaction level of the branded shirts and trousers

Sl.No	Satisfaction level	No. of the respondent	Percentage
1	Very much satisfied	22	22
2	Satisfied	64	64
3	Moderate	6	6
4	Not satisfied	8	8
5	Not at all satisfied	-	-
Total		100	100

Sources: primary data

From the above the table it is clear that out of total respondents take for the study, 64 percent of the respondents is satisfied, 22 percent of the respondents are very much satisfied, 8 percent of the respondents are not satisfied and 6 percent of the respondents are moderate.

CHI – SQUARE ANALYSIS

The chi-square analysis is the important test and is symbolically written as χ^2 (Pronounced as Chi – square), is a statistical measure used in the context of sampling analysis to compare variance to a theoretical variance. As a non-parametric test, it can be used to determine if categorical data shows dependency on the two classifications as independent. It can also be used to make comparison between theoretical populations and actual data when categories are used. Thus the chi-square test is applicable in large number of problems. The test is in fact, a technique used by researchers to,

- ❖ Test the fitness.
- ❖ Test the significance of association between two attributes and
- ❖ Test the homogeneity of the significance of population variance.

Personal Factors are the Following

Age, Gender, Educational qualification, Occupation and Family monthly income

Operational Factor

Source of awareness and Level of satisfaction

10. Association of occupation with satisfaction level of the respondent

All the tests are carried out at 5% level of significance.

Hypothesis

The personal factors of the respondents have no significant influence over the awareness with branded shirts, trousers.

8. Chi – Square value: Personal factors and sources of awareness

Sl.No	PERSONAL FACTORS	CHI-SQR VALUE	TAB VALUE	S/NS
1	Age	1.0477	16.9	NS
2	Gender	0.2016	7.81	NS
3	Marital status	0.1191	16.9	NS

Sources: primary data

S = SIGNIFICANT

NS = NON-SIGNIFICANT

It is understood from the above table that the hypothesis is accepted in all the cases. So it can be concluded that the personal factors have insignificant influence on the awareness of branded shirts and trousers.

Average Score Analysis

Average score analysis is an important statistical tool which commonly used it is used to find the association between the personal factors and study factors.

9. Association of gender with satisfaction level of the respondents

Sl.No	Satisfaction level Gender	Very Good	Good	Normal	Bad	Total	Avg score
1.	Male	17	34	6	3	60	3.08
2.	Female	11	24	4	1	40	3.12
	Total	28	58	10	4	100	

Sources: primary data

It is found from the table that 40 female respondents are having high level satisfaction with an average score of 3.12 and 60 male respondents are having with an average score of 3.08.

Sl.No	Satisfaction level Occupation	Very Good	Good	Normal	Bad	Total	Avg score
1.	Business	7	14	2	1	24	3.12
2.	Professional	5	10	2	1	18	3.05
3.	Employee	6	13	2	1	22	3.09
4.	Others	10	21	4	1	36	3.11
	Total	28	58	10	4	100	

Sources: primary data

The above table reveals that 7 respondents are highly satisfied of Business with the 3.12, 10 respondents are highly satisfied of Others with the 3.11, 6 respondents are highly satisfied in Employee with the 3.09, and 5 respondents are highly satisfied of Professional with the average value of 3.05.

Rank Analysis

In this method the respondents are asked to rank the responses in the order of priority. This is purely an ordinary scale that describes the most favored or disfavored item but does not speak about the distance of any of the item.

The advantage with this method is that it is more realistic in eliciting the responses and yields better results when direct comparison is needed between the items.

11. Factors influence the respondents to purchase of product

Value of Rank	6	5	4	3	2	1			
Rank	1	2	3	4	5	6	Total	Weighted Total	Rank
Factors									
Price	12	10	8	16	18	36	100	274	5
Quality	42	26	18	4	2	8	100	478	1
Design	20	18	30	18	12	2	100	410	2
Brand	16	20	18	20	20	6	100	374	3
Color	6	14	16	28	18	18	100	308	4
Variety	4	12	10	14	30	30	100	256	6

From the above table it is clearly understood that among the 6 different factors on 1st Rank, follow up that QUALITY ranked 2nd place, DESIGN holds 3rd rank, BRAND ranked 4th COLOR, 5th ranked PRICE, and the last place is held by VARIETY by holding 6th rank.

Findings

- ❖ Most of the respondents are male the age group between 20-30 year.

- ❖ Majority of the respondents are graduates and unmarried respondents.
- ❖ The respondents belong to the income group between Rs.5000 to 15000. Their family size from four members.
- ❖ The most the respondents are preferred branded shirts and trousers. They have preferred foreign branded shirts and trousers. The respondents are spending between Rs.

2000 to Rs. 5000. They have selected Raymond brand shirts and trousers.

- ❖ Majority of the respondents are aware through advertisements in television. They have seen Peter England advertisement frequently.
- ❖ Majority of the respondents of the respondents have an opinion that branded shirts and trousers are Good quality. The branded shirts and trousers are good and design and variety of the branded shirts and trousers is high.
- ❖ Majority of the respondents of the have an opinion that branded shirts and trousers are better than ordinary shirts and trousers.
- ❖ Most of the respondents are satisfied. They prefer to buy branded shirts trousers occasionally the buy in exclusive showroom.
- ❖ Majority of the respondents selected retail shop for better customer service.
- ❖ It is found from the respondents who are male have given high level of satisfaction towards the branded men's shirts and trousers.
- ❖ It is found from the respondents who are unmarried have given high level of satisfaction towards the branded men's shirts and trousers.
- ❖ It is found from the respondents who belong to age group of below 20 years have given high level of satisfaction towards the branded men's shirts and trousers.
- ❖ It is found from the respondents who are educated at college level have given high level of satisfaction towards the branded men's shirts and trousers.
- ❖ It is found from the respondents who are businessman have given high level of satisfaction towards the of branded men's shirts and trousers.
- ❖ Age, gender, marital status sizes have insignificant influence on the awareness of branded shirts and trousers

SUGGESTIONS

- ❖ It is identified that the cost of branded shirts trousers is high. These have resulted in the diversification of customers from branded to unbranded shirts trousers. If there is reduction

in cost the branded shirt trousers will find an excellent market.

- ❖ More design and color will enrich the exceptions of the customers. The opportunity of selecting the shirts will also expand apart from their selection of same design shirts and trousers.
- ❖ Advertisement should carry the usage of quality in which the views comprises towards quality and awareness about the concept of quality should be made to all the customers.
- ❖ Brand awareness should be created among the customers through outlets. More discounts and offers should be given during festival season to the regular customers in exclusive showroom.

Conclusion

The success of branded shirts and trousers is depending on the finest quality offered by the companies. As the price of the branded shirts and trousers are unaffordable for the middle class people, the price can be made more reasonable. Now the trend and fashion is changed, that even girls have started using shirts, trousers and so, variety of colors and designs can be introduced for a better favors.

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TRADITIONAL INDIAN ETHOS ECHO IN JANE AUSTEN'S PRIDE AND PREJUDICE

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Abstract

The great novel, published in 1813 by Jane Austen, *Pride and Prejudice*, reflects the life of the Victorian society in the 19th century. It is amazing to find that this novel reflects the traditional Indian family ethos, though this novel is over 200 years old. The researcher explores the similarities that exist between the Victorian age society and the traditional Indian society related to family ethos. In particular, the patriarchal society and the issues related to marriage in the Victorian society are studied in the Indian context.

Key words: Victorian Age, Patriarchal Society, Traditional Indian Society, Family Honour, Marriage of Convenience

Introduction

Jane Austen's much celebrated Victorian Age novel, *Pride and Prejudice*, was published in 1813. It is still very popular, even after 200 years. Many publications and movies are being made still. *Pride and Prejudice* is much loved and cherished in India, though geographically diverse and historically far away from England. A south Indian reading *Pride and Prejudice*, would find some stunning similarities between the traditional Indian society and the Victorian society that is portrayed in the novel. The patriarchal mindset of the Victorian Age and their view of marriage are so similar that they evoke an instant interest in the minds of Indians. The family of Mr. and Mrs. Bennet, around whom the entire story revolves, resembles a traditional Indian family. The researcher is fascinated by the similarities and intends to explore the family ethos of both the societies so varied from each other.

The Victorian and the Traditional Indian Societies

Both the Victorian and traditional Indian societies are deeply patriarchal. Patriarchal is defined by *The Free Dictionary* as 'characteristic of a form of social organization in which the male is the family head and title is traced through the male line.' In a patriarchal society, the roles and functions of men and women are well established and upheld. The male is the undisputed head of the family and he is expected to make all important decisions in the family. In *Pride and Prejudice*, the head of the family, Mr. Bennet makes all the important

decisions. Mr. Bennet's consent is sought by both Mr. Bingley and Mr. Darcy, for the hands of Ms. Jane and Ms. Elizabeth.

"Lizzy," said her father, "I have given him my consent. He is the kind of man, indeed, to whom I should never dare refuse anything, which he condescended to ask. I now give it to you, if you are resolved on having him. (Chapter 59)

In a patriarchal society, the head of the family does not get involved in the daily chores of the family. He is expected to deal with matters of greater importance. He generally remains aloof from the other members of the family. We find Mr. Bennet always in his study, interrupted only when there are grave issues.

Man is the breadwinner of the family. Mother is expected to run the house and look after the children. The income of the family is earned by the male members of the family and never by women. The wealth is generally associated with the male members of the family. "Darcy – a large landowner for many generations. Bingley – inherited £ 100,000 – looking to buy an estate. Sir William Lucas – risen from trade to a knighthood. Mr. Bennet – £ 2000 a year but owned an estate..." (Chapter 1).

Marrying someone wealthier was considered most opportune and a certain opportunity for social upward mobility. "...Or, in other words, you are determined to have him. He is rich, to be sure, and you may have more fine clothes and fine carriages than Jane" (Chapter 59).

The class segregation is made plain in the novel *Pride and Prejudice*, where the 'knowable community' is the same class of people living in the vicinity. In the Indian society, 'Class system' is replaced by a well established 'Caste system'.

More than 165 million people in India continue to be subject to discrimination, exploitation and violence simply because of their caste. In India's "hidden apartheid," untouchability relegates Dalits throughout the country to a lifetime of segregation and abuse. Caste-based divisions continue to dominate in housing, marriage, employment and general social interaction—divisions that are reinforced through economic boycotts and physical violence. (CHR & GJ)

Both the Victorian and traditional Indian societies value 'Family honour' more than any other family values. Mr. Darcy helps in saving the family honour of the Bennets, by convincing Mr. Wickham to marry Ms. Lydia Bennet and offering money to settle Wickham's debts. This single act of kindness and sensitivity for the family honour of the Bennets on the part of Mr. Darcy completely changes Ms. Lizzy's attitude towards Mr. Darcy. Lady Catherine de Bourgh considers Darcy and Lizzy's love for each other does not build family honour.

To all the objections I have already urged, I have still another to add. I am no stranger to the particulars of your youngest sister's infamous elopement. I know it all; that the young man's marrying her was a patched-up business, at the expense of your father and uncles. And is such a girl to be my nephew's sister? Is her husband, is the son of his late father's steward, to be his brother? Heaven and earth! -- of what are you thinking? Are the shades of Pemberley to be thus polluted? (Chapter 56)

Similarities in the Marriage-related Issues of Both Societies

Marriage is the best thing that could happen to a girl. Both the Victorian and the traditional Indian societies considered marriage as the highest priority for girls.

In the early nineteenth century (and in most parts of most centuries in most parts of the world), marriage was the only option for respectable young women. There was no such thing as moving out of your parents' house, no such thing as building a career in your twenties and worrying about marriage later, and (importantly) no such thing as divorce (shmoop 1).

So much so, in the traditional Indian society, as soon as the girl child is born, the family starts to save money for her marriage. When Lydia gets married to Wickham, Mrs. Bennet goes ecstatic that her youngest daughter, just 16 years old is already married. "Well! I am so happy! In a short time I shall have a daughter married. Mrs. Wickham! How well it sounds! And she was only sixteen last June. My dear Jane, I am in such a flutter, that I am sure I can't write; so I will dictate, and you write for me" (Chapter 49)

In the Victorian age, the age fixed for marriage of boys and girls was rather low. "After 1823, a male could marry as young as fourteen without parental consent, and a girl at 12" (Hoppe 1), where as in the traditional Indian society, it was still lower, it was known as 'child-marriage'. "In 1891, the age of marriage rose to 12 years from 10 years" (Goswami 2).

As the father of the family is busy with matters of greater importance, it is left to the mothers to take on the family issues especially, the marriage of the daughters. In the Victorian society, the first concern of the mother is to find a good (wealthier) husband for her daughter(s). In the novel, *Pride and Prejudice*, Mrs. Bennet, with her five grown up daughters, all her talks and activities are geared towards the marriage of her daughters. To achieve such a noble(!) goal, a mother would go to any extent. Such an activity does not seem to shock the society then.

Mrs. Bennet urges Mr. Bennet to meet the new owner, Mr. Bingley, an unmarried young man at Netherfields, to be invited for the party, hosted by Mr. Bingley. Mr. Bingley is a wealthy man of 5,000 Pounds a year. She hopes that one of her daughters might be lucky to marry him.

"What is his name?"

"Bingley."

"Is he married or single?"

"Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!"

"How so? How can it affect them?"

"My dear Mr. Bennet," replied his wife, "how can you be so tiresome! You must know that I am thinking of his marrying one of them."

"Is that his design in settling here?"

"Design! Nonsense, how can you talk so! But it is very likely that he may fall in love with one of them, and therefore you must visit him as soon as he comes." (Chapter 1)

Mrs. Bennet sends Ms. Jane on horseback to visit Mr. Bingley, well aware of the impending rain. Mrs. Bennets anticipates that Ms. Jane would get wet and stay in the house of Mr. Bingley for few days, which would forge a relationship between Mr. Bingley and Ms. Jane.

Jane was therefore obliged to go on horseback, and her mother attended her to the door with many cheerful prognostics of a bad day. Her hopes were answered; Jane had not been gone long before it rained hard... but her mother was delighted. The rain continued the whole evening without intermission; Jane certainly could not come back.

"This was a lucky idea of mine, indeed!" said Mrs. Bennet more than once, as if the credit of making it rain were all her own. (Chapter 7)

Mrs. Bennet encourages Ms. Lydia to travel to Brighton along with the Colonel hoping that Ms. Lydia could find a military officer to marry her. Later, when Lydia is married to Wickham, Mrs. Bennet downplay the shame brought in by the elopement of Lydia and even rejoices at the marriage per se.

When the party broke up, Lydia returned with Mrs. Forster to Meryton, from whence they were to set out early the next morning... Mrs. Bennet was diffuse in her good wishes for the felicity of her daughter, and impressive in her injunctions that she should not miss the

opportunity of enjoying herself as much as possible... (chapter 41)

From the perspective of the girls' family, the would-be-husband is expected to be wealthier than the girls' family. On the other hand, the boy and his family look for a bride within their circle with similar fortune. Besides wealth, the bride's family's reputation is also cross checked. The family of the would-be-bride is closely scrutinized to learn about the upbringing of the potential bride and her personal traits. "The situation of your mother's family, though objectionable, was nothing in comparison to that total want of propriety so frequently, so almost uniformly betrayed by herself, by your three younger sisters, and occasionally even by your father" (Chapter 35).

The elopement of Lydia causes great concern about the future marriage prospects of the other four girls in the family.

"My younger sister has left all her friends—has eloped; has thrown herself into the power of—of Mr. Wickham... They are gone off together from Brighton. Lydia—the humiliation, the misery she was bringing on them all, soon swallowed up every private care" (Chapter 46)

Another striking similarity that the researcher finds between the two societies is the practice of 'marriage of convenience'. From the novel, *Pride and Prejudice*, it is obvious that 'marriage of convenience' was quite common and considered normal in the Victorian society. That is the reason why, the elder siblings of the Bennets, Jane and Lizzy, often speak of their dream of getting married for 'love'. Hence, when Charlotte Lucas, the cousin and close friend of Lizzy decides to get married to Mr. Collins for 'convenience', Lizzy is shocked, not anyone else.

I am not romantic, you know; I never was. I ask only a comfortable home; and considering Mr. Collins's character, connection, and situation in life, I am convinced that my chance of happiness with him is as fair as most people can boast on entering the marriage state." ... She had always felt that Charlotte's opinion of matrimony was not exactly like her own, but she had not supposed it to be possible that, when called into action, she would have

sacrificed every better feeling to worldly advantage. (Chapter 22)

In the traditional Indian society, marriage was always an arranged one, i.e., the parents of the boy and the girl look for life partners for their children. Most of these marriages were within the close relatives, to protect the land holdings of the families. Very seldom, the consent of the girl is sought. In short, 'marriage of convenience' was the order of the day in the traditional Indian society. "Arranged marriages have been part of the Indian culture since the fourth century. Many consider the practice a central fabric of Indian society, reinforcing the social, economic, geographic, and the historic significance of India" (Stein 466).

Conclusion

The traditional Indian family ethos are found abundantly in the 1813, Victorian age novel, *Pride and Prejudice*, by Jane Austen. The patriarchal society, which determines the roles and functions of men and women, forms the basis and common platform of both the societies. To maintain the male-dominated culture of the society, women are seen as a second class citizens, wholly depended on men. Women were made to believe that the best thing that could happen to a woman is

marriage. Marriages were arranged for convenience rather than for love. The burden of preserving the family honour, to a great extent rests with women. All the above stated ethos, are common to traditional Indian society and the 200 year old Victorian society.

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THE THEME OF EVOLUTION: A STUDY OF DORIS LESSING'S THE CLEFT

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Abstract

Evolution of humans is one of the most distinct themes of analysis in literature. The world around us has been involved in its endless journey of changing. It has been realized that life emerged on earth about 3.8 billion years ago. Anaximander, the Greek philosopher thought that evolution happened by the transformation of aquatic species into terrestrial ones. Writers around the world have imparted this theme in their writings. Jack London's novels are based on the evolutionary concept known as 'survival of the fittest'. His 'Call of the Wild' and H. G. Wells 'The Time Machine', are the fine examples of reflecting evolution theories. On this way of writing, Doris Lessing's 'the Cleft', is an excellent delineation of human evolution and creation in an extremely novelistic and realistic manner. Lessing has written this novel by promoting the fact that woman to be the originator of human creation particularly female-babies. The novel then proceeds towards the context of the inevitability of man-woman relationship with nature and its elements set as the background. This paper is an attempt of describing the evolution of humans through Doris Lessing's perspective. Doris Lessing retells the story of the human creation-the creation of men and women, as strange beings who manage to live in the world. The novel deals with the titular race-The Cleft-a semi-aquatic race of females living lazily and passively. They were creatures without thoughts, ideas, senses etc. The novelist delineates the first race as females with a mythical idea that they can give birth to babies themselves and are free from sexual intrigue.

Full Paper

Doris Lessing -the most famous Persian born British writer is the most famous novelist of the present century. The most dominant themes of her works are feminism, the battle of the sexes, individuals in search of wholeness. She was awarded Nobel Prize for literature in the year 2007. She is acclaimed for her outstanding performance in dissecting the minute details of the faults of the society and championing the art of writing by finding possible solutions to the problem.

Evolution of humans is one of the most distinct themes of analysis in literature. The world around us has been involved in its endless journey of changing. It has been realized that life emerged on earth about 3.8 billion years ago. Anaximander, the Greek philosopher thought that evolution happened by the transformation of aquatic species into terrestrial ones. Writers around the world have imparted this theme in their writings. Jack London's novels are based on the evolutionary concept known as 'survival of the fittest'. His 'Call of the Wild' and H. G. Wells 'The Time Machine', are the fine examples of reflecting evolution theories. On this way of writing, Doris Lessing's 'the Cleft', is an excellent delineation of human evolution and creation in an extremely novelistic and

realistic manner. Lessing has written this novel by promoting the fact that woman to be the originator of human creation particularly female-babies. The novel then proceeds towards the context of the inevitability of man-woman relationship with nature and its elements set as the background. This paper is an attempt of describing the evolution of humans through Doris Lessing's perspective. Doris Lessing retells the story of the human creation-the creation of men and women, as strange beings who manage to live in the world. The novel deals with the titular race-The Cleft-a semi-aquatic race of females living lazily and passively. They were creatures without thoughts, ideas, senses etc. The novelist delineates the first race as females with a mythical idea that they can give birth to babies themselves and are free from sexual intrigue.

The Nature and the evolution of mankind is successfully delineated and woven tactfully throughout the story. As the writer goes back to ancient days, quite naturally Nature takes the background throughout the novel. The author touches the five major components of nature-earth, air, sky, water and fire and uses them to evolve the story from the thoughtless creatures to contemplative mankind.

The unreformed and animal like our ancestors started their life in a smooth environment. These creatures, lay on rocks, the waves splashing them like seals, like seals, because they are pale and seals are mostly black'. Thus water the major component initiates the story of our mankind. They are always in and around the shores. In Doris Lessing's words, 'They lived on the shore of a warm sea on an island that was infact very large, but they never went far from home store. They were of the sea, sea creatures, eating fish and seaweeds and some shore growing fruits.' (The Cleft 30)

Seals- the aquatic creatures can live on land and water and are semi-inactive animals which don't have any notable characteristics. These creatures live and breed and so our ancestors- the females in the beginning. The author stresses this beginning with females because of her belief that females are the beginners of our race: 'They lay around on their rocks and they swam. That was their life, had been for-ages.' (The Cleft 22). The novelist says for ages their life was passive, simply feeding and breeding.

The land where our ancestors lived and its environment satiated them with her components. Everything was taken raw and they didn't think about that. Their brains or thoughts not kindled or induced because nothing unusual they found or they came across. Their life was routine and monotonous. The homes were nature made caves for the Clefts- the females, and the nest like huts were dwelling place for boys.

The Clefts till the arrival of a baby boy do not knew love, affection or friendship or had any community feeling more than that of a school of fish. When the male baby born with odd and awkward protuberance (for the cleft), which was rather strange unusual for they regularly continued to give birth to females. Those unwanted babies for them were kept to be taken away by the eagles. Doris Lessing to give a novelistic impact, takes eagle as enormous birds to carry away those babies. As they carry them they didn't feel to tear them or crush them but just depositing them safely in a valley. There the baby is suckled by a doe. Such babies thus grew in a valley and they grew as shown in Tarzan story. Thus our first ancestors are brought up with care and tenderness through the nature's elements.

The males -the 'monsters' as branded by the novelist brought up with attention and care by the water and its resources. As they had grown they slowly began to move away from their stable valley. What called them to move? '...the great airy forests, deep and swift rivers and their tributaries, the little streams, pleasant hills, peaceful shores' attracted them to move. They started exploring the new world. The beauty and unknown elements drove these people towards adventuring as the writer states, 'In the Valley a fire burned always not far from the log, and it was kept alive with special attendants.' (The Cleft 103)

The great element fire the most benefice of mankind, protected them from wild animals. Lessing states their ignorance of its value thus, 'But not once had this person, or any of them, thought: I'll take a part of that burning log to where we live and it will warm us at night; it will cook your food.' (The Cleft 104)

This acquaintance later taught them to tame it and use it for cooking and for other beneficiaries. An accidental burnt animal's flesh was tasted by them and the process of cooking started then.

Slowly and slowly the depth of Nature and her manifestations dawned up and its complete picture is revealed where she shows her fury. Their inactive spirit was being kindled where they were introduced to an alien atmosphere which they never came across. It taught them all how helpless they were'. It brought storms. It produced monstrous waves. This awakening started towards finding a shelter. As usual the caves the nature-made houses sheltered them. At that moment their need for food, protection activated their brain towards the next step i.e., search for safety. An urge towards finding new lands to shelter and their contemplations started there.

As the novel moves towards evaluating these creatures towards a better mankind the author without any logical base brings the entity 'boats' to develop and improve them. There came leaders called as Horsa for men and Maronna for women. Horsas started their journey to find new landscapes. The author questions, "I think this is where we must face a certain question, even if it cannot be answered. Where was this island where our remote ancestors crawled (we think) out of the sea to become us?'. (The Cleft 169)

Luckily they did not meet the extremes of nature except the 'Noise'-the storm. Nature rendered her soft but a bit tough side to shape them and to make them live. They did not live in cold island. 'They never wore much more than wreaths of seaweed, or the men's feathers and leafy aprons and so we may assume they were brown'. It is noticeable that brown-the colour scientifically has been stated as the colour of immunity. The author gets help from Nature to prove and justify her story. She says, 'Balmy and beneficent shores where lived people through long ages, slowly evolving from -...But that is the common tale of the beginnings of a people. (The Cleft 171)

She supposes that the beneficent and supportive atmosphere should have been at the back of these people for their survival and betterment. Then the real quest started. 'Over what certainly not food- the forests were full of food. No it was space'. Also in the forests, there was a practical advantage in taking to the trees. It saved them from wild predators. Their thought then from safety shifted to comfort. Human turned creatures took their journey towards comfort and safety the beginning of thoughts and quest for adventurous journey. The adventure started. They saw a steak, that was pinky-pearl with a line of dark blue cloud over it. But what persuaded them were the trees-the important ornament of Nature, the best life giver of mankind. There 'the trees that seduced them into thinking this place was altogether better, richer, more beautiful than their own. The trees sound like palms and there were great white birds in them, with trailing feathers like the fronds of the palms. And then the creatures turned adventurers are attracted towards finding new lands.

As the man tasted the beauty and comfort of the ambience there, he decided to settle his family there to start a new and better life. It is the beauty and comfort of

the newland that propelled him to begin his new life there. Horsa, the leader after his adventure goes back to Maronna and informs (lie truth that 'there are better places', and the novel ends with his brooding over his plan for a new and fresh life away. Lessing concludes, 'Horsa's restless mind had started the thought: Tell her about the wonderful place I found, yes I will. She'll want to see it too, I am sure of it. (The Cleft 258)

Thus Doris Lessing in her endeavour of retelling the story of human creation, has successfully portrayed the evolution of strange clefts, their environment, nature and way of life and their transformation from being single to co-existence, from creatures to a better mankind.

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REVENGE TAKING IN LITERATURE: A REFLECTION OF SOCIETY

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Abstract

*"If everyone fought fire with fire, the
Whole world would go up in smoke"*

-Anonymous.

Literature reflects revenge in the human society. In literature, revenge had been taken by many characters. The paper presents an overview of the theme of revenge. The emotions in human beings make revenge look normal in the society. The people who are more vengeful tend to be motivated by their power to take revenge, it shows their extreme level of anger. The reason of taking revenge is ego, that they do not accept the reality of the world. It is evident in the human society; hence, it is reflected in literature.

Introduction

Revenge is a form of primitive justice usually assumed to be enacted in the absence of the norms of formal law and jurisprudence. Often, revenge is defined as being a harmful action against a person or group in response to a grievance, be it real or perceived. It is used to right a wrong by going outside of the law. This is because the individual taking revenge feels as though the law will not do justice. Revenge is also known as payback, retribution, retaliation, or vengeance; it may be characterized as a form of justice (not to be confused with retributive justice), an altruistic action which enforces societal or moral justice aside from the legal system

"Wild justice ...that does ...often the law(and)
Putteth the law of office....."

Francis Bacon

Revenge in History

Blood feuds are still practiced in many parts of the world, including Kurdish regions of Turkey and in Papua New Guinea.

Honoring ones family, clan, or lord through the practice of revenge killings. These killings could also involve the relatives of an offender. Today, *katakiuchi* is most often pursued by peaceful means, but revenge remains an important part of Japanese culture.

The motto of Scotland is *Nemo me impune lacessit*, Latin for "Nobody shall provoke/injure me with impunity".

The origin of the motto reflects the feudal clan system of ancient Scotland, particularly the Highlands.

The goal of some legal systems is limited to "just" revenge — in the fashion of the contrapasso punishments awaiting those consigned to Dante's *Inferno*, some have attempted to turn the crime against the criminal, in clever and often gruesome ways.

Revenge Reflects the Human lives.

...revenge and justices; that humans

Must attempt to find justice for themselves

(if they can),because the world full of justices... (Seneca)

In our society, we saw revenges in our day today lives. And we should know the reasons behind revenge. It means they plan to assassinate, hurt or punish someone. When they take revenge they show their anger, jealousy, possessiveness, etc. But the real face of the revenge is they are hurt by society, personality, personal life and their appearance...so they are affected mentally and physically. This leads to revenge. Revenge is showing their extreme level of anger.

Society defines the values and morals for its people to live by, common values. These values affect human nature and affect the way an even slightly self-conscious person behaves. An example of a moralistic standard is not to steal. This value is taught by our parents and members of the society, the human society. So human

nature has a conscience because of social morals and values. The formation and situation of human nature is dependent on these "guidelines." Some people's human nature may be to steal, maybe to survive but most humans have this as a wrong. Most people have developed a "database" of right and wrong. Although without society or modern civilization, human nature is reduced to a mind-frame of "everyone for themselves" and to basically survive.

Thoughts of Revenge

Thoughts of revenge apparently feel good and may be a basic human instinct, perhaps to help us survive. **Accept your urges and thoughts of revenge as a basic human response related to trust.**

Trust is important in any relationship and critical for cooperative societies. When thinking about revenge, it usually means you believe trust has been broken. **While the anticipation of revenge may feel pleasurable, the actual carrying out of revenge brings little satisfaction and may create more problems and suffering.** Acts of revenge do not repair trust or reestablish a sense of justice for both parties.

Revenge Reflected in Literature

Revenge has been a popular literary themes historically and continues to play a role in modern and contemporary world today. In the Bible too, revenge taking is portrayed and how people suffer from it. In literature, historical plays show the revenge being taken by one side on another side "give life for life, eye for eye, tooth for tooth, hand for hand, foot for foot"

In Spanish Tragedy written by Thomas Kyd

In the role that madness plays in the Spanish tragedy indeed in all revenge tragedies, is a vital one; it provides an opportunity for the malcontent to the converted by the environment into the avenger.

"This way or that way? Soft and fair, not so;

For if I hang myself, let's know

Who will revenge Horatio's murder then?" (3 xii, 16-19).

Or as Hieronimo put it in the tragedy, while holding a noose and a dagger, the tool that is most appropriate for the avenger to interact with the world of him.

"At tamen absistam properato cedere letho,
Ne mortem vindicta tuam tum nulla sequatur."
(2i, 79-80).

"I will revenge his death!

But how? Not as the vulgar wits of men,

With open, but inevitable ills,

As by secret, yet certain mean,

Which under kindship will be cloaked best"

(3xiii, 20-24).

A Revenge tragedy, by definition, is a 'disastrous, distressing and very sad event'. It is macabre and grotesque and delights in gory descriptions of blood, violence, death and murder, but it is not a sad story. It is more likely to evoke feeling of disbelief.

Revenge in Shakespearean Hamlet

In revenge tragedies, most often a Renaissance man or woman who is confronted with a problem is 'the dead to be avenged'. This crime, and the criminals that perpetrate it, effect that surroundings to such an extent that it is impossible to remain unchanged by them. At this point, the malcontent is addressed with the question that Hamlet asks;

"To be, or to be, that is the question;

Whether 'tis nobler in the mind to suffer

The slings and arrows of outrageous fortune,

Or to take arms against a sea of troubles

And by doing so end them."

(3i, 56-60)

This question is the central dilemma of revenge tragedy, whether it is better to brave what fate can throw at you and passive and inactive, or to "take arms" against them and so actively pursue them. The fact of the malcontent is a Renaissance figure is also important. Hamlet uses on his return, he no longer uses soliloquy, and has ceased all pretence and posturing. The dilemma is that is wrong to kill someone, but it also wrong to go on living when the criminal remains alive and unpunished. This desire not to kill someone else leads on to the desire to kill oneself, to escape from the previous dilemma.

Hamlet echoes the Machiavellian sentiments expressed during his meeting with his father's ghost. This insanity posturing and preparation for revenge, though for a good reason, is undoubtedly Machiavellian. This very real insanity is reflected by the disjointed and metrically

irregular verse in Hamlet use, when he delivers soliloquies:

O most pernicious woman!
O villain, villain, smiling damned villain!
My tables. Meet it is I set it down
That one may smile, and smile, and be a villain-
At least I am sure it may be so in Denmark.
So, uncle, there you are. Now to my word.
It is "adieu, adieu, remember me.
I have sworn't." (1v, 105-112).

Francis Bacon on Revenge

"Revenge is a kind of wild justice; which the more man's nature runs to, the more ought law to weed it out. The most tolerable sort of revenge is for those wrongs which there is no law to remedy; but then let a man take heed the revenge be such as there is no law to punish; else a man's enemy is still before hand, and it is two for one. Some, when they take revenge, are desirous the party should know whence it cometh. This is the more generous. For the delight seemeth to be not so much in doing the hurt as in making the party repent. But base and crafty cowards are like the arrow that flieth in the dark. Cosmus, duke of Florence, had a desperate saying against perfidious or neglecting friends, as if those wrongs were unpardonable; *you shall read (saith he) that we are commanded to forgive our enemies; but you never read that we are commanded to forgive our friends.* But yet the spirit of Job was in a better tune: *Shall we (saith he) take good at God's hands, and not be content to take evil also?* And so of friends in a proportion. This is certain, that a man that studieth revenge keeps his own wounds green, which otherwise would heal and do well." (Bacon 1)

Revenge as a genre has been consistent with a variety of themes that have frequently appeared in different texts over the last few centuries. Such themes at hand include but are not limited to: disguise, masking, sex, power, violent murders, and secrecy. Each theme, along with the concept of dramatic irony, plays a large role in the success of revenge in literature. Dramatic irony is a literary device in which the audience possesses knowledge unavailable to characters in a novel, play, or film. Its purpose is to intensify the tragic events that are going to unfold by creating tension between the audience

and the actions of the characters. It is essential to narratives of revenge.

Conclusion

"My silence is not my weakness
But the beginning of my revenge" - Hatén.

The emotion makes human beings to take revenge on others in the society. Literature reflects the real characters of human beings. One among them is taking revenge on others. Revenge is more satisfying if enacted when unexpected or long feared. It is a popular subject across many forms of art.

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OSTRACISM OF WOMEN IN TONY MORRISON'S 'THE BLUEST EYE'

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Toni Morrison is perhaps, the most formally sophisticated novelist in the history of African-American literature, whose work has been described as 'amazingly high'. In her works she explores the experience and roles of black women in a racist and male dominated society. She deals with the oppression of African People in America. Her main concern is for the true freedom of mind and soul of the black Americans. The novels of black women Since race, sex and class have been so interrelated in the history of America, it is not surprising that when black women published novels, they necessarily reflected on that relationship, whether they intended or not.

The Bluest Eye is Morrison's first novel was published in the year 1970. The story is about three black girls, and their friend Pecola. The story is about a young black girl named Pecola who develops an inferiority complex due to her eye color and skin appearance. The novel is set in Lorain Ohio, Morrison's birth place, against the backdrop of Americas Midwest, during the years following the Great Depression. The point of view switches between the perspective of Claudia MacTeer, as a child and as an adult, and a third-person omniscient viewpoint. Because of the controversial nature of the book, which deals with racism, incest, and child molestation, there have been numerous attempts to ban it from schools and libraries.

The novel 'The Bluest Eye' is set in Morrison's own birthplace. Pauline and Cholly Breedlove are transplanted Southerners and several key scenes in the novel are set in the South. At the time Morrison was writing the novel, the racist society that condemned Pecola Breedlove was still very much in place and Morrison took great risks-both within the black community and American society as a whole-to tell this important story. While advances in civil rights and racial attitudes have been made in the intervening years, it is arguable

that many of the core issues so vividly evoked in the novel remain.

'The Bluest Eye' is a book heralded for its richness of language and boldness of vision. It tells the story of black, eleven-year-old Pecola Breedlove. Pecola prays for her eyes to turn blue so that she will be as beautiful as beloved as all the blond, blue-eyed children in America. In the autumn of 1941, the year the marigold in the Breedloves' garden do not bloom. Pecola's life does change-in painful, devastating ways. With its vivid evocation of the feat and loneliness at the heart of a child's yearning, and the tragedy of it's fulfillment, The Bluest Eye remains one of Toni Morrison's most powerful, unforgettable novels-and a significant work of American fiction.

The novel opens with an excerpt from an old-fashioned reading primer. The lines begin to blur and run together-as they do at the beginning of select chapters. The title of the novel refers to Pecola Breedlove's intense desire for blue eyes. She believes herself ugly and unworthy of love and respect, but is convinced that her life would be magically transformed if she possessed blue eyes.

The book provides an extended depiction of the ways in which internalized white beauty standards deform the lives of black girls and women. Implicit messages that whiteness is superior are everywhere, including the white baby doll given to Claudia, the idealization of Shirley Temple, the consensus that light-skinned Maureen is cuter than the other black girls, the idealization of white beauty in the movies, and Pauline Breedlove's preference for the little white girl she works for over her daughter. Adult women, having learned to hate the blackness of their own bodies, take this hatred out on their children-Mrs. Breedlove shares the conviction that Pecola is ugly, and lighter-skinned Geraldine curses Pecola's blackness. Claudia remains free from this

worship of whiteness, imagining Pecola's unborn baby as beautiful in its blackness. But it is hinted that once Claudia reaches adolescence, she too will learn to hate herself, as if racial self-loathing were a necessary part of maturation.

The person who suffers most from white beauty standards is, of course, Pecola. She connects beauty with being loved and believes that if she possesses blue eyes, the cruelty in her life will be replaced by affection and respect. This hopeless desire leads ultimately to madness, suggesting that the fulfillment of the wish for white beauty may be even more tragic than the wish impulse itself. Pecola's desire for blue eyes, while highly unrealistic, is based on one correct insight into her world: she believes that the cruelty she witnesses and experiences is connected to how she is seen. If she had beautiful blue eyes, Pecola affirmed by her experience of being teased by the boys-when Maureen comes to her rescue, it seems that they no longer want to behave badly under Maureen's attractive gaze. In a more basic sense, Pecola and her family are mistreated in part because they happen to have black skin. By wishing for blue eyes rather than lighter skin, Pecola indicates that she wishes to see things differently as much as she wishes to be seen differently. She can only receive this wish, in effect, by blinding herself. Pecola is then able to see herself as beautiful, but only at the cost of her ability to see accurately both herself and the world around her. The connection between how one is seen and what one sees has a uniquely tragic outcome for her.

'The Bluest Eye' is not one story, but multiple, sometimes contradictory, interlocking stories. Characters tell stories to make sense of their lives, and these stories have tremendous power for both good and evil. Claudia's stories, in particular, stand out for their affirmative power. First and foremost, she tells Pecola's story, and though she questions the accuracy and meaning of her version, to some degree her attention and care redeem the ugliness of Pecola's life. Furthermore, when the adults

describe Pecola's pregnancy and hope that the baby dies, Claudia and Frieda attempt to rewrite this story as a hopeful one, casting themselves as saviors. Finally, Claudia resists the premise of white superiority, writing her own story about the beauty of blackness. Stories by other characters are often destructive to themselves and others. The story Pauline Breedlove tells herself about her own ugliness reinforces her self-hatred, and the story she tells herself about her own martyrdom reinforces her cruelty toward her family. Soaphead Church's personal narratives about his good intentions and his special relationship with God are pure hypocrisy. Stories are as likely to distort the truth as they are to reveal it. While Morrison apparently believes that stories can be redeeming, she is no blind optimist and refuses to let us rest comfortably in any one version of what happens.

To a large degree, the novel deals with both the pleasures and the perils of sexual initiation. The fact that all of these experiences are humiliating and hurtful indicates that sexual coming-of-age is oppressed with peril, especially in an abusive environment.

Though all the three elements race, gender and class are present in all the novels of Morrison, the emphasis on them varies from novel to novel. *The Bluest Eye*, her first novel examines racism as a primary source oppression of the Americans. Toni Morrison has thus created enough space for domestic, racial, social and cultural interpretations. In all her novels she has tried to persuade the readers to re-read the questions of racial identity in nationalist term.

'The Bluest Eye' is a study of the various degrees of fulfilment women experience as women. Although Morrison takes pride in her black identity, values her ethnic heritage, and more prominently, inscribes her community, her artistic genius enables her to reach out to entire world.

SYMBOLISM AND IMAGERY IN ANITA DESAI'S CLEAR LIGHT OF DAY

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Abstract

Clear Light of Day is a novel published in 1980 by Indian novelist and three-time Booker Prize finalist Anita Desai. Set primarily in Old Delhi, the story describes the tensions in a post-partition Indian family, starting with the characters as adults and moving back into their lives throughout the course of the novel. While the primary theme is the importance of family, other predominant themes include the importance of forgiveness, the power of childhood, and the status of women, particularly their role as mothers and caretakers, in modern-day India. The book is set at various times around the partition in Old Delhi. The tension between Muslims and Hindus are clearly shown by the father's refusal to allow Raja to go to a Muslim university and study Urdu literature because he has cause to fear for his safety. The book also mentions the partition riots as well as the refugee camps. It also depicts the flight of the Alis, the Das's Muslim landlords and neighbors.

Keywords: Separation, Education, Imagery

These tensions often escalated into riots, but not in Old Delhi. The Hindus' claim to India led to the neglect, abuse and often violence towards Muslims in India or Hindus in Pakistan. The nation of India was torn apart in a violent manner, leaving refugees on both side of the border and mutual anger and hostility. The suspicious nature of the partition is also evidenced in the plainclothes police who felt Raja could be a Pakistani spy. New Delhi is considered vibrant, modern and alive. In the book New Delhi is where the characters, specifically Bakul, go to avoid the soporific effects of Old Delhi or even to be connected with the outside world. Bim is in New Delhi when she hears of Gandhi death, and Raja finds diversion and entertainment as a teenager in New Delhi. The religious undercurrents in the book manifest themselves in two ways: the partition (see above), and Raja's relationship with the Alis. As a young adult he found acceptance (albeit not inclusion) in Hyder Ali's nightly gatherings. His fascination with the Muslim culture, however, first manifests itself when he takes Urdu instead of Hindi, a language he considers banal, at school. Eventually he integrates himself into the Muslim culture and marries Hyder Ali's daughter, Benazir. However this relationship is strained during the partition and the Ali's subsequent flight to Hyderabad. The novel tells not just the story of the separation of a family, but also of a nation. The partition of India is a tangible reality

that is concurrent to Raja leaving, Tara marrying, the deaths of the Das parents as well as Aunt Mira, and the separation of the Das family. These familial separations are parallel to the social events leading up to Partition and to the continued social upheaval that followed the separation of Pakistan from India.

The summer of 1947 is described as tumultuous: it is the summer when Bim takes care of Raja in his illness, the Hyder Ali family abandons Delhi for Hyderabad under the threat of ethnic violence, and the father of the Das family dies. During the previous summer of 1946, the same summer that Jinnah made public demands for a Muslim homeland, the mother of the Das family had also died. The dissolution in the family that begins in 1946 parallels the growing Partition movement and the escalation of violence, such as the attacks in Calcutta in August 1946, in response to this division into two nations. In the summer of 1947, Tara marries Bakul and they leave for Ceylon (Sri Lanka), leaving Bim alone to care for the remaining family members: this coincides with the official division of India from Pakistan in August of that same year. The following summer, after the death of Gandhi earlier in January 1948 and the continued flight of refugees across Indian borders, Aunt Mira dies and Raja leaves for Hyderabad, thus isolating Bim further and leaving her to care for those who are left behind: Baba and herself. In particular, each of the three people who

escaped (Tara, Raja and Aunt Mira) used a way of escape common during the Partition era: Tara fled the country for somewhere else, Raja fled to a Muslim center, and Aunt Mira left the earth entirely

Nature is omnipresent in Anita Desai's *Clear Light of Day*. The children are constantly in the garden to escape the stuffy interior. Gatherings happen outside, such as at Hyder Ali's house and the Misra's; Tara's guilt is physically represented by bees; Nature is present even on clothes and in the poetry that Bim and Raja recite. It is significant that the novel begins with a description of the garden ("the koels began to call before daylight"), and Anita Desai clearly places an emphasis on setting. Nature in the novel is a source of entertainment, but more significantly, it is often analogous to the relationships and actions of the characters.

The first function of Nature in the novel is as a source of entertainment and learning for the Das children. The first instance of this is when Tara, at the very beginning of the story, thinking she has seen a pearl, finds a snail instead and plays with it, as she did when they were children, performing "the rites of childhood over the creature". A few pages later, Tara muses over the "rustic pleasures" that she used to derive from the garden, longing to run to the guava trees and find a whole one to bite into. The garden is their source of refreshment in the heat of summer, and the nature filled surroundings provide Tara with reprieve from the business of her city life. The garden is "overgrown", "neglected" and "uncontrolled", not perfect and square, so she feels like she can relax and forget about her engagement book. It also shows the contrast between Tara and Bim.

Nature's second function in the novel is to mirror or complement the actions or feelings of the characters in the book. Many paragraphs end with a reference to Nature, such as "the dog suddenly pounced upon the flea" or "a koel lifted itself out of the heavy torpor of the afternoon and called tentatively, as if enquiring into the existence of the evening". This offers a parallel between what has just happened in the story and the natural world. The dog pounces on the flea immediately after Bakul tells Bim that he will marry Tara, and could represent Bim's isolation beginning to trap her. The koel calls tentatively after Bim has come to an understanding

of herself and her relationship with her family and is finally at peace. It could be seen as her uplifting rebirth. Another parallel we can find is the heat of the summer and the political heat of 1947. The most important analogy between Nature and the human world is the garden. At the beginning of the novel, the roses are said to have grown smaller and sicker; they are "dusted with disease". At the end of the novel, there is a dust storm which mirrors the discussion Bim and Tara are having about Raja, and which leaves the garden "shrouded in dust" and everything looking "ancient and bent". The garden, so beautiful and enjoyable in their childhood, has become old and grey as the years have progressed and the Das children have grown apart. Nature in the novel is also beautiful and dangerous at the same time. For example, mosquitoes are mentioned at the beginning as "singing and stinging", and when the gardener waters the garden, "bringing out the green scent of watered earth and refreshed plants", mynahs quarrel and parrots come, a "lurid, shrieking green", ripping flowers to bits. This carries a warning and can be compared with human relationships, especially the relationship between Tara, Bim and Raja.

Finally, Nature is used as a point of comparison with the characters themselves. There is a long metaphor in which Aunt Mira and the children are compared to plants and trees, Aunt Mira being the "tree that grew at the centre of their lives": "Soon they grew tall, soon they grew strong. They wrapped themselves around her, smothering her in leaves and flowers. She laughed at the profusion, the beauty of this little grove that was the whole forest to her, the whole world she would just be the old log, the dried mass of roots on which they grew. She was the tree, she was the soil, she was the earth." This metaphor is continued when Baba is compared to a "plant grown underground", emphasizing the difference between him and his siblings. It also contrasts with the image that we are given of the Das parents. The roses in the garden were supposedly planted by the father, but neither he nor the gardener knew how to take care of them, so although beautiful at first, they withered. The fact that Tara doesn't know for sure that her father planted them compares with his constant absence in his children's lives. Like the roses, the Das children were not properly cared for which has led them to bicker and row,

ultimately failing to understand each other. The cow, warm and soft, can also be seen as the Das parents trying to offer comfort and nourishment to their children, but the cow, like the Das parents and Aunt Mira, dies, leaving the children alone, Raja and Tara longing to escape and Bim bitter. Additionally, both Aunt Mira and Tara are compared to birds, at different moments in the book. Aunt Mira, weak with alcoholism, "almost ceased to be human, became bird instead, and old bird with its feathers plucked, its bones jutting out from under the blue tinged skin, too antique, too crushed to move." Tara, when Bim cuts off her hair, looks "like a baby pigeon fallen out of its nest, blue-skinned and bristly, crouching behind the water tank and crying". The idea of a bird too weak to fly is an accurate representation of Aunt Mira, widowed and rejected, and Tara, who is an introvert with no grand ambitions. It seems to point to what Tara might have become without Bakul, and adds to the contrast between the two sisters.

Conclusion

In part three Bim, Raja and Tara are depicted awaiting the birth of their brother Baba in pre-partition India. Aunt Mira, widowed by her husband and mistreated by her in-laws, is brought in to help with Baba, who is autistic, and to raise the children. Raja is fascinated with poetry. He shares a close bond with Bim, the head girl at school, although they often exclude Tara. Tara wants to be a mother, although this fact brings ridicule from Raja and Bim, who want to be heroes. The final section returns to modern India and shows Tara

confronting Bim over Raja's daughter's wedding and Bim's broken relationship with Raja. This climaxes when Bim explodes at Baba. After her anger fades, she decides that family love is irreplaceable and can cover all wrongs. After Tara leaves, she goes to her neighbors the Misras for a concert, where she is touched by the unbreakable relationship they seem to have. She tells Tara to come back from the wedding with Raja and forgives him.

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SUBALTERNITY IN VIJAY TENDULKAR'S SILENCE! THE COURT IS IN SESSION

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Abstract

In the play Silence! the Court is in session by Vijay Tendulkar, the male society plays a deliberate game to trap the heroine of the play Leela Benare. The personality of woman has been damaged and distorted and her status as a human being is 'interiorized' under the overwhelming male domination. This drama provides a comprehensive review of the problems women like Benare confront in attaining full recognition and enjoyment of all human rights and fundamental freedom. Benare experiences an identity crisis because of the discrimination against women. She is forbidden to do what she likes and therefore feels she has no freedom in her work. Though the act of adultery was committed by both Benare and Professor Damle, the total blame was thrust upon the shoulders of Benare alone. According to the patriarchal mindset, the women are the weaker sex and they are ready to blame and suppress women for all their needs. Tendulkar delves deep into the hearts of his characters and makes an attempt to highlight on the endless decay and violence in the social mores, inexorably impinging upon the man-woman relationship. The dramatist treats the incidents in an objective manner. He expects transformation within self for the transformation of the society.

Introduction

Throughout history, the personality of woman has been damaged, distorted and her status as a human being is 'interiorized' under the overwhelming male domination. This drama provides a comprehensive review of the problems women confront in attaining full recognition and enjoyment of all human rights and fundamental freedom. Women are deprived not only of equality with men but also exploited by them as in the case of Benare, the female protagonist of the play, Silence! the Court is in Session. This play is a reflection of the violation of women's rights and portrays the alienation of the woman and the haunting question of the last destination of her life in the context of her relationship with men. Vijay Tendulkar highlights and exposes the hypocrisy, selfishness, sham moral standards and the sadism latent in the metropolitan middle class men. The female protagonist is trapped and charged against, infanticide. She is referred to as 'a sinful canker on the body of society. "Therefore no allowance must be made because the accused is a woman."

The second Act reveals the mystery of Ms. Benare's illicit relationship with Prof. Damle through her mock-trial where Sukhatme plays the role of both the accused and

the opponent lawyer. The third Act discloses the inner evils in the characters of those who attack Benare that lead to her destruction. Tendulkar presents this mock-trial concept to represent the subjugation of the women that is always present in our society. Ms. Benare is attacked for no fault of her own and as it hints at her personal tragedy, she collapses; but the impact of her free self-declaration haunts the readers throughout. Her monologue at the end is reminiscent of Nora Helmer's declaration of independence in Ibsen's *The Doll's House*; however it lacks the final vigour of protest.

All the characters in the play other than Ms. Benare, like Ponkshe –the science student, Sukhatme –the lawyer, Karnik –the theatre actor, Balu Rokde and Mr. and Mrs. Kashikar seem to be presenting the patriarchal forces of society that cut the waxwings of Ms. Benare and pathetically subjugates her. Though Samant seems to be quite a non chauvinistic character at the initial stage eventually he is also transformed into a male chauvinist. The characters of the play, who supposedly come from a cross-section of middleclass society are pathetically handicapped with their own limitations. Moreover, they attack Benare more severely because she attains a greater level of self-confidence and mental clarity that

they wish to have but cannot attain. The relationship between Balu Rokde and Mr. and Mrs. Kashikar also indicates a master-slave relationship in a hegemonic power bound society. The play represents Ms. Benare as a lively self assertive woman silenced by the social norms. She is indirectly accused for having an illicit relationship with Professor Damle who remains absent throughout the play. Society cannot tolerate this unmarried expectant woman. She has been treated as 'a canker on the body of society'. (*Silence!*, Act three). All the members condemn her as an evil influence but not even once is Prof. Damle condemned for being responsible for Benare's condition: Benare's private life is nakedly exposed and undergoes a thorough postmortem throughout the play. Though the act of adultery was committed by both Benare and Professor Damle, the total blame was thrust upon the shoulders of Benare alone. Mrs. Kashikar is also presented as a perpetrator of patriarchy in the play. She is constantly dominated by her husband but she is made to pose as leading a happy conjugal life while she does not actually have it.

The voice of self-assertion and individuality is shown through Benare's own words, "...my life is my own-I haven't sold it to anyone for a job! My will is my own. My wishes are my own." (*Silence!* Act one, 26)

This endows Benare with the identity of a "new woman" emerging against the coercive attacks of patriarchy. The women characters in Tendulkar's theatre undergo a series of sufferings and torture as the victims of the hegemonic power-structure. The word 'Silence' in the title has different levels of significance too. Literally, it means the judge's order for maintaining silence in the court-room but metaphorically it implies legally silencing the weaker sex's plea for justice. Regarding Tendulkar's interest in gender issues N.S Dharan comments in his book *The Plays of Vijay Tendulkar* that, "though not a self acknowledged feminist, Tendulkar treats his women characters with understanding and compassion, while pitting them against men who are selfish, hypocritical and brutally ambitious." (Tendulkar plays, 56) In *Silence!*, he presents the futile struggle of a woman in the male-dominated society of post-independence India. He exposes the hypocrisy of the male chauvinists and attacks the sham moral standards of the so-called civilized society.

The violence in Tendulkar's play mainly is a violence related to fierce psychosis. The latent sadism of the characters leads towards the trauma that prevails over Ms. Benare's character and silences her. Tendulkar declares a clear revolt against the established values of a fundamentally patriarchal society, through subverting and mocking the whole system of law by the presentation of the mock-law court. As far as the technical aspects of the play are concerned Tendulkar seems to have adapted the naturalistic tradition, but the integration of the play within a play often blurs the margins of reality and illusion. Tendulkar uses various kinds of symbols to express the vulnerability of Ms. Benare. The door-bolt hurting Benare's finger and then locking herself into the room represents the closure of her moral self inside the social trap.

Tendulkar often takes the help of poems to express Benare's condition. The poem by Marathi poet, Mrs. Shirish Pai perfectly expresses Benare's vulnerability and Tendulkar himself acclaims that the character of Ms. Benare came to him through the poem itself. The stage direction also provides a cue that enables the readers to get into the atmosphere of the play. The props jumbled up on stage including "worn out portraits of national leaders..." represents the jumbled-up lives of the characters. The use of actor acting in more than one role also indicated the fragmented selves of modern man. Though women in India are being allowed to work on par with men there is no freedom to express their "self" in the male dominated society. Women are oppressed and suppressed by the male chauvinists and they use women to fulfill their needs and throw them away when they feel satiated. To get away from this situation, the change should be made within every home. It should begin within the relationship of a husband and wife and also from that of a father and daughter.

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FANTASY HIDDEN UNDER THE VEILS OF FANTASY IN KURT VONNEGUT'S SLAUGHTERHOUSE – FIVE

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Fantasy is the most seductive subject both in Literature and in life. Fantasy cannot be explained like any other term in Literature. Its connotative association with imagination and desire, indeed, has really made it a difficult area to explain and interpret. The word "Fantastic" is derived from Latin 'phantasticus' which refers to all imaginary activities. Given such a scope, it proved difficult to develop an adequate definition of fantasy as a literary term. As a critical term, fantasy has been applied rather indiscriminately to any creative artifact such as myth, legend, folk and fairy tale which does not give priority to realistic representation. According to M. H. Abrams, fantasy literature is "deliberately designed by the author to leave the reader in a state of uncertainty whether the events are to be explained by reference to natural causes or to super natural causes" (237). The definition given by Abrams is very appropriate as it helps to explain the actual cause for the indefinable nature of fantasy. The fantasy in Literature traces something which is very much unseen and unsaid in any work when it is read apparently.

Fantasy Literature is the body of written works that utilize the motifs, themes, and stylistic approaches expected in the fantasy genre. Fantasy Literature, generally, refuses to observe the unities of time, place and action. The characters slide away from the chronological move of the story and the story fails to give a definite demarcation between animate and inanimate object. All these definite characteristic traits of fantasy make the works inexplicable to throw light on.

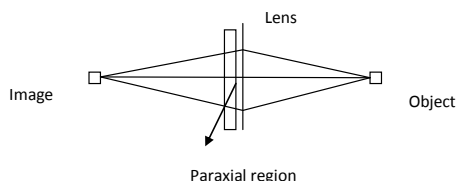
Fantasy is unfit for denotative definition but it is generally associated with something that seems to be unreal. It is always claimed that the Literature of Fantasy transcends reality, escapes the human condition and constructs the alternate world. But this connotative meaning of fantasy in association with unreality and alternative world should be discarded because the world

of fantasy is neither an unreal nor a secondary world but is an alternate to the real world of human beings. Rose Mary Jackson defines the world of fantasy in the following manner: "Fantasy is not to do with inventing another non-human world: it is not transcendental. It has to do with inverting elements of this world, re-combining its constitutive features in new relations to produce something strange, unfamiliar and *apparently* 'new', absolutely 'other' and different." (8)

The ultimate aim and purpose of fantasy and realism are not very much different in Literature. The realistic fiction is written in order to give the effect that it represents life and the social world as it seems to the common reader, evoking a feeling that its characters might exist. Fantasy Literature also achieves the same end by representing ordinary events and details together with fantastic and dream-like element. T. E. Apter in his book *Fantasy Literature: An Approach to Reality* illustrates the reality that lies hidden behind the fantasy in the following words: "The fantastic circumstances can be viewed as an economical and effective means of revealing characters' interests and emotions which would be disguised or modified in surroundings well ordered by comfort or customs" (1). From Apter's words, it is obvious that fantastic circumstances bring out the real emotions and feelings of the characters that are often under cover in the normal atmosphere. A realistic plot also attempts to bring the real interest of the character. In this way Fantasy Literature has the same purpose of realist's plot by bringing the real interest of the character. For example, when Gregor Samsa in Kafka's *Metamorphosis* (1915) wakes up, he finds himself transformed into a gigantic insect; his behaviour and his family's subsequent behaviour reveal a great deal about Gregor's pre-insectile state. Thus, Kafka successfully brings out the character's real but hidden interest through implausible premise.

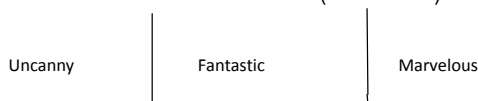
Fantasy Literature is used by the author not as an escape from reality but as an investigation of it. The fantasy that is used in modern and postmodern fiction is entirely different from that of the fairy tale, myth or folk tale. The fairy tales, myth and folk tales are enacted in a world separated from the mundane world spatially and temporally. But in the postmodern fiction, fantasy in the practical materialistic world is dealt without an aura of transcendentalism. Thus, Kafka's Gregor Samsa's transformation into a giant insect obviously breaks the natural law though the story takes place in the mundane world.

Rosemary Jackson, in her book entitled *Fantasy: The Literature of Subversion*, in an attempt to explain fantasy in terms of reality explains it by using a technical term employed in optics, "paraxis". "A paraxial region is an area in which light rays seem to unite at a point after refraction. In this area, object and image seem to collide, but in fact neither object nor reconstituted image genuinely resides there: nothing does" (Jackson 19).



(Jackson 19)

She takes the paraxial area to represent the region of the fantastic whose imaginary world is neither entirely 'real' (object), nor entirely 'unreal' (image). But it is located somewhere between the two. Todorov, a structuralist, offers an account of the genre of the 'fantastic' (le fantastique) which describes it as "bounded by the neighbouring genres of the uncanny (l'étrange) and the marvelous (le merveilleux) but never straying into either region, however much it may be drawn in one direction or the other, and indeed however much it may embody the tension that such a state creates" (Hawkes 81).



Todorov also places fantastic between 'real' and 'unreal' element. The place of fantasy can be illustrated through the following diagram.

Image/
Marvelous/
unreality

Paraxial/
Fantasy

Object/
uncanny/reality

From the definitions of Rosemary Jackson and Todorov, it is very evident that fantasy is not the opposite of reality but it can be called a negation to reality. If 'B' is the opposite of 'A', then '-A' is not the opposite of 'A' but is the negation of 'A'. Similarly fantastic is the negation of reality but not the opposite. The exact opposite of 'real' is 'unreal' not 'fantasy'. Therefore, fantasy has nothing to do with unreality.

The world of fantasy is not an unreal world but is just an inversion of the real world in which human beings live. The mundane world is inverted as a world of fantasy for a specific purpose. But the purpose of using fantasy differs from writer to writer. The purpose of using fantasy by Stevenson in *Dr. Jekyll and Mr. Hyde* (1886) is to bring out the psychological aspect of split personality; while the fantasy in Kafka's *Metamorphosis* (1915) is to bring out the hidden truth which otherwise is impossible to see under the normal circumstances. Dostoevsky frequently writes of Fantastic Literature as being the only appropriate medium for suggesting a sense of estrangement and alienation from natural origins. Similarly, Vonnegut has also used fantasy with the purpose of bringing certain facts to the readers. He magnifies the reality in his novels and makes it fantastic to show the readers the reality that ought to be. Fantasy is also a means through which he reveals his humanistic vision. He successfully did this by infusing reality into fantasy in his novels. Hence the reality in his works remains unseen and unsaid and covered by fantasy.

According to Rosemary Jackson, fantasy can operate in two ways in expressing desire: it can manifest or show desire, or it can expel desire when the desire is a disturbing element which threatens cultural order and continuity. Vonnegut is a writer who uses the fantasy of the second type. By harping on fantasy, he tries to expel the desire for materialism and technology which destroys the 'real' of the reality while he hides the reality within the layers of fantasy.

The portrayal of reality can be classified into two distinguished categories: the portrayal of present

phenomenon as it is and the depiction of the reality that ought to be. Vonnegut magnifies the evil elements while picturing reality as a present phenomenon and makes it appear fantastic. This ultimately results in creating the reality that ought to be. Thus, Vonnegut depicts both fantasy and reality simultaneously developing depending on each other for explication.

In *Slaughterhouse-Five*, Vonnegut has intended to mix fantasy with fact to create his famous book about Dresden. Jennifer Moody, in her remarkable article "Mixing Fantasy with Fact: Kurt Vonnegut's Use of Structure in *Slaughterhouse-Five*" asserts, "Kurt Vonnegut's *Slaughterhouse-Five* is a pseudo autobiographical novel about the Allied fire-bombing of Dresden, Germany during World War II. While the author did not, of course, visit an alien planet or travel through time, Vonnegut was a prisoner-of-war in Dresden at the time and observed the carnage firsthand" (74). So, it is obvious that without the intervention of time travel to an alien planet, the novel might have been an autobiographical memoir. Through the introduction of fantasy, Vonnegut chooses to portray realistic events fictitiously by introducing the character of Billy Pilgrim, who becomes "unstuck in time" throughout his life, is abducted by aliens, and witnesses the fire-storming of Dresden (SF 19). The horror of the reality is reduced by Vonnegut in the novel by making Billy pilgrim reliving the dreadful firebombing and allowing him to escape the terrific reality by indulging in fantasy. This reminds the readers the flight of fantasy that John Keats undertook with Nightingale when he is agonized with the pain and perils of life and the journey of Yeats to the Lake of Innisfree when he is depressed over the drab urban existence. The enormity of the horror is such that Vonnegut creates a fantastical alien world in which he fulfills whatever he was unable to materialize in his life.

Matheson asserts that writing a normal war novel "with a strict reliance on chronology... will present the reader with an illusion of logic in war, Vonnegut disrupted the natural progress of things, putting his scenes wildly out of order and jumbling them up in order to demonstrate its irrationality and chaos" (qtd. in Moody 76). He made the chaotic atmosphere of the war more irrational with the fantasy. The simplest theme of the novel is the historical event of Dresden, which can be

considered as the basic plot. Despite the critics' different interpretations of Vonnegut's Dresden novel, they all agree that the 'anti-linear' structure applies to Billy Pilgrim's time-traveling, Vonnegut's struggle to cope with the Dresden fire-bombing and its aftermath, and the Tralfamadorian outlook of life – the Tralfamadorians pick and choose only the happiest, prettiest moments of life to focus on, thereby avoiding death entirely, even though death is inescapable and will always be there.

As a consequence of the unspeakable atrocities that he saw in Dresden, Billy, on returning home gets himself admitted as a patient in a veteran's mental hospital. Pilgrim found himself sharing a room with Eliot Rosewater who had voluntarily committed himself to cure his all consuming drinking habit. It is only at this point that Vonnegut skillfully links the themes of *God Bless You, Mr. Rosewater* and *Slaughterhouse-Five*. He states that Rosewater and Billy had both found life meaningless, partly because of what they had seen in war. Rosewater, for instance, had shot a fourteen-year-old fireman, mistaking him for a German soldier. So it goes. And Billy had seen the greatest massacre in European history, which was the fire-bombing of Dresden. So it goes.... So they were both trying to re-invent themselves and their universe. Science fiction was a big help. (SF 82)

In this case, it is very easy to realize that Rosewater's insanity, like Billy's, is brought about by the horrors of war. Even in *Galapagos*, Leon Trout, the son of Kilgore Trout is admitted in a mental asylum as he became insane after Vietnam War. He found his life meaningless after killing a Vietnamese old lady. Thus, the mounds of human wreckage and carnage in the war are capable of making people insane. "...conscience simply cannot cope with events like the concentration camps and the Dresden air-raid, and the more general demonstration by the war of the utter valuelessness of human life. Even to try to begin to care adequately would lead to an instant and irrevocable collapse of consciousness. Billy Pilgrim, Everyman, needs his fantasies to offset such facts" (Tanner 313). In order to prevent themselves from nervous breakdown, they indulge in fantasy. Just as Tony Tanner, Josh Simpson also argues "that although *Slaughterhouse-Five* on the surface is Vonnegut's Dresden novel, on a much deeper level it is also the story of Billy Pilgrim, a man so

tormented and haunted by the burden of the past that he finds it necessary to 'reinvent' his own reality. As in the case with Eliot Rosewater, Kilgore Trout's science fiction novels are responsible for Billy's reinvention" (Simpson 327). Thus, in *Slaughterhouse-Five*, using the novels of Kilgore Trout as their guides, Rosewater and Billy set out on journeys of reinvention.

The existence of Tralfamadore remains a great question mark to a number of scholars and critics for years. Broer suggests, "Billy... increasingly withdraw from reality and ultimately loses his sanity" (88). Mustazza, on the other hand, argues that from the moment he comes 'unstuck in time,' Billy continually tries to construct for himself an Edenic experience out of the materials that he garners over the course of some twenty years. Yet Stanley Schatt admits that the novel is so constructed that one cannot determine whether or not what Billy sees is real. But Vonnegut, himself in the text offers many hints to show that the Tralfamadorians do not exist. Just before he goes on a radio talk show to spread the gospel of Tralfamadore, Billy comes across several books of Kilgore Trout in a Forty-second street porno shop:

The titles were all new to him, or he thought they were. Now he opened one... The name of the book was *The Big Board* [as italicized in the text]. He got a few paragraphs into it, and then realized that he had read it before – years ago, in the veteran's hospital. It was about an Earthling man and woman who were kidnapped by extra-terrestrials. They were put on display in a zoo on a planet called Zircon-212. (SF 147)

This shows that the scenario of Billy's life in the planet of Tralfamadore with Montana Wildhack is something less than original. Billy gets this idea of Tralfamadore from Kilgore Trout. Therefore, the Tralfamadorian part of the novel is purely a fantastic element created by the imagination.

The main purpose of using fantasy is to reinstate the underlying reality that is hidden. In other words, Vonnegut attempts to suggest ways and means to encounter the problem of time and death through fantasy. The Tralfamadorian theory of time denies the reality of the death though it preaches death as an inevitable phenomenon. Further, it allows man to pick and choose among the eternal moments of his existence. If

everything is unchangeable and that it ever remains as it always has to be, then one can practice the Tralfamadorian creed and ignore the awful times, and concentrate on the good ones. Tralfamadorian principle teaches the wisdom of acceptance. This acceptance helps one to survive such demoralizing experiences as Dresden. The Tralfamadorians practice the slogan: "God grant me the serenity to accept the thing I cannot change, courage to change the thing I can, and wisdom always to tell the difference" (SF 50). But the next line itself states, "...among the things Billy Pilgrim could not change were the past, the present, and the future" (SF 50). So, it is deduced that nothing can be changed. Hence, one has to accept life as it is.

Not only, Vonnegut uses the Tralfamadorian attitudes to escape from the ugly moment of the reality, but also he offers it towards the vision as final truth. Whether or not, Billy Pilgrim's time-travels are mostly irrelevant, Billy Pilgrim believes that he does. Whether or not he imagines it all, or truly mates with Montana Wildhack in a Tralfamadore zoo, he does not detract from the lesson he learned about life and death.

In reference to the end of the universe, the Tralfamadorians admitted that one of their own pilots accidentally would destroy the universe when he presses a wrong button while testing a new fuel. When Billy questioned why they do not prevent the pilot from pressing the button, they told him that "He has *always* pressed it, and he *always will*. We *always* let him and we *always will* let him" [as italicized in the text] because "the moment is *structured* that way" (SF 96). In this way, they said, preventing war is stupid because there will always be war, since there always has been war, and it is better to simply "spend eternity looking at pleasant moments" (SF 96) instead of dwelling on the bad moment.

In the final chapter of the novel, Vonnegut interjects Billy's narrative with the Tralfamadorian phrase of "so it goes" in order to illustrate his personal association with death, citing Robert Kennedy, Martin Luther King, Jr., and his own father (SF 154). The readers find Vonnegut borrowing some of Billy's wisdom when discussing death, because death is unavoidable, and it is better to look at the happy moments. When one allows the good moments to suck one in, the bad ones tend to have less

power over that person, which is the needed desire of anyone who has post-traumatic stress like Vonnegut.

Like Eliot Rosewater in *God Bless You, Mr. Rosewater*, Billy discovers a different way of life governed by a set of values. Billy adopted the Tralfamadorian principle to cure his spiritual void. "Surprisingly, Vonnegut's sense of life in *Slaughterhouse-Five* closely resembles the vedantic view of life which the Indian Yogis have been practicing since the time immemorial" (Singh 202). Billy travels back and forth in time and space by entering into the state of 'smadhi' and acquires "an overview of life, a memory of both the past and the future, a vision that enables him to live in this world and yet transcends it at the same time" (Somer 245). Whenever Billy is in painful condition, he closes his eyes and moves off to some other moment of his life either in the past or in the future. It gives him spatial relief from the painful ramifications of his experiences during the Second World War. Here, Vonnegut highlights Billy's resourcefulness to survive the inhuman monstrosities by presenting a contrasting character, Roland Weary, who cannot transcend the harsh actualities of his temporal existence and dies as a victim. Billy's ability to move from the present moment to another moment in the past or the future in the state of 'smadhi' liberates him from the trap of his mundane existence that enables him to emerge out as a successful survivor. Sukhbir Singh observes that "...Billy's travel in time and space is not an ordinary play of imagination, but a deep concentration of mind whereby Billy, like a Hindu Yogi, breaks through the temporal into the timeless, and through the finite into the infinite" (202). This movement of Billy in time and space and the equilibrium created by the movement is explained by Anil K. Sharma, a propounder of one of the Modern Indian School of Thought as "The balancing act by human beings" and he further adds that this act "is considered to be an art of living and leaving the transient world of enjoyment and sorrow" (Sharma 14). Thus, initially Billy was incapable to produce equilibrium in his thought, and as a result he was admitted in a veteran's mental hospital. After reading the books of Kilgore Trout, he experienced the real state of 'smadhi' (meditation). It is only the books of Kilgore Trout that took him from the primary stage of 'smadhi' to the state of transcendentalism.

Billy's visit to Tralfamadore gives him a cosmic view of the realities of human life on the Earth. On Tralfamadore Billy learnt to live in the fourth dimension. Tralfamadorians told him about the principle of selectivity and that man has no freedom of action, but he is free in time. He has to do exactly what he does. Therefore, he has no freewill. The future events have already taken place in the fourth dimension which people on the earth living in three dimensions are ignorant of. Man appears to be responsible for what happens in human universe. Hence, he should not be grieved or feel guilty over it. Tralfamadorians introduced Billy to the true nature of time, and the irrelevance of death. Billy's time-travel became more meaningful only after he discovered Tralfamadore and understood the Tralfamadorian doctrine of life.

Billy's discovery of Tralfamadore, which he called the fourth dimension, is a fictional symbol of 'cosmic consciousness' which a Hindu Yogi realizes through smadhi. This 'cosmic consciousness' can be called 'alaukika' as mentioned by Ananda K. Coomaraswamy. This experience is different from 'Maya' which is nothing but an illusion. But the 'cosmic consciousness' is a freedom in time and space where one can see all things past, present, and future happening simultaneously.

As mentioned above, in the state of smadhi, the individual becomes one with cosmos through deep contemplation which reveals to him the transcendental truth about human life. This state of an individual becoming one with cosmos resulted in the beautiful 'Dhohes' (poems) of Kabir Das, Soordas, Rahim Das, Thiyagaraja, Meera and Andal. According to them, their 'Jivathma' (individual) becomes one with 'Paramatma' (cosmos). This concept is explained by Lord Krishna himself to Arjuna: "Besides these, O mighty armed Arjuna, there is another, superior energy of Mine, which comprises the living entities who are exploiting the resources of this materials, inferior nature." (Prabhupada 57)

This transcendental truth enables Billy to comprehend the confounding realities of life in their true perspective. It is the same 'cosmic mind' which Lord Krishna shows to Arjuna in *The Geeta* when the latter refuses to earn sin and the guilt of killing his friends, relatives and other near and dear ones. Krishna reveals

to Arjuna "that creation, preservation, and destruction proceed simultaneously in the cosmic mind. All things first happen there and then are accomplished in the tangible world through instrumentality of human being" (qtd. in Singh 204). This means, whatever has to happen, happens without fail, and man has no control over it. Vonnegut also fictionalizes the same philosophy of living in *Slaughterhouse-Five*. Through fantasy, Vonnegut successfully brings the cosmic reality.

On understanding this reality, Billy is able to emerge as a successful survivor amid the chaotic atmosphere of war. It is only his experience in Tralfamadore that helps him to understand the reality. Even though his travel to Tralfamadore appears to be transcendental, the creation of the world of Tralfamadore is not transcendental. It is an inversion of Earth, where the people renounce the freewill and accept things as they are. Therefore, Tralfamadore is just an inversion of the real world where the cosmic truth can be learned and not an invention of a new world which is unknown to human beings.

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RACIAL DISCRIMINATION IN A RAISIN IN THE SUN BY LORRAINE HANSBERRY

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Abstract

*"No Human Race is Superior; no
Religious faith is Inferior. All
Collective judgements are wrong. Only
Racists make them."*

-Eliezer Wiesel, Holocaust Survivor.

Racism springs from the lie that certain human beings are less than fully human. It is a self – centred falsehood that corrupts our minds into believing we are right to treat others as we would not want to be treated. Racial discrimination is when a person is treated less favourably than another person in a similar situation because of their race, color, descent, national or ethnic origin or immigrant status. This paper deals with the racial segregation by Lorraine Hansberry in A Raisin in the Sun.

Lorraine Hansberry, African American playwright, was born on May 19, 1930 and died of Pancreatic Cancer on January 12, 1965 at the early age of 34. Lorraine Hansberry took the title of A Raisin in the Sun from a line in Langston Hughes's famous 1951 poem "Harlem". Langston Hughes was one of the brightest lights of the Harlem Renaissance and his poems and essays celebrate black culture, creativity and strength.

A Raisin in the Sun (1959) is addressing such grave issues as identity, male chauvinism and racial segregation looms large in the play. There are four main types of race discrimination. They are Direct discrimination, Indirect discrimination, Harassment and Victimisation.

In this play Hansberry used the direct discrimination concept using the characters. A Raisin in the Sun is a revolutionary work of art for its time. Hansberry shows an entire black family in a realistic light, one that is unflattering and far from comedic. She uses black vernacular throughout the play and broaches important issues and conflicts such as Poverty, Discrimination and the construction of African – American racial identity.

A Raisin in the Sun has only three Acts. It explores not only the tension between the White and Black society and also the strain within the Black community over how

to react to an oppressive White community. Many characters are introduced in the play and they suffered a lot of problems and each had a separate dreams.

There are three main feminine characters are in the play. Many famous writers have created ideal women who embody motherly love and affection. Lorraine Hansberry's Mama is one such mother. The entire family is waiting for the insurance money Ten Thousand dollars of Big Walter.

Mama had a dream to buy a large house in the fashionable White colony of Clybourne Park. She paid three thousand five hundred dollars for it. She set apart three thousand five hundred dollars for her daughter Benetha's medical education. And the remaining three thousand dollars is handed over to the drunkard son Walter who was the protagonist and antagonist too. He wants to take risks and climb up the social ladder. Walter had a traditional wife Ruth and a boy Travis.

The character of Mr. Linder makes the theme of racial discrimination prominent in the plots as an issue that the Youngers cannot avoid. The governing body of the Youngers new neighbourhood, the Clybourne Park Improvement Association sends Mr. Linder to persuade them not to move into the all – White Clybourne Park neighbourhood.

Mr. Linder and the people he represents can only see the colour of the Younger family's skin and his offer to bribe the Younger to keep them from moving threatens to tear apart the Younger family and the values for which it stands. Ultimately, the Youngers respond to this discrimination with defiance and strength.

The play powerfully demonstrates that the way to deal with discrimination is to stand up to it and reassert one's dignity in the face of it rather than allow it to pass unchecked. The Youngers also struggled socially and economically throughout the play.

Mama strongly believes in the importance of family as she tries to teach the value of the family as she struggles to keep them together and functioning. Walter and Benetha learn the lesson about the importance of the family at the end of the play. Even though the entire family had Socio – Economic problem, they come together to reject Mr. Linder's racist overtures. They are still strong individuals, but they are individuals who function as a part of a family.

There is also a female submissiveness versus male domination. Mama and her deceased husband are projected as a self – effacing couple, each living for the other. Mama recalls how her husband worked and worked in order to provide the family with all necessary comforts. He died before fulfilling his dream of buying a spacious house for the growing family.

Mama fulfils the dream by buying a large house by using the insurance money bequeathed by her husband. Ruth is the other submissive wife in the play. She does everything in her power to keep her family intact. After she finishes all the backbreaking household chores.

She goes and works in other houses as a kitchen maid in order to augment her drunkard husband's slender income. Never does she think in terms of divorcing her irresponsible husband, as a modern wife would do.

There is also a concept of search for identity in *A Raisin in the Sun*. Mama's daughter Benetha had a problem of identity. Benetha had two suitors Millionaire

George Murchison and the Nigerian Pseudo – intellectual Joseph Asagai who tried to corrupt Benetha's mind and finally rescued by her brother Walter. At the end of both Ruth and Benetha allow themselves to be governed and controlled by the domineering Walter.

The raisins dried up in the sun do not lose their taste. On the other hand, their taste increases all the more. This is used by Lorraine as a symbol of suffering enhancing the value of suffers. Hansberry's reference to Hughes's poem in her play's title highlights the importance of dreams in *A Raisin in the Sun* and the struggle that her character faces to realize their individual dreams, a struggle inextricably tied to the more fundamental black dreams of equality in America.

In *A Raisin in the Sun*, Hansberry raises many issues of race, gender, family values, religion and ethics. The play poses many more problems that it resolves or even attempts to resolve therein lies the complexity and the realism of drama.

Lorraine Hansberry dealt with the many theme and issues in this play. Finally, the play ends with a note of reconciliation and the strong individualism and fight against the racial discrimination and win over the White man Mr. Linder and settle down in the White dominated Clybourne Park.

The play concludes with the optimistic note and shows the will power of the Africans. This play gave a strong power to each and every African who is fighting against the racial discrimination in the society.

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MORALITY AND INDIAN SOCIETY IN ARAVIND ADIGA'S THE WHITE TIGER

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Abstract

The White Tiger is the debut novel by Indian author Aravind Adiga. It was first published in 2008 and won the 40th Man Booker Prize in the same year. The novel provides a darkly humorous perspective of India's class struggle in a globalized world as told through a retrospective narration from Balram Halwai, a village boy. In detailing Balram's journey first to Delhi, where he works as a chauffeur to a rich landlord, and then to Bangalore, the place to which he flees after killing his master and stealing his money, the novel examines issues of religion, caste, loyalty, corruption and poverty in India. Ultimately, Balram transcends his sweet-maker caste and becomes a successful entrepreneur, establishing his own taxi service. In a nation proudly shedding a history of poverty and underdevelopment, he represents, as he himself says, "tomorrow." The novel has been well-received, making the New York Times bestseller list in addition to winning the Man Booker Prize. Aravind Adiga, 33 at the time, was the second youngest writer as well as the fourth debut writer to win the prize in 2008.^[4] Adiga says his novel "attempt[s] to catch the voice of the men you meet as you travel through India — the voice of the colossal underclass." According to Adiga, the exigence for *The White Tiger* was to capture the unspoken voice of people from "the Darkness" – the impoverished areas of rural India, and he "wanted to do so without sentimentality or portraying them as mirthless humorless weaklings as they are usually."

Key Words: *Morality and Indian Society*

The *White Tiger* portrays an India that has not only lost its traditional social structure, but also outgrown a conventional moral framework. Balram's description of the Light India versus the Dark India in the novel, which subverts usual associations of "Light" with virtue, and "Darkness" with immorality, reflects this upset of moral values. Light India is not virtuous at all. Rather, its members do whatever necessary to preserve their own wealth and power, acting morally only when it is convenient for them. They are "Light" primarily in the sense that they can actually see the "light" of wealth and luxury, much as a plant might grow tall enough to see the light of day and further its own growth. Meanwhile, Rooster Coop logic prevails over Dark India: men dutifully behave according to familial and religious values, but they do so because they are terrified into submission, not out of genuine desire to lead a good life. In both cases, people sacrifice morality as they fight for survival within India's cutthroat social landscape.

Traditional Indian values founded on deep religious faith and the teachings of venerated national heroes like

Gandhi are similarly comprised. Throughout the book, Balram goes through the motions of religious faith and prayer largely to impress his master with his devotion. Yet he argues that he is both "sly and sincere, believing and mocking" at the same time: that this fickle embrace of faith is typical of Indian culture. Indians have a deep yearning for their past, when their country strived so heroically to define the terms of morality for itself, and yet this attachment does not necessarily inspire them to uphold those time-honored values.

In the midst of India's moral upset, Balram develops his own personal moral framework founded on his sense of himself as a "white tiger": a rare creature with superior intelligence who lives in the jungle but is exempt from its rules. His embrace of this notion that he is special and therefor deserves to exist outside legal and moral codes allows him to justify murdering his master Ashok, knowingly and callously exposing his own family to likely fatal vengeance, so that he can begin his first business *White Tiger Drivers* with Ashok's money. Balram jokes, "The devil was once God's sidekick until he went

freelance." He believes that the struggle to escape social and economic subjugation in Indian society, to go "freelance" and achieve control over one's future, trumps traditional notions of good vs. evil, God vs. the devil, rendering actions the reader might consider immoral understandable, and yet also depicting the society that could make such actions understandable as brutally lost and corrupt.

The extended Indian family plays an incredibly significant role in the traditional way of life in the Darkness. The family is the core social unit, so all its members are expected to act with selfless devotion to its interests. Though the poor ostensibly view this construct as a strength, Balram comes to see it as another way through which the poor are kept in the "Rooster Coop." Firstly, the expectations of family enforce limitations that can quash individual ambition (as they almost do with Balram). Further, since a servant's disobedience is visited upon his family, servants remain trapped by the whims of their masters. Social mobility becomes impossible. In order to break free and live the life of a successful entrepreneur in Bangalore, a city representing a new India, Balram must sacrifice his family. This conundrum seems to suggest that in order to thrive in the modern world and embrace the potentials of a New India, this traditional attachment to the family must be relinquished in favor of a newfound emphasis on individualism.

"Please understand, Your Excellency, that India is two countries in one: an India of Light, and an India of Darkness. The ocean brings light to my country.

Every place on the map of India near the ocean is well off. But the river brings darkness to India—the black river."

Balram, 12

Balram's vision of two Indias forms the central image around which the novel is organized. The most significant of the many dualities explored in the text, the dichotomy between the Light and the Darkness frames Balram's journey. His fervent desire to enter into the "Light" of urban coastal India is the driving force behind the dramatic transformation detailed in his narrative. This passage also suggests an impenetrable barrier; in the same way that the ocean is immovable, so are the Light and Darkness necessarily distinct. That Balram is able to

transcend that barrier is evidence of his unique abilities. That he remains uncertain whether he can ever fully be a denizen of the "Light" represents his belief, expressed here, that the separation is beyond any individual's control.

Conclusion

The White Tiger is a tale about morality, suggesting that morality can be viewed as either rigid or flexible. Balram eventually embraces the latter option. In order to justify murdering Ashok and risking his family's lives, Balram develops an alternate moral system. He reasons that the money he steals from Ashok is rightfully his, since servants are exploited by the rich, and he convinces himself of his exceptionalism as "the white tiger" in order to rationalize his decisions. Believing he is the only one who has truly woken up to the truth of the "Rooster Coop," he feels compelled to change his life. In this sense, Balram has become a version of Nietzsche's "ubermensch," or over-man, who believes himself to be above the moral and legal limitations of society. Adiga poses a question through Balram: do we blame a criminal for his decisions, or do we try to understand those decisions as reactions to an overly oppressive and restrictive society? Assuming that a reader does not have a definitive answer, Adiga suggests then that morality is a fluid and unfixed concept.

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THE NEGLECTED SECTION OF SOCIETY IN RAJ RAO' NOVEL KANTHAPURA

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Abstract

This paper traces and brings out the class and caste discrimination shown in kanthapura written by Raja Rao, which was one of the famous novels. Socially neglected people in the world would go under insults, oppression and brutality. Castism has been playing a pre-dominant role in the society. Touching and talking to the low caste people is considered to be impure. Untouchability is the root of negation and paths to discrimination. Untouchable couldn't get water from the common well. They aren't allowed to enter the temples even graveyard also separated for paraiats. Even in death, they are given separate places to be buried or cremated "untouchability" highlights the truth in Indian villages practiced it conveys a "universe message" of existing of caste and class discrimination in the present society. By having these nations in mind, the researcher has an idea to bring out the class and caste discrimination with the help of Raja Rao's " kanthapura"

Interdoction

Class discrimination, also known as classism, is prejudice or discrimination on the basis of social class. It includes individual attitudes, behaviors, systems of policies and practices that are set up to the expense of the lower class.

India's caste system is based on parallel classification of varnas is attested in Hindu texts dating back to 1000 BCE and envisages the society divided into four hierarchical classes: Brahmins, Vaishyas, Shudras and Shastrias. A fifth class is "Untouchability" presently called Dalits [Oppressed people].

"I cannot believe there is caste system in society ;

I cannot believe people are judged on the basis of their prosperity."

→ **Saina Nehwal**

Definition of Class Discrimination

In an analysis of class formation in India, anthropologist Harold A. Gould points out that a three level system of stratification is taking shapes across rural India. He calls the three levels as Forward classes [high caste] Backward classes [middle and lower caste] and Harijans [very low caste].

Kanthapura : A Novel of Class Discrimination

Kanthapura written by Raja Rao . That tells about insults, oppessions suffering in the society of lower caste

by casteist power. Untouchables were not given power to have a happy life like others.

Untouchability

In Kanthapura village there are many castes system followed by the village people specially the superior caste power holders being Brahmins, the lowest, the Paraias. If a Brahmin person once enters Paraias's house . He would have to take bath and go to Kashi for making himself pure or clean that intention. Untouchability highlights the truth more in Indian villages practice or untouchability is still existing in the present society too low caste people did not get water in the common wells, and not to enter the temples, low caste people were being suppressed by high caste people in all the ways possible.

"You are free; you are free to go to your temples. You are free to go to your mosques or to my other places of worship"

→ **Muchammad Ali Jinnah**

Caste Discrimination

In Kanthapura village there are Brahmin street, Shudra street and Paraias street. It shows lowest caste Shudras, Paraias were socially dominated by Brahmins. Even the god's worship and graveyard separated for Brahmins and Paraias. Brahmins worship "Lord Shiva" but Paraias community people pray local

goddess name called “ Kenchamma”. No god would say that the particular group of people shouldn't enter the temple or other holy places but people those who follow castism , bring problems to the people , in the name of god and religion.

Class Discrimination

Coolies are dominated by the wealthy people. Here wealthy people life is like they have land, money giving for generation, a lot of properties and they like to have luxurious life. But coolies life totally differ from wealthy people. Coolies here mostly in poverty , illiteracy and backward, coolies were working very hard in Skeffington coffee estate and some other places. This is the evidence of the class discrimination. The character Bhatta in this novel married second time. But he broke the rules put forward by the society and he married second time a teenage girl and he got dowry a lot. In the village nobody went against him or raise a questions because of his wealth and the power he had possessed.

Excommunication

The character called Moorthy, belongs to Brahmin community. But he mingled with lowest caste people . A character name called Puttamma was belonging to the paraiya community and she died. Moorthy was attended her death's ceremonious so he was excommunication

by some Brahmin people , because of the social norms , considering it as a sinful behavior.

“It is a difficult to move down the caste Ladder as it is to move up.”

→ **Suketu Mehta**

Conclusion

We shouldn't separate human beings on the basis of religion and caste .We should respect all human beings as equal as others. The change must come from individuals, not from the society.

“We divided ourselves among caste, Creed, culture and countries but what is undivided Remains most valuable : a mere smile and the love.”

→ **Santosh Kalwar.**

Untouchables aren't expecting to be worshipped but to be respected

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AN EVOLUTION OF DALIT POLITICAL MOVEMENT IN MAHARASHTRA: A STUDY

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Abstract

Dalit movement was organised with the strength of Dalit literary movement as they had only pen to fight against the social inequalities. Their writing started in the times of Mukti movement and it flourished into various genres in the time of Dalit Panther movement which started in 1970's with the influence of Black Panther movement from the west. These writings were to break the long silence of the dalits of thousand years they found the space to express their revolt against the social evil imposed on them for centuries. Majority of writers who wrote the brahminical text wrote with a Brahmin touch in order to sustain their mode of living in the society and they occupied the upper positions and leaving the dalits to do the lower job by subjugating them from the top in the form of religion, birth, caste etc. The proposition of the paper will deal with the political movement that took place in Maharashtra with the eminent personalities in order to bring out the equality, justice and freedom of birth in the nation.

Keywords: Political, Movement, equality, justice, Dalits.

The pioneers of many Dalit movements were commoners and they brought about a great radical and revolutionary change in the life of the Dalits as the upper caste people never realized about their hard work and stole the fruit of the poor so the importance of movement played a surgical role in the society. Non-brahmin movement, Satyashodhak Samaj, and Self-Respect movement influenced the people of Maharashtra and Madras, Arya samaj influenced the Punjab by initiating the Ad-Dharm movement, Brahmo Samaj instigated the Namashudra and Adi-Andhra movement and in Kerala the Ezhava were influenced by Narayana Guru likewise the Dalits initiated various movements in different states. Through the movements the Dalits broke the caste imposed ideologies and they broke down the restriction like taking water in the common well and water tanks, bathing in the river of the upper caste. Most important things that changed the ideology are the Mahad tank satyagraha of 1927 which led to burn the Manusmriti, satyagraha of parvati temple in Nasik from 1930-35 and in Kerala vaikom temple road satyagraha 1930-32. They no more were slaves to the Hindu people they rebelled against the oppression and subjugation of the upper caste.

Bakthi movement In Maharashtra

Medieval period of the Indian history saw the birth of the Bakthi Movements it arose from the south and spread to North up to Himalayas. Bakthi or Mukthi (liberation as termed by Aloysius) movement fought against Casteism and opposed the superstitions and inequalities proposed by the Caste Hindus. Among the Bakthi movement veerasaiva is the popular Dalits and the downtrodden were part of it and Basava born in A.D. 1139 is the leader of the movement. They opposed the fanaticism of the Hindus and incorporated the rule that everyone is equal by religion, caste and practice. Some other people who involved in this movement are Kabir, Tukaram, suradas who stole people hearts by their music. (katti padmarao 6,7). Uma Chakravarti in her book *Gendering caste: Through a Feminist lense* draws the major women Bakthi saints of Maharashtra and karnataka. Four major regions have faced the Bakthi movement in the early medieval and the late medieval periods. Firstly the Tamil region which dates from A.D.700 to 1200 A.D, secondly Maharashtra which dates back from ca 1200 to ca 1700, thirdly North India from ca 1400 to ca 1700 and finally the Eastern India from ca 1600 to ca 1800. (Uma Chakravathi 95)

The Bakthas and Bakthins who belonged to this movement were drawn from the non-brahmins and the lower caste. It provided a democratic access to God and it opened up a new way for the down trodden as well as women as they excluded themselves from the ritual order they were forced to live with. In *Periyapuram* the life of Nandanar reveals that he attained equality only in mythology and not in real world as he longed to worship Siva in Chidambaram temple he was scared to enter the temple because of his polluting state so he was postponing his visit and was named 'Tirunalaipovar' which means to go another day and one fine day he gained courage to enter temple but the priest did not allow him. Lord Siva appeared in the dream of the priest and asked him to allow Nandanar into the sanctum through the fire which unharmed him. Finally Nandanar disappeared under the raised.

We have to critically look into the Bakthi movement in order to know the lasting impact it created in the society and alterations on the social relation of caste. Focusing on one region will examine the depth of the movement firstly in Maharashtra, it dates back in first century B.C has uncontested dominant ideology the Satavahana kings, first century to third century claimed that they have stopped contamination of the society through blending of varnas and they patronized Sanskrit over Prakrit. During the early medieval times both the Buddhism and Jainism had strong presence. It was during twelfth century brahmanic ideology has been established, Hemadri Yadava kings Brahmin chancellor of Deogiri wrote a text on brahminic rites. It created a tension between the textual prescriptions and upholding local customs and it continued into the century. There were two traditions within Maharashtrian Bakthi tradition they are Mahanubhav and Varkari. According to Kosambi Mahanubhav is ancient primitive communal tradition and varkari is the cult of Vithoba. Mahanubhavas is the more radical of the two it had certain codes, brought in distinction between renouncer and householder and rejected the caste system. Mahanubhav form of Bakthi was famous among the untouchables and it admitted women and they outnumbered the men. The women felt the desire to escape from the caste based brahminical social order allotted to them. Some misogynist women imposed doubts Chakradhar a preacher reputed to it by

saying Is there any difference between your soul and their soul? Why shouldn't these women come for the sake of religion? This radical potential brought an end to Chakradhar who was assassinated in 1274. Yadav kings Chancellor Hemadri's wife Demati deserted her husband to join the Mahanubhava movement.

Varkari tradition is a seasonal pilgrimage which attempted to blunt the radical critique of Brahminism through a modified devotionalism within the boundaries of caste. (Uma charkaravathi 98) This movement survived in Maharashtra having the main features of Bakthi and it drew saints from various locations like Eknath, Namdev, Tukaram, Chokhamela and many women saints also like Muktabai, Bahinabai, Soyrabai, Kanhopatra and Janabai. These saints were from low background like peasants, artisanal communities, cultivators, labourers, cobbler etc. Janabai was a prostitute she was sexually and economically exploited by her master but yet she had the religious understanding. Chokhamela is a cobbler and labourer his son Karmamela and his wife Soyrabai contributed much of their work to the religious movement. Bahinibai a Brahmin women saint was exploited by her husband but still in her poems she purifies his relationship and worships him as God. Kanhopatra is a lower caste prostitute in her poems she seeks the redemption of God. Ramdas a Brahmin saint resorted superiority even among the group of Brahmins within Bakthi movement and varnashrama was there in Maharashtra even in eighteenth and nineteenth century. Mirabai a princess of Rajput has written many famous hymns and broke traditional way of living a princess and became the disciple of Ravidas. Though her outrageous husband tried to bring her back to the kingdom, he failed so he put her in prison. Being from high caste she found her guru among the untouchables and remained with them and followed their ideologies and dedicated hymns for the untouchables. During the thirteenth to seventeenth century Varkari movement brought out a transformation of Maharashtrian society. "M.G.Ranade was forthright in calling the Bakthi movement 'unbrahmanical' and basically 'heterodox' protest movement 'of the masses, and not of the classes'" (B.R.Mani 168, 169) Gyaneshwar and Eknath joined the movement and when Eknath a high caste men fed the untouchables he was asked to undergo purification. In

Maharashtra three outstanding saints were there Namdev, Chokhamela and Tukaram they belonged to the Varakari sect. Namdev is the disciple of Nagratha he states that "if milk given by cows of different colours is the same, how could the distinction between the supposedly 'highborn' and 'low-born' stand scrutiny" (B.R. Mani 172) In his poems Namdev pleads to God to stop the injustice happening to the downtrodden and questions God not to give salvation after death but to be treated in a good manner while living. Janabai, Gora Kumbhara, Narhari sonar, Joga paramananda, Savata Mali, Banka Mahar and Chokhamela were Namdevs admirers. Chokhamela was a contemporary and close friend of Namdev. Eleanor Zelliot states that Chokhamela was wiser in spiritual matter than the dominant caste the Brahmins. He is considered as guru for Maharashtra dalits a prominent figure from untouchable for the untouchables as Ravidas was for the north dalits. He composed *abhangas* lyrical poems of beauty and humanism. He was not as radical as Kabir and Ravidas he was less rebellious and he states that everyone is impure except God as there is no difference in men "either everyone is pure, or everyone impure" (B.R. Mani 175) He accuses God in his hymns for making him be born in a low caste and the daily sufferings which he faces in his life due to caste as he depicts in the poem. Night school was open in Poona intermittently from 1912 to 1933 for Mahars as Chokhamela Vidhyawardah Mandal. In 1914 a new hostel was opened for the mahars it was named Chokhamela hostel and the government hostel in Nagpur still continues with that name. Chokhamela Reform society was started in 1920 in Vidarbha. Varakari movement's glory reached its peak in seventeenth century due to Tukaram the legend who was persecuted by the Brahmin for his rebellious social thinking. He is genius in composing poems he echoes the hearts of the downtrodden. Mahatma Phule was the admirer of Tukaram he did not criticise the scriptures but offended the monopoly of the pandits. Tukaram in his verses even condemned God and he threatened God not to be indifferent to him and if he continues to be so then according to him God is dead and for those who think that God exist let it be so. He even cried out to God to help him come out from a slave for the upper caste. As Tukaram's verse had the wealth of words the Brahmins

were not able to tolerate it so he was excommunicated and they killed his cow and destroyed his house all his writings were thrown into the river. Tulsidas a Brahmin in his writings condemns the lower caste and in his Ramayana he praises Rama and he asks the shudras to worship the feet of Brahmin even if he beats and curses you as they are the higher being of God. Tulsi was the last major poet of the bakthi cult in the north. Ambedkar a western educated stated a news paper *Muknayak* in 1920 which carried the abhangs of Tukaram and Chokhamela. Ambedkar's family was followers of Kabir and Ramananda and his wife was devoted to Pandharpur as Ambedkar didn't encourage her because as a mahar she is not allowed into the temple. Eknath contributed 300 *Bharuds* of performance genre to be acted out as he was not only scholarly but a profile saint of Marathi Bakthi tradition.

Independent Labour party (ILP)

B.R. Ambedkar gave a new focus for the political movement by establishing Independent labour party in 1936. It was the first political party of the Dalits. As the upper caste political party never fought for the rights of the Scheduled caste or gave them the rights. Ambedkar wanted the dalits to be emancipated in religious, social and political sphere. As no separate party for Dalit were there so that absence made Ambedkar create Independent Labour Party. It worked for the sole cause for the welfare of the labours and other depressed working class people. Eleanor Zelliot states that "Ambedkar's three political parties, the independent Labour party in 1936, the scheduled caste federation in 1942, and republic party in 1956, were all the attempts to join untouchables to large groups or in a solid mass to seek political power" (From Untouchables to Dalit pg 70). Ambedkar was not a party boss he was just a statesman who wished to leave the large groups to be politicized thoroughly. Ambedkar contributed to abolish the temple entry to he performed sathyagrahas followed by the Mahad in 1927 in Amraoti, 1929 in Pune, 1920-1935 in Nasik.

All India Scheduled Caste Federation (AISCF)

Ambedkar founded this All India Scheduled Caste Federation a political organization for the Dalits with

reformed political ideas in 1942 and established it in All India Depressed Classes Conference in Nagpur. He did this to unite all the untouchables of India in order to fight for the political right. AISCf fought for the political rights and it challenged the Congress party. Initially this party concentrated on Bombay later on it spread to all parts of the nation and the basic idea behind this AISCf is to unite all the Dalits together and create a revolution in the political sphere and to gain power by attaining the power. Republic Party of India (RPI)

AISCf got transformed to a different name as Republic Party of India. It was the first political party formed after the post Ambedkar leadership in October 3, 1957. This party took up various issues to fight against the oppression and it also struggled, wrestled for installing the portrait of Dr. Ambedkar in the central hall of the parliament. The leaders in the party argued that the waste land should be given to Dalits and if anyone ill-treats dalits in the name of caste or practice under the Untouchability Act they should be punished severely. Many good steps were taken by the RPI, many social organizations like the student organization, workers organization, women's organization was established. Everything was fine but in terms of power and politics there is always an upper hand and within the party the conflict started as the people in the party considered themselves as junior Ambedkar. Due to the split in the party it failed to bring out the development of the Dalits and the movement failed due to the personal and political ambition of the leaders in the party.

Dalit Panther movement

The split in the RPI created a discontentment in the hearts of the Dalit youths and other Dalit people. Waman Nimbalkar claims that the revolution of Dr. Ambedkar bore two mellifluous fruits of the twentieth century one is Dalit literature and the second is Dalit Panther Movement. Dalit Literature is a literary movement and Dalit Panther is a social movement. The five members who found the Dalit Panther movement are Namdeo Dhasal (1949) was defence minister, J.V. Pawa (1944) general secretary, Arun Kamble (1952) and Arjun Dangle (1945) are the ardent young members of the group Prahlad Chendvankar (1937) is older than the above. It was after the Dalit Panther movement the Dalit literature entered into the stream of literary works with different genres.

This literature became a literary to code the thoughts of Dr. Ambedkar that literature was termed as Dalit Literature. Nimbalkar states that Ambedkar rejected God, religion, miracle, rebirth, varnadharma, superstitious beliefs and accepted liberty, fraternity, compassion, equality, intellect, character. For the first time as Nimbalkar states about Dalit literature was written with the real sense to express their real genuine feeling of humane and humane literature. Then Dalit youth came forward and they wanted the dalits to fight for the civil rights, liberty and justice. The young Dalit youth were influenced by the Black Panther movement of Africa and hence they united the Dalits and As Arjun Dangle states that "The result was that youths Namdeo Dhasal, Arjun Dangle and J.V. Pawar took the initiative and established the Dalit Panther in Bombay on 9th July, 1972" (Arjun Dangle Poisoned bread). The Dalits in the rural area suffered a lot under the dominance of the upper caste people. In their manifesto which was incorporated after one year of the movement stated that "All those who are victims of political, social and economic suppression are our allies; power, money and prestige are our enemies" (Sanjay Paswan and Paramanshi Jaideva, Encyclopaedia of Dalits In India) Dalit Panther leaders took effort to fight for the reservation norms and concession in various fields for the dalits. On the whole the panther movement gathered large groups of Dalits and brought a new change in the youths, various genre of writing came into existence. Dalits fought with the pen in a form of their own literature portraying the sufferings and injustice imposed on the Dalit with Dalit consciousness.

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VAULTING AMBITION : A READING OF CHRISTOPHER MARLOWE'S DR.FAUSTUS

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Doctor Faustus is purely a tragic play. Faustus is not a villain, but a tragic hero. This paper describes Marlowe's Doctor Faustus thirst for knowledge and his vaulting ambition and how it brings tragedy to him. His vaulting ambition has been seen in various parts of the play. For example his desire to become God's equivalent and his desire to have the paragon of beauty, Helen. Though at the end he learns the truth, he has no use of it.

Christopher Marlowe was the greatest of Shakespeare's predecessors. He may be regarded as the true founder of English drama. He was born in 1564. In 1587, at the age of 23, he produced his first play, "Tamburlaine" which brought him instant recognition. Marlowe, of being an "atheist and epicure", and a mocker of religion. Marlowe was the greatest of a group of young writers generally called the "university wits".

Doctor Faustus is a towering personality who dominates the action from the beginning to the end. Faustus is a great tragic figure and a great renaissance scholar symbolising the spirit of the age. Faustus is a man who willingly brings tragedy and torment upon his head. He becomes a pathetic victim of his own desires and vaulting ambition. His infinite aspiration, vaulting ambition and an insatiable thirst for knowledge make him a grand tragic figure.

Dr.Faustus is no radical unbeliever, no natural mate for the devil; he is not consciousness, nor is he a heathen. On the contrary, he is a good protestant and holds manfully to all those parts of the creed which express his spontaneous affections. The terror of the conclusion is thereby heightened; we see an essentially good man driven against his will to despair and damnation because, in a moment of infatuation, he had signed his soul away.

Dr.Faustus aspires to study the forbidden knowledge and wishes to become God's equivalent. Though he

knows that the choice he has taken will bring doom and destruction, he decides to learn magic at any cost. He symbolises man's insatiable curiosity. The tragic conflict arises from the protagonist's intellectual reflection of Christianity on one hand and his emotional attachment on the other.

The terrible conflict between good and evil, his conscience and his desires, goes on within him. It is symbolised by the Good Angel and the Old man on one side and the Bad Angel and Mephistophilis on the other side. All the inner conflicts begin as soon as he finishes writing the deed of gift in his own blood.

In the deed of gift Faustus had written these words:
"Faustus gives thee his soul"

The complete document of the deed of gift to Lucifer is the following.

"On these conditions following. First, that Faustus may be a spirit in form and substance. Secondly, that Mephistophilis shall be his servant, And his command. Thirdly, that Mephistophilis shall do for him, and Bing him whatsoever he desires. Fourthly, that he shall be in his Chamber of house invisible. Lastly, That he shall speak to the said John Faustus, at all times, in what Form or shape so ever he pleases. I John Faustus of Weterber, Doctor, by These presents, do give both body and Soul to Lucifer, Prince of the East, And his minister Mephistophilis; and Furthermore grant unto them, that, Twenty-four yeas being expired, the Articles above written inviolate, full Power to fetch or carry the said John Faustus, body and soul, flesh, Blood, o goods, into their Habitation whosoever. Bye, John Faustus.

Faustus curiosity has no limits. Immediately after getting control over Mephistophilis, he puts on questions. He wants to know about the secret of creation and the truth about heaven and hell. He asks about the sky, stars, and cosmography. He requests for books of

astronomy and botany. He goes with him to the entire world. Dr. Faustus is a pleasure loving personality. He wants to enjoy all the pleasures and luxuries of the world. He is also not satisfied with an ordinary woman but would like to have the paragon of Beauty, Helen herself. He praises Helen thus

"Was this the face that launched a thousand ships?

And burnt the topless towers of Ilium?-

Sweet Helen, make me immortal with a kiss._

Her lips suck forth my soul; see where it flies! _

Come, Helen, come, give me my soul again.

Here will I dwell, for heaven is in these lips.

And all is dress that is not Helena". [Line: 91-97, Act-v, scene-I]

The Old man comes when Faustus is enjoying Helen's beauty. The Old man stands for the voice of Christian religion. Though Old man warns Faustus, he doesn't repent for the grace of God. Even Faustus want to repent, Mephistophilis threatens him and so Faustus' redemption is prevented. Faustus 'Final Monologue' is an integral part of the play. In the last scene Faustus speaking to himself, now he have just one hour to live and after that he shall be damned forever. He wishes the clock to stop and the hour to turn into a year, a month, a week or even a day, so that he may repent.

"See, see, where Christ's blood streams in the firmament!

One drop would save my soul, half a drop: ah my Christ"

[Line: 79-80, Act-v, scene-III]

He imagines Christ's blood tickling in the sky. He knows that a drop of it can save him from damnation. He who was once proud of his individuality now wants to become a beast. He curse himself. He says

"O soul, be chang'd into little water-drops,

And fall into the ocean, ne'er be found!"[Line: 118-119,

Act-V, scene-III]

At last the devils take away Faustus.

Faustus is not a villain, but a tragic hero who falls because of his arrogant pride and vaulting ambition.

Though he chooses the way of destruction, he is still a man and not a demon. He learns the truth in the end but of no avail.

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MARGINALIZATION AND REDEMPTION OF BLACK MASCULINITY IN ERNEST J GAINES' "A LESSON BEFORE DYING"

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Marginality is a condition in which a person or a group or a community is marginalized by a dominant force. The ultimate goal of marginalization is to make the target population literally and figuratively "Invisible". The idea "out of sight", "out of mind" makes oppression and degradation of the target group possible such a group is denied involvement in mainstream economic, political, cultural and social activities. Marginalization can be connected to a person's social class, race, skin color, educational status or living standards. In an era when issues relating to human rights have been under critical focus, literary depictions of the experiences of marginalized group have acquired great significance.

Literature as a mode of discursive articulation always endeavors to give voice to the marginal. It sensitizes us to the condition of the oppressed, the alienated, the discriminated and the one who exists on the margin. African – American writers have given expression in their writing in the United States to protest against the man from another color, race and religion. African American literature has generally focused on themes of particular interest to Black people in the United States, such as the role of African Americans within the larger American society and what it means to be an American.

Are the marginalized really powerless to represent them in the intellectual environment?

Writers of the slavery era and post slavery era have focused on the lives of the marginalized black community in the patriarchal white society. Ernest James Gaines, the most acclaimed author, is categorized under the post slavery era writers of Black American Literature. Being a black writer Gaines presents first hand experiences in his novels. Gaines is deeply concerned with issues such as social injustice, race, gender and legal segregation.

Gaines provides clear examples of these issues almost in all his novels "The Autobiography of "Catherine Carmire", Miss Jane Pittman", " A Gathering of an Old Man ", " In My Father's House and A Lesson Before Dying".

The crowning achievement of Gaines' career "A Lesson Before Dying" is set in late 1940's the former slave quarters of the Marshal plantation and the town of Bayonne. Gaines takes his readers back to a time when racial segregation was both legal and endemic in the south, a time when black people could barely hope for recognition of their humanity much less find justice in a court of law. Marginalization in this novel is connected with race, skin colour and social injustice. Being a black skinned man, the protagonist of the novel meets death.

From the beginning until the very end of "A Lesson before Dying" a sense of injustice prevails. Gaines uses specific incidents to demonstrate how underlying belief can result in miscarriage of justice. Jefferson a twenty – one years old innocent black man is accused of murdering a Cajun store – owner. The two white men who come into the store arrest Jefferson just because being in the wrong place at the wrong time. The injustice continues after Jefferson is jailed and he is sentenced to die in the electric chair by an all white jury. The more dehumanizing factor is the defense attorney's depiction of Jefferson as a 'hog' incapable of planning a murder.

"What justice would there be to take his life? Why, I would as soon put a hog in the electric chair as this?" [Gaines 8]

Jefferson is jailed in separate cell for the '**blacks only**'. The oppression of an individual for his skin colour makes his life a hell. The cell of Jefferson, Gaines describes "**the cell was roughly six by ten..... toilet without seat or toilet paper, a washbowl, brownish**

from reside and grime; a small metal shelf upon which was a pan, tin cup, and a tablespoon.....(Gaines-71).

The evidence of embarrassment is the white policeman checking the food basket brought by Miss Emma to Jefferson. The visiting is more pathetic to Miss Emma and Grants for they are locked in the cell with Jefferson for an hour to proceed with their meeting. Gaines gives blatant examples of social and legal segregation and injustice through Jefferson and the incidents related to him.

The writer also describes the ill effects of racism on another character Grant Wiggins. Gaines exhibits the humiliation meted out by Grant Wiggins a graduate teacher who teaches the young black children of his community. It is heart breaking to notice Grants being treated as a second class citizen, despite his education. He is required by social convention to conceal the signs of his own education when talking to the white people. He lives therefore from moment to moment, in a constant, barely repressed awareness of his impotence. The superintendent of the schools visits and Grants finds himself acting servile to him, the way a black man is expected to behave toward a white man.

Gaines clearly picturizes the **internal conflicts** of Grants through some instances. The black people are never allowed to enter the whites; house through the front door. They need to wait for long hours to meet them. Its mandatory that the blacks should enter only through the back door. Grants remain an angry teacher and a reluctant person to undertake any project. At the beginning he refuses to teach Jefferson, an indication of his failure in realizing his responsibility as a teacher. Before visits can be arranged, Grant is forced to go through the humiliating process of beseeching the Sherriff's cousin, for the Sheriff's permission and then begin interviewed by the sheriff himself, to ensure that he will not cause any "aggravation". Grant endures the disgrace all the time before entering into the jail. Education, a black man holds is nothing to the racist white men.

In this novel, like all other novels, Gaines focuses on the black men's assertion of their manhood. A major theme of *A Lesson Before Dying* is the questions that troubles Grant: **"What is a man? How must a man live? Even though Grant struggles to manage in the**

racist white society; his primary struggle is with his own mind. **"Because of his marginalized position within the greater than context of society, the black man becomes alienated from himself and therefore has "no true self-consciousness" (Du Bois).**

During the course of the novel, however Grant comes to realize that cynicism like his is akin to lying down and dying, and that even small victories can accumulate and produce change. Rather than looking at Jefferson as a hopeless stranger or ridiculing him as someone who tries to make Grant feel guilty, Grant accepts Jefferson's plight as his own and begins to fight for Jefferson's salvation. He accepts his duty to the society he inhabits, thereby taking the first step towards improving that society.

Gaines explicates the idea that even at the stage of hopelessness there is possibility of change, and of positive change. This possibility propels the action. The strategy of addressing Jefferson as a hog 'fails, but its effects continue to be felt, not by the jury but by Jefferson and those who care about him. Accepting that her godson must die, Miss Emma is determined that he will not die without an awareness of his own dignity and humanity. **"I want a man to go to that chair on his own feet.**

At first Jefferson resists all of Grant's efforts, and Grant who was never enthusiastic about the project, is prepared to admit defeat. In a situation he would never have chosen to become involved in, Grant must commit himself to the effort. The struggle begins to pay off when Jefferson agrees that he does not want to cause further pain to his godmother. In thus concerning himself with another, in the shadow of his own death, Jefferson begins to sense his place in the human family. On the other hand Grants himself is by no means indifferent to what is happening. In the course of time the two men become friends and begin to recognize themselves as men with their own dignity. They become capable of moving beyond their earlier acquiescence of in futility. What Grants does not at first recognize is that his call to teach Jefferson will allow him to find his own dignity and humanity. Thus, he and Jefferson share a lesson; the lesson, perhaps, all people must learn before dying. The transcendence that occurs in Jefferson and Grant comes in thin increment.

Eventually the teacher succeeds in forging what Merle Rubin in the '**Christian Science Monitor**' called "a small but vital link (that) push both men in touch with a power within themselves that Rubin in the no system, however unjust, can ever extinguish" Gaines ends the novel with the transcendence from a scared animal trapped in a pen that of a man. Though Jefferson's death is inevitable, he dies as a man at the end of the novel. Paul, a white jailer reads out the message from Jefferson's diary:

"good by mr wigin tell them in strong tell them in a man good by Mr. wigin"
[Gaines 234].

Gaines novels adopt universal truths. The theme of a positive change is present in this novel 'A Lesson Before Dying'. It is the possibility of change, of development, of transcendence that comes from within, from an awareness of self that defines the humanity of both Jefferson and Grants. In the end we are left with a man striped of freedom because of his skin, but who has found freedom in his mind. 'A Lesson Before Dying' manifests the concerns associated with social realism. We are what society mates us. In depicting characters

who transcend social determinism, the novel moves on to the psychological or as some might say to the spiritual. The transcendence found in the individual human being may point to possibilities for the human community as well.

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LIBERATION OF WOMEN IN NATHANIEL HAWTHORNE'S THE SCARLET LETTER

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The aim of this paper is to present a feministic analysis of Hester's character in the novel *The Scarlet Letter*. This is the story of Hester Prynne and her daughter Pearl and the punishment that Hester endures at the hands of her Puritan community. Hester is portrayed as a woman who faces a lot of adversity in life. In this novel, Hester tries to overcome the obstacles surrounding her. She however remains steadfast in her loyalty to Arthur Dimmesdale, the priest by whom she begets her child. Hester remains as the epitome of loyalty and faithfulness. Additionally, she is also responsible for the upbringing of Pearl, which is not a simple task. Pearl physically brings suffering to her mother but Hester also has dreams and visions of Pearl that caused her even more suffering. In spite of the mounting pressure on her to reveal the identity of the father of her child, she refuses to name Arthur. Hester is a feminist icon of the modern times; she fails to adhere to the norms of society and she remains bold even as she faces society's ridicule. Her effective characterization reveals several positive traits which are noteworthy.

For many hundreds of years, women have strived for gaining equality with men. They have been held back and their opportunities taken away from them because of the fact that they were women. Feminism is the belief in social, political, and economic equality of the sexes. And it is the feminist movement that has been trying to give these rights to women who have been deprived of their equality and privileges that men have never given them.

Feminism is beneficial to women and their families because it is allowing mothers, daughters, and sisters to have an equal opportunity in life to achieve all they can without any discrimination based on their sex. It is a

human right to be equal to others around you and it does not matter if you are male or female. They should both receive the same opportunities and privileges given in life and feminism helps women accomplish this task of equality.

Feminism is allowing women to expand their careers and businesses that they never were able to have before. Women now have power in government and they hold high and powerful jobs. They have gained their independence from a male dominated society and are rising to become less dependent on their husbands for financial support. Many women are now even managing their own families, without the help or support of a man.

This is the story of Hester Prynne and her daughter Pearl and the punishment Hester endures at the hands of her Puritan community. The most remarkable about Hester Prynne is her strength of character. Her traits of inner strength, her honesty, her compassion is exposed in the development of her character all along. Her complexion is rich, her eyes are dark and deep and her regular feature gives her a beautiful face.

In Puritan society, law and religion were closely entwined and almost identical. Branding the forehead with a hot iron, displaying the offender on a platform with his head confined in a halter or the death penalty were common measures of punishment, those of which are mentioned in *The Scarlet Letter* alone.

When faced with punishment for her adulteress sin, Hester refuses to give Pearl's father's name, though her refusal guarantees that her own punishment will be multiplied. Hester shows herself to be far stronger than her lover, Dimmesdale, who cannot acknowledge his sin. But the guilt eats him up inside. Across the years, she

faces endless taunts and ceaseless ridicule. She never retaliates.

She carries herself quietly and calmly among a hateful community. Most important, no matter how the townspeople treat her, she is always there when someone is in need, serving the community in endless ways, from nursing the sick to feeding the hungry. Dimmesdale grows frail, while Hester's strength seems only to increase with the years.

Hester's punishment for adultery, being forced to wear a scarlet letter as a mark of shame upon her breast for life, may seem harsh and unusual. Hester Prynne's punishment in *The Scarlet Letter* is literally to wear the scarlet letter 'A' on her clothes at all times. The symbol's meant to identify Hester as a sinner and an adulteress in her community. Hester and her young daughter Pearl are excluded from the society as a result of her punishment. Hester and Pearl live in a cottage on the outskirts of town, right on the edge of the forest in order to escape the judgmental eyes of the townsfolk.

Hester's punishment is that she's required to wear a scarlet letter "A" on the bosom, or chest, of her dress. This will easily identify her as an adulteress to anyone who sees her. One of the reasons that Hester Prynne suffers the most is that she must live with two constant reminders of her sin, the scarlet letter and her daughter Pearl. Hester remains beautiful and composed on the outside throughout her punishment but while her body and countenance is not affected, her mind is constantly struggling with the aftermath of her sin. She seems to be able to live with her sin and accept her punishment, even with the grace that stuns the Puritan community.

Hester might not reflect her guilt in her outward appearance or by her body like other characters do, the narrator makes it clear how she is still quite tortured by the effects her sin in her own mind. Although she strives to remain strong in the face of such public ridicule but in the inside she suffers. Hester recognizes that she has become a living lesson and this weighs on her. She isolates herself in the cottage near the woods and although she does find some happiness in her daughter and her sewing, she is never free from the mental burden of her sin. It is to wonder why she did not leave the town entirely when she was freed and it seems that the only

answer is that she does not wish to forget her sin, but rather that she wishes to learn to live with it.

Pearl had no choice in her suffering and was rejected by many including her father. Because she was not born from a wedded couple, which is a sin, she was considered an unholy demon child. She was feared or loathed by many children and even adults in Boston because they thought she embodied a sin. All the kids ignore her. It is not unusually aggressive imaginative play that gets Pearl in trouble.

None of the main characters in *The Scarlet Letter* is able to be completely free from the effects of sin. While they each deal with the consequences of sin in different ways, none of them were able to fully reconcile themselves with their sin. Hester does eventually move on and Pearl becomes a success but there is still a shadow over her.

Her life would have been completely different if she had not chose to stay in a town that had condemned her just as Chillingworth and Roger might not have died if only they could have made peace with their sin and lived differently. The issue of sin is at the heart of this novel and through these characters it is possible to see what the effects of sin can be and what the outcome of living with it might be.

Hester is a proof that woman can manage herself. She is a perfect example of woman from a spiritual, economic and social point of view. Hester did not make tragedy of her situation, she did not ask anyone for help, she did not beg for a living. Sometimes destiny offers us some problems just to demonstrate that we are brave and help us enforce our qualities and become more aware of our own power.

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AGEING POPULATION: A DISTRICT-WISE ANALYSIS OF TAMILNADU

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Abstract

The present study investigates Ageing population in India: A district wise analysis of Tamilnadu. **Background:** The number of elderly population in India is increasing very fast. And district wise proportion. **Objective** To assess interstate and inter district comparison of elderly population. **Finding:** it needs general awareness among the people for caring and treating elder persons in the familial set up in which the elder persons can live happily. The government should provide some benefit to those families having at least one elder person. **Conclusion:** India death rate is declining reason for health infrastructure facilities. In these circumstances, this proposed study will be a good piece of research work in the field of ageing population in India.

Key Words: Ageing Population: A District-Wise Analysis of Tamilnadu

Introduction

The increasing ageing population is an important demographic phenomenon in the world today and it is also one of the greatest challenges of the 21st century. The effective implementation of health care policies results in increases in elderly population in various developing countries. The blend of high fertility and declining mortality during the last two decades has rapidly increased the ageing population. Further, the drastic fall in fertility in recent years may lead to raise proportion of the elderly in the future (Liebig and Irudaya Rajan 2003).

The 2001 census has shown that the ageing population of India comprises for 77 million. While the elderly constituted only 24 million in 1961, it increased to 43 million in 1981 and to 57 million in 1991. The proportion of elderly persons in the population of India raised from 5.63 per cent in 1961 to 6.58 per cent in 1991 and to 7.5 per cent in 2001. The same trend exists in categories of the ageing population in India (Irudaya Rajan, Mishra and Sharma, 1999). In 2001, the world's ageing population is 10 per cent of the total population and it is expected 21.1 per cent in 2050. As per the current situation, the major segment of this growth takes place in developing countries and more than half in Asia, particularly in India and China (Irudaya Rajan, Sharma and Mishra 2003).

Global Ageing Population

With one in nine persons in the world aged 60 years or over, projected to one in five by 2050, population ageing is a phenomenon that we can no longer ignore. Increasing longevity is one of humanity's greatest achievements.

Indeed, population ageing is cause for celebration. The opportunities that this presents are as endless as the contributions that a socially and economically active, secure and healthy ageing population can bring to society. Opportunities come with challenges, however. Population ageing presents social, economic and cultural challenges to individuals, families, societies and the global community. It is how we choose to address the challenges and maximize the opportunities of a growing older population that will determine the future of humankind. This report, our contribution to the Madrid+10 review and appraisal process, takes stock of progress since the adoption of the Madrid International Plan of Action on Ageing in 2002. *Ageing in the Twenty-First Century: a Celebration and a Challenge* is based on an assessment of progress since the Second World Assembly on Ageing in 2002 in the three priority areas identified in Madrid: development, health and well-being, and enabling and supportive environments. It reviews progress in policies and actions taken by governments

and other stakeholders in response to Madrid's call for creating a society for all ages. Its unique feature is a focus on the voices of older persons themselves, captured through group discussions with older men and women in 36 countries around the world. The first-hand accounts and testimonies of older persons help to ensure that the perspectives of the older population are better understood and acted upon. The report identifies gaps and proposes the way forward with recommendations to ensure an age-friendly world in which everyone, including older persons, is given the opportunity to contribute to development and share in its benefits, the voices of all age groups are heard, and all persons are included in decision-making that affects them. Ageing is a lifelong process that does not start at age 60. Today's young people will be part of the 2 billion-strong population of older persons in 2050. A better world for younger people today will mean a better world for older persons in 2050. The report shows that there has been some important progress since Madrid. A number of countries have approved national policies, plans, programmes or strategies on ageing and older persons and some have approved age-specific legislation since 2002. But we know that policies and Legislation alone are not sufficient to make a real change in the quality of life of older persons. Policies and legislation must be enforced so that older persons can enjoy their human rights, and programmes must be implemented and monitored to ensure that they reach those most in need.

Population as an Obstacle to Economic Growth

Some theories refer to population as a retarding factor to economic growth as increase in the population growth and age structure lead to reverse impacts on economic development

Malthus (1798) maintained that the development of mankind was severely limited by the pressure that population growth exerted on the availability of food. Malthus made the gloomy prediction that in a short period of time, scarce resources will have to be shared among an increasing number of people, which will, retard economic growth; Malthus was strongly opposed to poor individuals. According to him, increasing the welfare of the poor by giving them more money would eventually worsen their living condition, as they would mistakenly be

led to think that they can support a bigger family, which would in turn depress the preventive check and generate higher population growth.

Coalse and Hoover (1958) concludes from the model of population growth and economic development in low-income countries India's development would be substantially enhanced by lower rate of population growth. Their analysis rested on two premises

First, household and economy-wide saving would be diminished by large families; it certainly would not be stimulated enough in response to demographic changes to provided by an enlarged population, second; economy –wide investment would be skewed away from relatively production activities since found would be shifted toward so-called unproductive population sensitive social expenditure (e.g. health and education). This crowding out of productive investment was linked mainly to the youthful age composition of the higher-fertility population and not on population's size density or growth.

Grossman's (1972) models of health production have been extremely influence in this field of study and have several unique elements that make notable. According to the author, it become more and more costly to attain the same level of health capital or health stock as one ages age also decrease the marginal benefit of health stock; the optimal health stock will therefore decrease on ages.

Bloom and Williamson (1998) modified the demographic modeling to break out an accounting reckoning of age-compositional impacts. Their framework clearly exposes the impacts of changing age structure driven by changes in fertility and mortality. There are quantitatively important impacts on the transition to long-run output per capita. Their results focused on East Asia where declining in fertility was rapid and shorter-run transition effects are predictably large.

Objectives

To asses interstate and inter district comparison of elderly population.

Data Sources

This paper is broadly based on data it has been collected from the United Nations publication, census of India in 2001 and 2011 data.

Ageing in India
Table-1 Interstate Comparison of Elderly 2001

India and bigger States	Total			Rural			Urban	
	Total	Male	Female	Total	Male	Female	Total	Male
India	8.0	7.7	8.4	8.1	7.8	8.4	7.9	7.6
Andhra Pradesh	8.8	8.3	9.4	9.5	8.9	10.2	7.2	6.9
Assam	6.1	6.2	6.0	6.0	6.1	5.9	6.6	6.8
Bihar	7.0	7.2	6.7	6.9	7.2	6.6	7.2	7.1
Chhattisgarh	7.2	6.8	7.6	7.4	7.0	7.8	6.3	6.0
Delhi	5.9	5.7	6.2	5.4	5.2	5.7	6.0	5.8
Gujarat	8.3	7.6	9.0	8.6	7.9	9.3	7.8	7.1
Haryana	7.1	6.66	7.6	7.3	6.7	7.9	6.7	6.4
Himachal Pradesh	10.4	10.4	10.3	10.5	10.6	10.5	8.7	8.8
Jammu Kashmir	8.4	8.5	8.3	8.0	8.2	7.9	9.9	9.8
Jharkhand	6.7	6.7	6.7	6.6	6.6	6.6	6.9	7.1
Karnataka	8.4	7.9	8.9	8.9	8.3	9.5	7.5	7.2
Kerala	12.6	11.8	13.3	12.6	11.8	13.8	12.4	11.8
Madhya Pradesh	7.1	6.8	7.4	7.2	6.9	7.5	7.0	6.7
Maharashtra	9.3	8.8	9.7	10.3	9.7	10.9	7.9	7.6
Odisha	9.3	9.1	9.5	9.5	9.3	9.7	8.1	7.8
Punjab	9.5	9.1	10.0	9.9	9.4	10.5	8.8	8.5
Rajasthan	7.2	6.6	7.9	7.2	6.6	7.9	7.4	6.7
Tamil Nadu	10.5	10.2	10.9	10.9	10.5	11.3	10.1	9.7
Uttar Pradesh	6.8	6.6	7.1	6.9	6.7	7.2	6.5	6.3
West Bengal	8.2	8.2	8.2	7.5	7.4	7.6	10.1	10.3

Source: computed from 2001 census

The above tables explain in state wise ageing population data. 2.8 Percentage of aged persons (60 years and above) for India and bigger States by sex and residence is given below in Statement. At the National level, percentage of aged (60+) population is 8.0. Composition of 60+ aged female populations is higher in all of the bigger States except Assam, Bihar, Himachal Pradesh, Jammu & Kashmir and Jharkhand. In rural areas population in the age group 60+ constitutes 8.1 percent of the total population and variation in aged population ranges from 5.4 percent in Delhi to 12.6 percent in Kerala and Tamil Nadu 10.9. The urban proportion of aged population in most of the States is lower than the corresponding rural share except for

Assam, Bihar, Delhi, Jammu & Kashmir, Jharkhand, Rajasthan, and West Bengal. The Pictorial presentation of percentage of old age population by residence for bigger States.

A state-wise analysis of ageing situation in India in the last four decades is given here to understanding the trend of ageing and its variations across different states. Only the state with a population of 10 million or more according to as the major states, thus defined, 15 states in 1991 could be classified as major. These are Andhra Pradesh, Assam, Bihar, Gujarat, Haryana, Karnataka, Kerala, Madhya Pradesh, Maharashtra, Orissa, Punjab, Rajasthan, Tamil Nadu, Uttar Pradesh and West Bengal. These states together accounted for 95 percent of the

total Indian population in 1991 and 90 percent in 2001. at least 60 years of age.

Aged persons are defined as those who have completed

District Wise Ageing Population in Tamilnadu 2001-2011 Census

District	Total population60+ 2001				Total Population60+ 2011		
	T	M	F	%	T	M	F
Thiruvallur	198251	95171	103080	7.20	356668	173581	183087
Chennai	350826	173462	177364	8.08	426674	296746	219928
Kancheepuram	233860	116152	117708	8.13	369062	179663	189399
Vellore	296324	139485	156839	8.52	362101	170442	191659
Dharmapuri	224075	113056	111019	7.84	145918	71723	74195
Tiruvannamalai	205050	102124	102926	9.38	243932	122839	121093
Viluppuram	250144	129903	120241	8.45	259118	126559	132559
Salem	268793	134837	133956	8.91	347406	174398	173008
Namakkal	154585	77007	77578	10.50	317694	153967	163727
Erode	287289	147014	140275	11.13	167167	79852	87315
The nilgiris	51211	24181	27030	6.72	290671	144509	146162
Coimbatore	391497	197719	193778	9.16	132823	63517	69306
Dindigul	175032	88914	86118	9.10	345797	168285	177512
Karur	96910	48151	48759	10.36	264900	132136	132764
Tiruchirappalli	218034	107032	111002	9.02	194401	95899	98502
Perambalur	45180	23352	21828	9.15	196923	96458	100465
Ariyalur	63633	33107	30526	9.15	212293	102079	110214
Cuddalore	181559	93944	87615	7.94	70697	35637	35024
Nagapattinam	132079	67056	65023	8.87	146510	73543	72967
Thiruvarur	99242	50671	48571	8.49	212698	106409	106289
Thanjavur	194163	95872	98291	8.76	205607	101625	103982
Pudukkottai	122264	60908	61356	8.38	133079	66717	66362
Sivaganga	114974	57760	57214	9.95	223685	108724	114961
Madurai	217829	107696	110133	8.45	160136	79623	80513
Theni	100022	48284	51738	9.14	212088	105649	106439
Virudhunagar	151809	73379	78430	8.67	237865	114263	123602
Ramanathapuram	103539	51034	52505	8.72	157768	74380	83388
Thoothukkudi	151714	72660	79054	9.65	178205	86226	91979
Tirunelveli	262854	124132	138722	9.65	147686	71684	76002
Kanniyakumari	164498	81737	82761	9.81	167210	76781	90429

Source computed from 2001 and 2011 census

Conclusion

From the above discussion it is clear that the number and proportion of elderly population in India is increasing very fast. Though in comparison to the developed countries the India's population is still young. It may be due to the wide base in recent past. But in absolute term India is the second highest elderly populated country after China. In the above indicators

shows that in the first quarter of the twenty first century the elderly population will be one fourth of the total population. If we look into the health of the elderly it indicates that almost all aged are facing one or more health problems. But the Indian policy makers are not aware of, for the care and well being of the elderly. There is very few elderly persons are benefited from the retirement and old age pension. But the availability of old

age pension is so small that it won't permit for two days expenditure. There are no such health care facilities for the elderly in India. It is only their luck and the blessing of God, which encourage living in the last stage of life. If this be the case in India, it needs a suitable model for the care and support for the elderly persons early in advanced. The government, non-government organization, researcher etc. should think about the proper model, which can help for the welfare of the deprived elder persons in India. For this it needs general awareness among the people for caring and treating elder persons in the familial set up in which the elder persons can live happily. The government should provide some benefit to those families having at least one elder person.

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THE FEMINISTIC VIEW ON GOBLIN MARKET

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Abstract

This paper tries to analyze the poem "The goblin Market" by Christine Rossetti in a feminine perspective. This poem chiefly deal with issues of gender discrimination, patriarch, and sexual abuse. In this poem the women characters are ill-treated by the men, so the sufferings of that women's characters are dealt by this paper. The researcher tries to bring out the oppression of women in the patriarch society.

Key word: Gender discrimination, male ego.

Introduction

Goblin Market is a narrative poem by Christine Rossetti, which was composed in April 1859 and published in 1862. Feminism is a range of political movements ideologies and social norm that tries to define, establish and achieve political, economic, personal and social rights for women that are equal to those of men. Women are oppressed by patriarchal society in every field like politics, education and employment. This paper deals Christina Rosettes poem "the Goblin Market" in one feministic view and tries to bring out the suffering of women.

Feminism

"I myself have never been able to find out precisely what feminism is: I only know that other people call me a feminist whenever I express sentiment that differentiates me from a doormat or a prostitute".

- Rebecca West

Feminism tries to get equality, bring the freedom of choice decision making authority keeping full stop to sexual violence and eliminating gender discrimination.

Portrayal of Women in Goblin Market

Women were oppressed by men (goblin men) fir their sexual desire and sexual violence. The two important characters in this poem Lizze and Laura they were represented as very innocent and virginal at the beginning of the poem. Throughout the poem Lizze remains pure. A women performed a heroic, self sacrificing action. Women were continuously tempted by the goblin men. They were forced to have the fruit juice.

"Morns that pas by,

Fair eves that fly;

Come buy, come buy:

Our grapes fresh from the vine,

Pomegranates full and fine"...

"Sweet to tongue and sound to eye:

Come buy, come buy"...

In the goblin market their were always a tempting calls from goblin men who is selling delicious fruits. The women need to listen to their cries.

"Laura turn'd cold as tone

To find her sister `heard that cry alone,

That goblin cry,

Come buy our fruits, come buy"...

In they listen or catch the eyesight of the goblins, they will be tempted and forced to drink the juice of delicious fruit and go coconscious.

Goblin men respect their cried always towards women who ever come across the way.

Gender Issues

Women in general were ill treated by men in the society. Likewise in this poem "The goblin market" women were treated badly. Women are seen as an object for the gratification of men. The character Laura were tempted and she caught by the eye sight of goblin men.

Feminist literary criticism suggested that "Women in literature were historically presented as objects seen from a male perspective".

Lizzie for the welfare of her sister Laura. She sacrifices her own life like Jesus Christ Laura goes sick

and loses her youth because of goblin men. In this poem it is represented that once goblin men satisfy their sexual desire with a girl they will not be considered about her and their life.

Laura longs to eat goblin men's fruit, she stops to eating and writing by longing for it.

Lizzie goes to goblin market to buy fruit for Laura, with a single silver Penny in her purse. When Lizzie asked for fruit, Goblin men invite her to join with their feast. When Lizzie refuses this they beat her, they torture her and forced her to drink the juice of fruit.

Regaining the Life

When Lizzie goes to goblin market to save life of her sister, the goblin men try to tempt her the way they tempted Laura, but Lizzie stands firm. The goblin men turn violent and try to stuff fruit in Lizzie's mouth. Even though she squeezes her mouth shut, so they just end up getting juice all over her.

Then Lizzie comes back to their house all covered in Goblin fruit juice. Laura kisses the juice her sister's cheeks and is miraculously healed. Then Lizzie and Laura lead a happy life.

Conclusion

Goblin Market is the poem written by Christine Rossetti. It deals about the courage of the female and the care and love between sisters. The male domination was clearly portrayed in this poem. The erotic exploration of sexual, a commentary on capitalism and a feminist glorification of "sisterhood" are the important things to discuss in this poem. The female always ill-treated by men because the world became as male chauvinism. The female are in the hands of men, like that we are thinking. But absolutely it is not, the women are the one, who face all critical situations in her life and still have confidence over the life.

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ASSIMILATION IN JHUMPA LAHIRI'S 'INTERPRETER OF MALADIES'

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Abstract

Jhumpa Lahiri, an established short story writer and a novelist of Indian origin living in America has gained a prominent position in Indian Writing in English as a significant Indian diaspora. 'Interpreter of Maladies' her debut short story collection, published in 1999, becomes the seventh story collection that has won the Pulitzer award for Fiction (2000). The stories in the collection 'Interpreter of Maladies' address sensitive dilemmas in the lives of Indians living in India and Indian immigrants in the US, a country where men around the world crave to live in. It covers a wide range of themes such as marital discord, miscarriages, alienation, cultural clash, double identity, assimilation, and the disconnection between first and second generation immigrants in US etc. This paper focuses on the theme of assimilation in her 'Interpreter of Maladies'.

The English ruled the world English rules the world. English language has been with us, in one form or other, for over a century-and-a-half. The greatest gift of the British Empire to the India was probably the English language and its rich, varied literature. Indian writing in English has consolidated its position not only in India literature but also in world literature. Jhumpa Lahiri has become an established herself not only as a short story writer but a novelist too and has gained a prominent position in Indian Writing in English. She has skyrocketed to fame and recognized internationally. The New Yorker proclaimed Jhumpa Lahiri one among the twenty most promising talents under forty in the American literary scene. She is regarded as a significant short story writer of Indian diaspora.

'Interpreter of Maladies' her debut short story collection, published in 1999, becomes the seventh story collection that has won the Pulitzer award for Fiction (2000). The stories in 'Interpreter of Maladies' address sensitive dilemmas in the lives of Indians or Indian immigrants in the US, a country where men around the world crave to live in. It covers a wide range of themes such as marital discord, miscarriages, alienation, cultural clash, double identity, assimilation, and the disconnection between first and second generation immigrants in US etc. "One of the latest born of this diasporic hierarchy catapulted to the elite of Pulitzer awardees with only one frail collection of nine short stories in Jhumpa Lahiri,

almost a literary phenomenon by herself." (O.P.Mathur, 2001:122)

"Without striving to impress, without a witty twin of phrase, Jhumpa manages to hold the readers' interest. She reminded me of Somerset Maugham." Khushwant Singh (May 1, 2000). G.Dominic Savio "Jhumpa Lahiri's 'Interpreter of Maladies' gives one the satisfaction of being an interpreter of melodies as one takes into account graceful cadence with the flow of narration gently glides, the thread of gentle suspense never cut." (2002:143)

Assimilation is the process by which minority groups adopts the customs and traditions of the existing culture of the migrants. The British Culture was assimilated by the younger Indian generations after 1960 and it has become an inseparable part in Indian culture. It also means the social process of absorbing one cultural group into harmony with another. Americanization means assimilation into American culture or Europeanization - assimilation into European culture or Westernization - assimilation of Western culture. It also means the social process of becoming familiar with or converting to the customs and practices of Western civilization. In science the term means the process of absorbing nutrients into the body after digestion.

Ethnic studies based on belief say that cultural difference is good and assimilation is bad. True writers of ethnic descent resist the dominant culture and celebrate the difference. The literature produced by such ethnic

writers in America from the eighteenth century to the early decades of the twentieth has proven more stubborn, as much of it is plainly assimilationist. Jewish American literature deals with their (Jews) moral and spiritual struggle just to maintain their cultural identity and keep their history alive. Philip Roth, a Jewish writer in his *Goodbye, Columbus* talks about the Jews and their assimilation into the host modern American society

Cultural assimilation may be a spontaneous adoption of another culture owing to its political significance, or to its apparent superiority as in the case of the Latin language and culture that were slowly adopted by most of the conquered people. Older and richer cultures forcedly assimilate other weak cultures. Assimilation, a term is often used with regard to immigrants and various ethnic groups who have settled in a new land.

New culture and attitudes toward the origin culture are obtained through contact and communication. Cultural assimilation, can happen all over the world, and is not simply a one-way process. A relatively weak culture may get united to the mighty ones through contact. Present definition of assimilation used by the immigrants is multiculturalism. Societies from different nations make diversity to form the "global culture" meaning the culture combined by the elements of cultures from different nations.

Assimilation of immigrants in the United States is not a simple process. Immigrants completely integrate themselves into host nation. The four basic yardsticks use to measure immigrant assimilation are: socioeconomic status, geographic distribution, second language attainment, and intermarriage. Milton M. Gordon states that "the first generation or foreign-born were less assimilated and less exposed to American life than their American-born children (the second generation), and their grandchildren (third-generation) were more like the American mainstream than their parents." (1961:263)

Comfort and fitting in, a key instigator behind the changing of names. Many US immigrants plan to make the United States their new home, permanently. They do as much as they could to become "American" as quickly as possible, in particular the second generation immigrants. Americans find their names to be difficult to

pronounce. Lahiri's too finds a similar problem in getting her good name pronounced. Emerson, who looked for cohesiveness, predicted that they would combine to form a new race, a new religion, and a new American nation. Assimilation takes place when people of diverse ethnic backgrounds are absorbed by the dominant group. Invariably the first generation migrants are more obsessed by the home land. They suffer the feeling of being 'uprooted' that makes it more difficult for them to adjust or assimilate.

Assimilation of Indians to American culture is one of the major themes in Lahiri's writing in general and 'Interpreter of Maladies' in particular. In general the difficulties in getting assimilated to the new land are felt more by Lahiri's female characters than by the male characters. The author's frequent visit to Calcutta, a vast unruly fascinating city, turned her bilingual and bicultural. She has acquired linguistic acquisition and cultural assimilation.

Both Shoba and Shukumar in 'A Temporary Matter' do not feel any cultural affinity in America as they already got assimilated to the American culture. She is ready to live separately in an apartment. One night she lied him that she had to stay late at work, but she went out with Gillian her friend and took a sip of martini. They live the life of contemporary American couples- dated and dined together. In 'When Mr. Pirzada Came to Dine' Mr. Pirzada has some difficulty to acclimate to the new culture. When he finds the Bengali family he readily sticks to it and avoids assimilation. Compared to Lilia, a completely assimilated Amerindian girl, her parents are partly assimilated. Lilia is born and bred in America.

She moves with her American friend Dora and not with any of the Indians. So Lilia is an American and is far away from the culture of their parents. She does not have any knowledge about India. Her father is in dismay when he comes to know that his daughter is ignorant of the current affairs and events in India. Halloween mystifies Mr. Pirzada. Lilia's father worries that her American education is making her no longer an Indian.

Miranda in 'Sexy' takes efforts to read and write Bengali language. Laxmi, her colleague is the only source of information for her about India and its culture. She browses for books related to learning the language and found one 'Teach Yourself Series'. She wants to

assimilate Indian culture. Assimilation is not difficult but impossible for Mrs. Sen in Mrs. Sen's. Mrs. Sen finds it impossible to assimilate into her new culture. She refuses to adapt according to the new environment. She refuses to learn driving which is a clear indication of her distress and frustration. Eliot alone reads her frustration. She remains more stubborn than she needs to be. She attempts to accommodate her; the American policeman does not trouble her for the accident and above all the boy in the fish market hold fresh fish for her. So in her case America is conducive for her assimilation and it is in her hands to make it all for assimilation.

Mrs. Sen is despondent and refuses to feel at home in Boston. She is not interested in preparing delicious lavish food. She not even sits before the idiot box (Television set) to kill the time. Even if she switches on the television she does not watch it. She lets the tea grow cold. Her inner feelings get reflected through the sad raga she plays for young Eliot. She plays on audio recordings of loving family sorting the events of the day she left India. With enthusiasm she identifies her family members and translates even the mundane events to young Eliot. She repeats the same audio recordings and listens carefully when her grandfather speaks as he has just died.

America has the potential to afford any material comfort to make her feel at home. None of those things makes her happy. But of the two things that make her happy and comfortable are a blue aerogram (letter) from India and the fresh fish from the seaside. She lives like an islander among the silent American crowd. Till the end of story she does not make any earnest effort to adjust. She holds herself in a cage designed by her for herself. In TFC, double assimilation occurs hand in hand.

Mala feels but not so deeply for being away from her family and home in Bengal. Occasionally she weeps thinking of his family in India. Mala makes effort towards assimilation. She adapts to her husband's adherence, to American practices, foods, and customs. Unlike Mrs. Sen, Mala amalgamated the Bengali culture with the western culture. She has influenced Mrs. Croft indeed. He anticipates Mala, an Indian woman walking in

Cambridge, with an overcoat fastened over a sari. The narrator makes a compromise with the American culture and celebrates his assimilation. She advises her son not to become desolate and discouraged. Rather she encourages him that he can explore new avenues bravely like his father and take a place deserved for him in the world. Hence it can be concluded that there may not be a serious problem that is concerned with immigration, but the really serious problem that concerns much is related to the problem in assimilation.'

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LITERATURE AND CASTE, GENDER AND RACE

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Abstract

Every human being is entitled to enjoy freedom but most of them are not seen what freedom is all about. A particular sections of people are neglected from the society on the basis of caste, gender and race. In this world low caste people are snubbed but without them, nothing will be fruitful enough or to be done and in the sense of saying that in all kinds of works their essence would be given. Caste, Gender, Race are like blood running in most of our bodies. In the society low class people are not given prominent place as if high class people hold. They are marginalised, dominated all over the world. Sometimes their voices have been unheard by the people. And low class people are just seen as workers not as human beings. In the same way nook and corner of the world low class people are still facing ennumber of problems. The presenter is going to focus on these issues from the selected novel of Raja Rao.

Definition of Caste, Gender and Race

Caste is the part of community. Caste is divided based on works. Caste is the central part of the world. Caste issues made lower caste people to suffer in the hands of upper class people.

Gender is generally socially constructed one. Gender is indirectly mentioning that patriarchal society. Women must be under the control of men.

Racism is based on color. Racism means sufferings of black and low class people. Racism leads to untouchability. Domination of low caste people for example in the novel entitled as *KANTHAPURA* white Brahmin's domination over pariahs and sudras.

Caste in Kanthapura

In *Kanthapura* caste is one of the central part of element in kanthapura. In that novel kanthapura every caste people lived but they didnot mingle with others. It clearly portrays that there is a big gap between Brahmin and low class people such as Pariahs and sudras.

Funeral of Low Class People

There was a great incident in this *Kanthapura* novel. Moorthy was the protagonist of this novel. Moorthy belongs to the BRAHMIN COMMUNITY but Moorthy was inspired by the words of MAHATMA GHANDHI so Moorthy was the follower of Gandhi philosophy. Moorthy didnot like the caste and th discrimination so Moorthy attended the funeral of low caste people and for that

reason Moorthy was excommunicated from the society. This clearly brought out that how the caste system was followed in the villages.

" We divided
ourselves among caste,
creed ,culture and
countries remains most
valuable: a mere smile
and the love"

- Santosh kalwar

This type of marginalisation was not only happening in *Kanthapura* is also happened in so many villages. For example THE RAMAYANA BY KAMBAR in that story also low caste and upper caste people were leading their life seperatly. But Rama the protagonist didnot see any caste discrimination within the country and society. Rama treated everyone as equal as others. Rama ate even from the low caste people's houses. Here it clearly shows that Moorthy was compared to god Rama. Because Rama didnot see any caste discrimination in the same way Moorthy also didnot see caste. But Moorthy was not a god according to this earthly life. But Moorthy was a normal man.

These things are show that in those days upto now the caste system has been followed it was not gone away from people it is still attached to the people.

Greating the Awareness Among the Coolies

"I could not see
how poor people being kind , and
then to learn to speak
like them , to adopt their
manners , to be
uneducated , to grow up
like one of the poor
women(...):No , I was not
heroic enough to
purchase liberty at the
price of caste"

- Charlotte Bronte , Jane Eyre

In this novel *Kanthapura* Moorthy had taken the incharge of creating awareness among the coolies. Here coolies were considered as low caste people. When Moorthy created the awarness among coolies in that time BADE KHAN hits Moorthy. It clearly projects that high class people that is higher caste people didnt like coolies getting awareness.

And Bade khan throws out the RACHANA FAMILY and MOORTHY. Because Rachana family supports Moorthy and they went against Bade khan.

"Thaanum nalladhu seiya maataan
piraraiyum seiya vida maataan"

- Tamil proverb

These lines express the real fact of this society. Moorthy wants to destroy the caste system but Bade khan wanted to develop it.

Gender in Kanthapura

Gender discrimination is clearly showed in the novel *Kanthapura*. Because the author RAJA RAO portrays male characters as leading all the female characters. And it is indirectly mentioning the PATRIORCHAL SOCIETY. Patriorchal society means male is the head and the female is the under the control of male. Male has the ruling power but female must be ruled.

In this novel some patriorchal society elements mentioned. That is Moorthy leading all the female characters in the novel. Those characters are RANGAMMA , RACHANA. Moorthy created the committee in Kanthapura village and Moorthy elected Rangamma , Rachana , Gowda , Seenu as office

bearers. This thing shows that gender discrimination. Man has the power of selecting any kind of things. But not a women.

Similarly in those days onwards this gender discrimination gets started for example in the play ' THE TAMING OF THE SHREW' by SHAKESPEARE. Baptista is the father of heroin KATHERINE. Baptista has the power of selecting any kind of things and even marriage of his daughter katherine. Even women has not been given choice to selecting life partner. These shows that clear projection of gender discrimination.

Racism in Kanthapura

Joining in the Festival Time

Racism is also one of the elements. Racism indirectly portrays in the novel normally Brahmins are considered as whites and the pariahs and sudras are black people, because they belong to LABOUR FAMILY so their skin color is black. And also they are low caste people, so they were treated as untouchable people. In the novel *Kanthapura* racism shows in the scene of people join together during the time of festivals not in other times. In that time also they only get together and they do not touch anyone , and also they did not take any food items from untouchable people. similarly in TELEPHONIC CONVERSATION BY WOLE SOYINKA in that poem clearly the poet projects racism. The white lady didnt like to give her house for rent to the black man. Because he belongs to black community. So that white lady didnt give

The piono keys are
black and white
but they sound like a
million colors in your mind

- Maria Cristina Mena

Theories Applied in Kanthapura

In *kanthapura* novel we have to apply so many theories. But it is closely related to two theories one is POST COLONIAL THEORY and FEMINISM.

Post Colonial

Post colonial means colonized people fight against colonizers. And colonized people wants their freedom from colonizer people that is ruling people. In this novel

Kanthapura so many post colonial things included. That Elements are Moorthy wants to teach Gandhi ideologies but Moorthy was not teaching but Moorthy was arrested by the colonizer. And the other element of post colonial theory in this novel is Moorthy neglected to wear the foreign clothes such as some modern clothes. But Moorthy only wore HOME SPUN KHADDAR. Moorthy fights against foreign clothes. Some women also joined Moorthy and fought against the colonizers.

Feminism

Feminism it is fight for women's liberation. It is a fight of both physical and mental liberation. In this *Kanthapura* novel males only have all rights and ruling power but women donot have the rights and ruling power. In *Kanthapura* Moorthy wants to teach Gandhi ideologies and principles in that time Moorthy taught without the other suggestion, but a woman wants to teach Gandhi ideologies or patriotism in that time women teach those

things under the control of men that women teach their patriotism under the control of Moorthy in this novel. These things shows that women donot have freedom. It is fully of feminism.

Conclusion

Finally the Researcher's conclusion is that each colonized or low caste people must broke the struggles put forward by the colonizer. Colonized people and low caste people should not stoop themselves before the colonizer and higher caste people.

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FEMINISM IN MARGARET ATWOOD'S THE EDIBLE WOMAN

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Abstract

*In today's world, women are forced to occupy a secondary place in a male-dominated, consumer society. Feminists all over the world are striving to rectify the cultural setbacks to efface the gender biased power politics so that women get equal rights in society. This paper reads one such feminist Margaret Atwood who speculates the predominant feminist issues. The theme of *The Edible Woman* is woman's search of individual identity and worthwhile meaning in her life. The story of Marian's self-discovery is the frightening vision of struggle for sanity. The proof of her sanity is that Marian has learned to live meaningfully.*

Marian believes that her boyfriend and fiancé, Peter Wollander sees her as an item to be consumed. After Marian's engagement a transformation takes place. The engagement is broken and her future remains uncertain. Once married, Marian fears Peter's strong personality will obliterate her own fragile identity. This subconscious perception of Peter as predator is manifested by Marian's body as an inability to eat. Duncan points out that her physical restlessness and refusal to take food is nothing but her revolt against domineering patriarchal society. As the novel progresses, her interaction with the outside world gives a sort of awareness of the self and the simultaneous apprehension of loss of identity thereby inducing an urge in her to establish her own identity.

In today's world, women are forced to occupy a secondary place in a male-dominated, consumer society. She is used as a commodity for the carnal gratification of male desire. Feminists all over the world are striving to rectify the cultural setbacks to efface the gender biased power politics so that women get equal rights in society.

Mary Wollstonecraft's *A Vindication of the Rights of Woman* is one of the first works that can be called feminist. Feminism became an organized movement in the 19th century as people increasingly came to believe that women were being treated unfairly. Virginia Woolf always stressed on woman's freedom.

This paper reads one such feminist Margaret Atwood who speculates the predominant feminist issues such as loss of identity, subordination of woman in the male-dominated, chauvinistic society, woman striving to establish an identity of her own and being exploited in the consumer society where woman's body is treated as a toy, as a consumable item.

The Edible Woman is written by Margaret Atwood before the emergencies of the women's liberation movement in North America. Atwood has presented a comedy of resistance to social myths of femininity through the discriminating eyes of Marian. It is a complex piece of realistic fiction, an intelligent woman's guide to survival in the contemporary world. *The Edible Woman* goes beyond women's anger and bewilderment in its exploitation of the power of laughter to reveal the absurdities within social conventions. It is the story of a young woman whose sane, structured, consumer-oriented world starts to slip out of focus.

The theme is woman's search of individual identity and worthwhile meaning in her life. The story of Marian's self-discovery is the frightening vision of struggle for sanity. The proof of her sanity is that Marian has learned to live meaningfully. *The Edible Woman* is about women and their relationships to men, to society and to food and eating. It is through food and eating that Atwood discusses a young woman's rebellion against a modern,

male-dominated world. The female protagonist, Marian Mc Alpin struggles between the role that society has imposed upon her and her personal definition of self and food becomes the symbol of that struggle and her eventual rebellion.

The Edible Woman which spans a few months of Marian's life is told in three parts. In Part I, Marian becomes engaged to Peter and experiences an escalating paranoia as she is variously alienated by her work situation, co-workers, friends, and living arrangement. In Part II, Marian gradually becomes more and more anorexic. Her anorexia nervosa is of a peculiar nature. She not only loses the ability to eat anything but is also haunted by the idea that she herself is being consumed. At the end of Part III, Marian bakes and serves the 'edible woman' to Peter as she rejects him as a marriage partner. Part III witnesses Marian's emergence from third-person anorexic space. She regains the ability to eat and is once more the speaker.

The title exemplifies the theme of commodity and consumption, which is linked to Marian's job with a consumer research, marketing company. The attitude of which Martin speaks is undoubtedly discernable in Marian's workplace, Seymour Surveys, a marketing research company that regards pregnancy as an act of disloyalty. Marian believes that her boyfriend and fiancé, Peter Wollander sees her as an item to be consumed, a trophy wife who will be an asset in his climb to success.

After Marian's engagement a transformation took place. She feels her body and herself are becoming separated. Marian's refusal to eat can be viewed as her resistance to being coerced into a more feminine role. As Marian begins endowing food with human qualities that cause her to identify with it, she finds herself unable to eat. This shows Marian's slow detachment from reality. She remained close in a sodden formless unhappiness and had accomplished nothing. Marian's inability to eat indicates her struggles to make sense of to digest a world that often seems ridiculous.

Neither Peter nor Duncan is the right match for Marian. She is engaged to Peter. The engagement is broken and her future remains uncertain. The other female characters are caricatures representing different versions of the courtship plot. The once fragile and beautiful Clara Bates is married and overwhelmed by her

family. The three young women in Marian's office are hoping to find mates to marry. Ainsley Tewce is convinced that motherhood is the proper role for a woman. Peter is the stereotyped yuppie, the ambitious lawyer. Her only solid achievement was Duncan that was something she could hang on to.

Once married, Marian fears Peter's strong personality will obliterate her own fragile identity. This subconscious perception of Peter as predator is manifested by Marian's body as an inability to eat. Marian realizes that Peter is metaphorically devouring her, trying to destroy and assimilate her. To test him, she bakes a pink cake in the shape of a woman and dares him to eat it. "This is what you really want", she says,(344) offering the cake woman as a substitute to him feeding upon her. Peter leaves disturbed. Marian eats the cake herself.

Clara is a symbol of traditional motherhood. She has made a very literal self-sacrifice by giving up her studies to have her children. Clara is now a constantly pregnant housewife. She is used as a contrast to Ainsley's more radical approach to motherhood. Marian describes Clara as weary, isolated, bored and needing rescue. In the words of Maria "Joe and Clara aren't practical enough, they have no sense at all of how to manage children, how to run a well-organized marriage". (124) Joe says that when a woman gets married her core gets invaded. Her feminine role and her core are really in opposition. Her feminine role demands passivity from her. So she allows her core to get taken over by the husband. When the kids come, she wakes up one morning and discovers she doesn't have anything left inside. She's hollow. Her core has been destroyed. Joe quotes "Woman shouldn't be allowed to go to university at all, they then wouldn't always be feeling later on that they've missed out on the life of the mind." (298) Marian judges Clara to have succumbed to the demands of her body and thus forfeited her mind.

Duncan lives in a world of fantasies. It is during the survey that Marian meets Duncan, an unconventional young man who throws Marian off guard with his lies and almost immediate admittance of his dishonesty. He tells Marian "You got me out of my shell. Hatched me into manhood. Solved all my problems. I like people participating in my fantasy life and I'm usually willing to participate in theirs, up to a point."(333)The fears of the

evening before had dwindled to foolish hysteria and the flight to Duncan had become a stupidity, an evasion, she could hardly remember what he looked like. Duncan said that in a relation one of them had to be the sympathetic listener and the other one gets to be tortured and confused.

Marian's roommate, Ainsley, announces that she wants to get pregnant. She thinks that motherhood satisfies one's deepest femininity and every woman should have at least one baby. When Marian asks if this means that Ainsley wants to get married, Ainsley says no. She wants to raise the child by herself. She also wants to choose a man who will not make a fuss about getting married. Ainsley then proceeds to make inquiries about a friend of Marian's whose name was Len Shank and he has the reputation of being a womanizer. Len portrays him as a self-consciously lecherous spirit-chaser. He liked to talk as though everyone was out for nothing but sex and money.

From the time, *The Edible Woman* was published, there are many oppressed voices, struggling to be heard. Women are still heavily pursuing equality and questioning their roles in society which had been otherwise accepted for so long. The novel is an obvious manifestation of the inner turmoil felt by many women, even today it contributes in its way.

When Marian gets engaged to her partner, Peter, her family respond by echoing patriarchal concerns about women and education. Atwood implicates woman's complicity in the male hegemony. She rightly describes the novel as 'proto-feminist', her loss of freedom leading her into chaotic wilderness. Her gradual loss of appetite, a physical disorder, developing a sort of anathema to a non-vegetarian food results into her psychological dismay. Duncan aptly points out that her physical restlessness and refusal to take food, called anorexia is nothing but her revolt against domineering patriarchal society. As the novel progresses, her interaction with the outside world, with men, gives a sort of awareness of the self and the simultaneous apprehension of loss of identity thereby inducing an urge in her to establish her own identity.

As far as Maria is concerned, Peter sees in her a sensible woman and expects her to have individual thinking. He proposes to her and explains the reason for

wanting to marry her. Marian at first looks upon him as a rescuer from chaos. Peter, a law graduate needs a wife to boast of his collection of guns, knives and cameras. She feels robbed of her identity as a woman which is unbearable to her. She is expected to be different from other women in her behaviour, thoughts and attitudes. A woman as presented by male gaze is dependent, emotional and at times fussy but Marian is expected to be practical and sensible like a man trapped in a woman's body. She experiences a sense of alienation at the loss of female identity which will reduce her merely to victim's position, a saleable commodity in the consumer market.

The obsession of the possession of the camera is viewed synonymous with gobbling her identity and autonomy. The camera focusing in the 'zero hour' in the party on her red dress according to Marian is actually reducing her life zeroing into nothing. A subconscious fear eats her alive that she is regarded as a commodity in the matrimonial market. Atwood drives home the conviction that as long as woman complies with the male domination without having the power to resist, she suffers agony and physical subordination.

The cake-symbolism not only sustains the narrative spine of the novel at its climactic moment but also carries the thematic burden loaded in the title-image. Both Peter and Ainsley accuse Marian of rejecting her femininity at different stages of her growth and maturity. After her break-off with Peter, Duncan, who has been her mentor, places her on the threshold of new possibilities: "You're back to so-called reality, you're a consumer." (353) Marian seems confident of coping with the world in full view of its realities and compromises she has to make for her survival. Marian will escape her 'abnormal normality' and become a beacon of hope for others trapped in their own constrictive relationships.

The Edible Woman shows how female passivity and submersion in the traditional wife and mother roles can pose a serious threat to the very survival of the self. It shows how woman and her images are moulded, reshaped and reoriented by man and for man. The novel is either an optimistic celebration of female liberation or materialist feminist protest. The three layers represent three planes of reality: mind, body and matter. Marian is made a victim of symbolic cannibalism. She is aware of

the necessity to wage a war against those who exploit women for their advancement. Atwood's fiction urges women to empower themselves through positive re-embodiment. Women need to re-embody culture by first re-embodimenting themselves. Thus the novel not only proposes hypotheses for solution to woman's exploitation and oppression in gender system but also serves as a guide to feminist struggle.

In short, *The Edible Woman* is an imaginative transformation of a social obstacle or problem into comic satire as one young woman rebels against the feminine destiny.

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UNRECIPROCATED FILIAL INTERACTIONS IN MAHESH DATTANI'S WHERE THERE'S A WILL

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Drama is the literary representation of human sensibility beyond the limitation of time and space. The theatre represents human life on the stage with all its facets and dimensions as well as complexities. Thus the playwright, the actor and the stage manager has to coordinate the dialogue, plot, metaphoric construction, psyche of the characters and audience, paraphernalia and stage craft

The twentieth century India witnessed a literary boom with the advent of playwrights like Bijan Bhattacharya, Utpal Dutt, Vijay Tendulkar, Badal Sircar, Manoj Mitra and Girish Karnad. Moreover very recently Indian English drama has shot into prominence with the contribution of young writers like Manjula Padmanabhan and Mahesh Dattani, both focusing on the ugly and unhappy things of life and the distorted world that we live in. Mahesh Dattani, Indian director, actor and playwright has written around 9 plays, through which he voices out the problems of the marginalized in India. He is the first playwright in English to be awarded the Sahitya Akademi Award. The plays of Mahesh Dattani emerged as 'fresh arrival' in the domain of Indian English Drama in the last decade of the twentieth century. In many of his plays he deals with various issues like homosexuality, gender discrimination, communalism sexual abuse and identity crisis. His characters speak the kind of English that most middle class Indians do. Dattani's stage techniques are aimed at making the audience intimate with the life of the family portrayed, its trials and debilitating secrets

Where There is a Will is one of the four earliest plays of Mahesh Dattani. The play is a drawing room comedy of a rich businessman, who tries to control his family even after his death through his special 'will'. The

play is very humorous at the same time it is very introspective and thought provoking. The play was first performed by Playpen at Bangalore as part of the Deccan Herald Theatre Festival. The dramatist mainly reflects on the issues of gender discrimination and evils of patriarchy along with a host of other issues like interpersonal relationship within family, evils of capitalism in the post colonial purview etc. Dattani describes the play as the exorcism of patriarchal code.

Where There is a Will deals with the mechanics of middle class Gujarati family. The narrative of the play takes place in the lavish house of Hasmukh Mehta, a doyen businessman. The actions take place in the fancy dining cum living room or in the bedroom of Hasmukh and Sonal or in the trendy bedroom of their son Ajit and his wife Preeti. In *Where There is a Will* the protagonist has control over his family through his money and forges an opportunity to improve his interpersonal relationship. (Raina 451)

Hasmukh Mehta tries to dictate his son's life through his will after his death. He is dissatisfied with Ajit since he does not obey his father implicitly. Though Hasmukh makes Ajit as the joint director of his companies, he does not allow him to have any rights in policy making. Hasmukh fails to dominate Ajit while he is alive so he tries to subdue not only his son Ajit but his wife Sonal and his daughter-in-law Preeti through his 'will'. In his will he writes his properties to a trust that he had created and denies his son Ajit the ownership of the company till he becomes forty five years old. As the play proceeds, Hasmukh's ghost watches all the happenings in his house and company with triumph and finally realizes the folly of his desire.

The play apart from patriarchal theme, deals with the fractures interpersonal relationship among the members of Hasmukh's family- that's between the father and the son, husband and the wife, mother in law and daughter in law, father in law and daughter in law and finally in the extramarital affair.

Hasmukh is described as a archetypal picture of an overbearing father and a domineering husband. He is unhappy with everyone around him and makes other's life too miserable. He often feels that no one has lived up to his expectation like he has fulfilled his father's. Hasmukh Mehta is the boss at his familial world and also in the business world. As an autocrat head he demands unquestionable obedience from his family members. His wife Sonal is quiet subservient and subordinate to him. Hasmukh often laments as. "When I was twenty one, the greatest tragedy of my life took place. I got married to my wife Sonal" (646). He never cherished his marriage to Sonal. He never respected her feelings too.

Sonal is introduced as someone who keeps 'cooking food like it's a new invention'. Hasmukh does not bother about Sonal care in feeding the family with good food, instead he charges of wasting so much of ghee, oil and rich food. He keeps criticizing every act of hers. When she makes special effort to make salad for him and orange flavors halwa for Ajit, Hasmukh scolds and insults her. "make her eat the salad"(CP467). Sonal really cares for her husband who is not only diabetic but has also got high blood pressure and kidney problem. She raises alarm when he smokes and tries to go for a walk to digest the halwa he ate. But this caring attitude irritates Hasmukh. When she wants to make parathas so that the family can have a complete meal, he loses his patience and yells at her, "stop irritating me and sit down" (470). As a husband he could never understand his wife. And as a wife Sonal could never understand the needs and priorities of her husband. Both of them try to fit in the other in their mould.

Sonal means 'gold' and she was as good as gold to him when they were newly married. But as days go by Hasmukh remarks, "I soon found out what a good for nothing she was. As good as mud". Hasmukh Mehta has neither love nor respect for his wife Sonal. He blames her for his failed sexual relationship too and finally he ends up having a mistress, who according to him, has got

beauty and brains. He even justifies his act by questioning, "What is wrong with having a bit on the side? Especially since the main course is always without salt?" (473) Sonal is so ignorant that she does not know about his lusty longings and his night life in the fashionable hotels.

Hasmukh means 'a smiling face'. But throughout the play he neither smiles nor looks happy at any point of the play. Sonal longs for a gentle reply and a smile from her husband but he disappoints her. She feels so hurt when he brands her to be without brain and can't do anything right and can't even cook like his mother. In fact his mother dies when he was just 4 years old and he would not even remember her face!

The husband and wife relationship is not healthy. Though Sonal was an obedient and a caring wife, she could not satisfy her husband. Hasmukh never cared for his wife's feelings. Sonal often consoled herself telling that she does her best for him in the sight of god. She learns to put up with life. So in spite of staying together for twenty five years their marital life was never a success.

Ajit loves his wife Preeti and really cares for her. According to Hasmukh Preeti is pretty, charming, graceful and sly as a snake. She is intelligent and has an eye on Hasmukh's money. She is a scheming daughter-in-law, who knows how to please her father-in-law. She never talks back to him like Ajit. She has a knack of replying others without hurting them. When Sonal wanted to make parathas, she stops her by gently replying, "It is a tragedy that we can't eat your delicious parathas, but we'll survive" (470). She does not really care for Hasmukh. At one point, against the doctor's advice she was willing to provide more salt to Hasmukh. Preeti too hated Hasmukh like the others in the family but never showed it out. She was expecting a baby and is quite calculative and assertive. After Hasmukh's death, her plot to kill him was unearthed by Kiran. Preeti replaces his blood pressure tablets with her visibly identical vitamin tablets. She was waiting for him to die so that she can inherit his property. Ajit trusted his wife but she married him for money. There was not a real love relationship between them. Preeti feigns love and care to him.

If the husband and wife relationship in the play were all failures then the father-son relationship is worse than

that. Hasmukh wanted Ajith to obey him but Ajith questions him and rebels against him. He accuses his father "Ever since I was a little boy you have been running my life. Do this, do that or don't do that don't do this . . . then when I grew up I learnt to answer you back" (487)

Hasmukh was furious about the son's disagreeing nature. According to him Ajit is wasting money and is on his way to bankruptcy. He makes a very satirical statement that God has just forgotten to open an account for Ajit. Hasmukh as a autocratic father controls and checks every movement of his son. Ajit can be called a filial subaltern. The play dramatizes the politics of patriarchy, marginalizing not only women but the other male members of the family too. Ajit has to execute the father's orders and commands.

Ajit: Don't I have any right at all?

Hasmukh: You have the right to listen to my advice and obey my orders (CP 458)

The father considers him as 'zero' and makes a mockery of his son and shows his displeasure towards his attitude.

Even after Hasmukh's death he tries to keep Ajit as a puppet through his 'will' and under the surveillance of his mistress Kiran. This makes Ajit rebellious. The father-son relationship was never cordial. As a father Hasmukh was a failure. He tries to impose himself on his son. As a son Ajit never looked up to his father. The play focuses on the emptiness and uselessness of strict adherence to patriarchal code. The play depicts the conflicting relationship between father and the son. It depicts the clash between conservative notions and contemporary generations.

If the relationship in Hasmukh's family is totally in discord then the relationship in Kiran Jhaveri's is worse. Her father, brothers and even her husband were drunkards. They come home drunk and beat their wives. "They were weak men with false strength" As a child she was denied the love and affection from her drunken father and as she grew up she was never cared by her drunken brothers and finally when she got married her husband never supportive. He was so concerned with his bottle of whiskey and allowed her to have an extra martial affair with her boss Hasmukh. She learnt to suffer silently. But questions at the end of the play, "Where will all this

end? Will the scars our parents lay on us remain forever? (CP 508)

Kiran never found solace in Hasmukh either. "Hasmukh didn't really want a mistress. He wanted a father. He was living his life in his father's shadow. He had no life on his own" (509) He was dependent on Kiran for everything thought he thought that he was the decision maker. So in such a empowered woman's life too the relationships were never in harmony.

All through the play some characters were dominated by other characters either consciously or unconsciously. Sonal lived in the shadow of her sister Minal, who decided Sonal's cook and even told her when to cry in her husband's funeral. Hasmukh was dominated by his father and later on guided by Kiran. Hasmukh tried to subdue his son Ajit. Preeti who is a schemer tries to outwit everyone and even has orchestrated her father-in-law's death.

So the play focuses on fractured interpersonal relationship within the range of familial relationship. Like all modern families there is a lack of emotional attachment and understanding towards other's views and opinions. There is discord and disharmony among all the characters. In the beginning of the play there is a forced harmony among the family members and also strong dependence and domination of characters. But in the end with the entry of Kiran from the margins to the centre, the tables turn. Unlike Hasmukh, Kiran uses power play to improve relationship. Kiran has determined to help them live a peaceful, regular and respectable life (Joshiyura 208). The play depicts man's rift in the relationships were cemented, the characters try to understand each other, the suppressed ones were emancipated and the domineering characters try to understand the feelings and desires of others.

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MORAL VALUES AND PLEASURES IN CHILDREN LITERATURE

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Abstract

As a researcher I would like to convey through the children literature we can thought the students to develop the knowledge , it teach them how to develop the friendship, and hoe to lost the friendship . Being researcher I conveyed children thought good moral values from their childhood itself.

In children literature all characters gave pleasure to children through their listening and hearings. The poem THUMBELINA was written by hands Christian Handerson .There was a women who wished very much to have a little child, but she could not obtain her wish. Atlast she went to a fairy and said, I should so very much like to have a child. Can you tell me where I can find one? A lady gave twelve shillings, which is the price of the barleycorn .then she went home and planned it, and immediately there grew up a large handsome flower, something tulip in appearance, but with its leaves tightly closed as if it were still a bud. Through this flower Thumbelina was born. through the Thumbelina character author described how immoral child insult by others.it described how the characters was suffered by others.it described how the tiny characters become role model for others.

"Imperfections we all have, but we also have compensations, because she could not go near all these wonderful things, she longed for them all the more."

Thumbelina shows how a inability child become weak in their family , society .this poem gave moral for the child how to treat others ,and how to solved the problems and become good in their life . clearly it teach don't dominate others through their appearance .Poetic lines gave very much pleasure to the children. through the rhyming words.

"Her bed was formed of blue-violet-leaves.

She was lived on green velvet stamens and large"

These type of tiny characters and slept on the bed, and flying on butterfly gave very much pleasure to the children.

"She has only two legs; how ugly that looks, her waist is quite slim pooh!

Poor little tiny stood before the door just like a little beggar- girl

Lady-bird, lady-bird, fly away home"

-Hans Christian

Anderson I edition Thumbelina

Type of cartoon characters were given it improved their interest to watch everything, through this characters they are learned everything. Atlast the character become wife of king of the flower, then she became queen of the flower. It shows how to overcome the problems and reached the success.

THE OWL AND PUZZYCAT was written by Edward lear. The title itself it proved uncombination characters between owl and cat.it proved that non-sense poem eventhough it gave very much plessure to the audience. they are dancing, singing ,changing the rings, marriage, and travelling by the green boats. Everything was gave happy to the children.

"Hand in hand, on the edge of the sand, they danced by themselves"

It was a story love between owl and pussycat .this story gave enjoiment through the character like owl cat, a pig, and a turkey. the repetition of words, continuous rhymes gave plessure the childrens .they learned many things from these their watching. These kind of storys take part in childrens development. the marriage was happened between owl and pussycat it is mismatched one eventhough it gave very much happy to the youngsters. marriage was take part in sea, near the bong tree, marry with beautiful songs, song was sung by other characters. like a "owl as an elegant fowl".

In the marriage they had dinner like mince and quince, in the use of "rencible spoon", dance with hand-in -hand on the sand in the moonlight. Usually the marriage

was happened between the day time, this marriage was happened during the night time in the moon light.it gave some different thought to the childrens. marriage ring was provide by pig nose .travelling by thepea green boats, they took some honey and plenty of money with them. They had guitar with them.

"O Lovely pussy,o pussy, my love,
What a beautiful pussy you are,
You are,
You are!
What a beautiful pussy you are!"

Author gave human quality to the animal characters it gave very much happy to watch and learned it easily.

UGLY DUCKLING was a story written by hans handerson it was a story fully focused on how a ugly duck got insult by the others and how it proud of itself, and it became a great part in is life. It teach how to develop themselves .it gave some moral value to the children don't insult others, love towards others, don't insult others through the behaviours.

"I never dreamed of such happiness as this, while
I was an ugly duckling".

If u want to be happy, you find someone that you love and never let her/him go. No matter she is pretty or ugly, poor or rich, be with them end of your life. THE ADVENTURES OF PINNOCHIO was written by carlo caloodi, it all about animate puppet.in the beginning a boy was very adamant, after gaining some bitter experience he became good and honorable son to his parents. Through the wooden piece they are learned many thing how to obey with their parents. The owl and crow portrayed as a doctor in this poem, they are take part in wrong things at later they become blind and lame .through this character children may know don't addict in any wrong doings. Pinocchio was a naughty, pine –wood marionette who gains wisdom through of misadventures which lead him to becoming a real human as reward for his

Good deeds. Pinocchio was a good example for youngsters.

Adventures of Pinocchio

PANCHATANTRA tales teach many thing to the youngsters, how the ancestors are conduct the king and queens in their life. It will teach them what respect should

for kings. They used drums and holy water For welcome them.

"Intelligence can accompalish things more easily than army and weapons"

One who believes you, you should be honest to them, Don't be dishonest to them.

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SOCIO – CULTURAL ISSUES RELATED TO WOMEN IN BHARATI MUKHERJEE'S 'JASMINE'

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Abstract

Literature is indeed the most explicit record of human spirit. It reflects not only social reality but also shapes the complex ways in which men and women organize themselves and their perception of the socio – culture reality. In the present social scenario, woman experience discrimination throughout her life as society imposes different perspective for men and women. In case of men it is the world of career success and power but for women is that of love, duty, sacrifice and tolerance. She always merges her identify with that of her husband. Her opinions, desires, likes and dislikes are never to be considered. Epics like 'Ramayana' and 'Mahabharatha' have set standards directly and indirectly by which our culture has been operating all along. In it women are pictured as meek, submissive, servile and inferior to men. So the existing socio – culture practices do not allow women to grow independently of their own abilities. Women who have the guts to overcome such obstacles are able to achieve at the cost of a struggle against internal suffering and external opposition.

The sociological, psychological and intellectual climate of the present times have undergone a through transformation. Education has made women aware of their rights as an individual. The women in Indian novel now reflects the shifts in the sensibility of the writers as well as the readers whole human being, regardless of difference in sex, color, religion, caste and country. The novels of Bharati Mukherjee presents the issues related to women and their identity in the society. They are typical representatives of young women particularly of the third world countries who cherish their dreams of immigration to America in pursuit of higher education, higher wages and finally to settle down there permanently Mukherjee's depiction of women and their different relationship portrays the dominance of patriarchal practices of traditional society and their liberation and emancipation from this set status. All her novel are the celebration of women hood but mainly 'Jasmine' can be interpreted as purely a novel for women by a women here Mukherjee has created Jasmine as a novel of the fighters. The picture that emerges from the study of the novel is not only that of female being victimized by male but also that of female coming out as strong character to combat the challenges that come on her way. The purpose of this paper is to examine and present the existing position of women and the problem they face in India and abroad.

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Bharati Mukherjee is an Indian – born American novelist, short storywriter, non-fiction writer and journalist. Though she has been widely acknowledged as a voice of expatriate – immigrants sensibility, a close observation of her novels reveals the fact that she has written all her novels with predominantly feminist view. All the critics focus her novels as problems and consequences due to immigration but actually the problems are not because they are immigrants but because they are women. They fight for their rights as a women and then as an individual. Mukherjee's 'Jasmine' is one such most feminine novel. It is a story of a young widow who uproots herself from her life in India and re-roots herself in search of a new life and the image of America.

Jyoti, an Indian immigrant who is a village girl of Hasanpur in Punjab. Jyoti's childhood was spent in a small village. She being the seventh child of her parents is undesirable and curse for them. Jyoti is a very smart, bold and intelligent girl. At thirteen, her grandmother plans to get her married to a widower. But this is fiercely opposed by her mother .when she expresses her wish to become a doctor and set up her own clinic, the whole family except her mother calls her mad. Her soul longs to fly high in the sky without having any- bondage. She rebels against the blind beliefs and superstitions prevailing in her small village and argues against the fate which is adumbrated by the astrologer by saying:

"Fate is fate. When Beulah's bridegroom was fated to die of snake bite on their wedding night, did building a still fortress prevent his death?" (Mukherjee, 1990:2)

Jasmine is against the age old ugly Indian tradition of marriage after checking the boy's horoscope. She marries a Christian boy Prakash in the court and from there Jyoti becomes Jasmine-a city woman and wife of a modern man. But, unfortunately, Jasmine's husband, Prakash's life proves to be very short and he falls a prey to the Khalsa Lions, the rebel demanding a separate land of Khalistan for Sikhs. Her grandmother reproaches her for her modern outlook of her marriage and says:

"If you had married a widower in Ludhiana that was all arranged. If you had checked the boy's horoscope and married like a Christian in some government office... if you had waited for a man I picked none of this would have happened... God was displeased. God send that Sardarji boy to do that terrible act" (Mukherjee, 1990: 98).

The reaction of Jasmine against this shows the strong-willed power of her character. She blazes forth:

"Dida, I said, if God send Sukhi to kill my husband and then I renounce God, I spit on him" (Mukherjee, 1990: 89).

Jasmine decides to go to America on forged papers and documents, to burn her as 'sati' in the campus of the same engineering college where her husband was admitted for study, as it becomes clear from the following statement:

"A village girl going alone to America without job, husband or papers?" (Mukherjee, 1990: 97).

Here we see Jasmine getting attached with the ancient Indian traditional practices where a woman becomes 'Sati' after her husband's death. But actually what comes into mind at this course of action is that though Jasmine is a freedom loving woman at global level, yet her heart is purely Indian and it denies continuing the life without the love of her husband. Besides this another thing that comes into light is that she does not want to live the life of a widow and suffer all those that a widow in the society is subjected to.

She, travels to New York on a ship, where the captain of the ship, an ugly fellow, half-faced(a nickname as one side of the face was badly damaged in war) who had lost, an eye, ear and most of his cheek, remorselessly rapes Jasmine and this outrage is too

much for an Indian widow to tolerate. She decides to finish her life but before she could do so, the woman inside her realizes that actually she wants to live and her personal dishonor cannot disrupt her mission. She decides that in spite of ending her life she will destroy the devil that has outraged her chastity. She transforms herself into the image of vengeful goddess Kali. She extends her tongue and slices it; the blood oozing out gives her the perfect image of the goddess of destruction. She kills the demon and for a moment gets perturbed she reacts :

"No one to call to, no one to disturb us. Just me and the man who raped me, the man I had murdered."

By her act of killing the wrong doer, she proves that women are not meek and submissive but they are strong willed and assertive by nature. It also brings out the agonizing evil side of the society where the other sex becomes demon when it comes to physical gratification. At one place, Jasmine says:

"For the first time in my life I understood what evil was about. It was about not being human....It was a very simple, very clear perception, a moment of truth, the kind of understanding that I have heard comes at the moment of death" (Dayal, 1993: 116). She is reborn by the act of killing; to punish the monster in disguise. Then she begins her journey.

Mrs. Gordon, another strong willed woman who supports and helps her to rehabilitate, transforms her totally. Within a week Jasmine gives up her shy side of personality and dresses up on a jazzy T-shirt, tight cords and running shoes. With the change in clothes comes the change in the culture so much so that the intrinsic qualities of her personality start disappearing. She becomes Jazzy from Jasmine. But even after adopting the patterns of the dominant culture, Jasmine remains an Indian woman from heart and is never bifurcated from her till the last. She felt that there was no concept of feeling of shame in this society and comes to realize the liquidity of relationship in America. She is outwitted at Wylie's decision of leaving Taylor for another man in search of real happiness.

In the mean time, Jasmine falls in love with Taylor and tells him everything about her past. She is now happy in her family with Taylor and Duff but again her past comes in front of her in the form of Sukhi (her husband's

murderer) So she mean to Iowa. Jasmine's life in Iowa begins with her chance of meeting with Bud Ripplemayer, who not only gives her a new identity but also a new name - Jane Ripplemayer. When Jane first met Bud he was a tall, handsome, 40-years old banker, a husband, and father of two children. But after six months he is a crippled divorcee living with an illegal immigrant and an adopted son Du, whom he had brought from the Vietnamese refugee camp. Bud courts her because of her mysterious Indian beauty as she accepts it like:

"Bud courts me because I am alien. I am darkness, mystery, inscrutability. The east plunges me into instant vitality and wisdom. I rejuvenate him by being who I am" (Dayal, 1993: 200).

She identifies her dreams and wishes with Bud's and sacrifices all her individuality to prove herself to be perfect. But somewhere she was not happy with all this and Taylor's arrival at this moment is a welcome relief to her. She walks out of Bud's life and now the woman inside her could understand Wylie's course of action of leaving Taylor. Her walking out of Bud's life symbolizes that her free spirited woman wants to fulfill all her unfulfilled dreams. She says:

"I am not choosing between men. I am caught between the promise of America and old - world dutifulness" (Dayal, 1993: 240).

The compelling urge to live, breaks Jasmine fight emotionally, physically and culturally. The Americanization of Jasmine is her liberation, though it hints at breaking of the rigid behavioral norms of the traditional Indian society.

Education gives empowerment to women. The present social setup does not allow women to pursue higher education and dream career. The social norms consider job as an unessential thing to women. So the women like Jasmine are not able to expose their inherent caliber. They also lack the stamina to stand on their own legs in times of toil and trouble in their life.

Jasmine, the protagonist of the novel is a representative of thousands of women who aspire to fulfill their simple dreams of career and life. But the society does not permit them to move freely like men. Mere survival is a challenge to women like Jasmine. Giving due merit and recognition to women in all aspects is the need of the hour.

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COMPARATIVE STUDY: MARGARET ATWOOD'S A SAD CHILD AND KAMALA DAS' MY GRAND MOTHERS HOUSE

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"I am always thirsty for love; my longing for love is never enough."

— Debasish Mridha

Abstract

Love which gives the kind of feeling that care support and affection. If people are not cared by others they feel alienated frustrated and live their life in their own world. Love plays a vital role in everyone's life. The researcher focuses on the works of Margaret Atwood and kamala Das whose works portrays the female's sufferings and longing for love. This paper explores the characteristics of a sad female and their expectations.

Introduction

The study of the literature of two or more groups differing in cultural background and usually in language concentrating on their relationships to and influences upon each other. Comparative Literature may also be performed on works of the same language if the works originate from different nations or cultures among which that language is spoken.

Comparative Literature Studies was first published in 1963 at The University of Maryland at College Park by the founding editors, Alfred Owen Aldridge and Melvin J. Friedman. The first issue, published in 1963, was a special advance issue; it was "devoted entirely to the Proceedings of the First Triennial Meeting of the American Comparative Literature Association." The regular issues began to be published the next year, in 1964, with four issues each year.

The Historical Context Undermining the Birth of Comparative Literature:

According to Susan Basnett, "The term 'comparative literature' appeared in an age of transition. In Europe, as nations struggled for independence - from the Ottoman Empire, from the Austro-Hungarian Empire, from France, from Russia - and new nation states came into being, national identity (whatever that was) was inextricably bound up with national culture (however that was defined)." (page 20)

Margaret Atwood and kamala Das

Margaret Atwood is a poetess with different attitude. Actually she is a passionate observer of Canadian life and shows man-woman relationship, sense of alienation, civilization vs wilderness, mortality, savage land and identity crisis in her poetry. Contemporary society feministic and didactic attitude are also part of Atwood uses poetic world. Atwood focuses on social and psychological questions of contemporary life.

Kama das was a great poet who wrote about her feminine self and wrote poetry in a bold manner. The descendants the old play house and other poems' are a reservoir of great poems that deal with the theme of quest for true love lust, sex, self, child birth, death and other personal experiences.

Comparison of Margaret Atwood and kamala Das poems

A sad child:

In this poem "A sad child" the child is sad because of her changes by physically. At the beginning of the poem the poet does not reveal why the child is sad in the middle only the poet says the reason why the child is sad. After the child attend puberty on the day of lawn party only she felt loneliness and sadness. The child felt alienated and she never get love from others. So the poet helps the child to come out from sadness by saying that make her busy in all the time so that she can avoid her sadness. Finally the poet states that if sad cannot come out from sadness the final solution is death.

In this poem "My grandmother's house" shift has taken place between past and present life. When the poet was in her grandmother's house as a child she received love from her grandmother and lived a happy life. After her grandmother's death she did not receive love from anyone even from her husband. She was far away from her grandmother's house and she was longing for love even from strangers. She was thinking of her grandmother's house where she enjoyed her life and not able to come out from her grief.

The poem starts with negative attitude that the child is sad, the reader does not know the child is male or female and why the child is sad?

It's physic .It's the age. It's chemical.

Go see a shrink or take a pill

Or hug your sadness like an eyeless doll

You need to sleep.

[A sad child 2-5]

The child is asked to take pills, hug her doll and get some sleep to forget sadness. Atwood states sadness is a kind of disease. The child needs support by having doll. This paper explains that sadness is part of our life. Sadness is a temporary problem so the child can forget the sadness and can think about future.

"The happiness of life is made up of the little charities of a kiss or smile, a kind look, a heartfelt compliment."

-Samuel Taylor Coleridge

Happiness is not completely create within oneself it can be receive from others. The child being alone not guided by anyone that how to be happy in diversity. Samuel Taylor Coleridge states that happiness comes when only by the contribution of others.

In the second paragraph also Atwood kept the suspense that why poet is sad and say generally about the sadness.

Well, all children are sad

But some get over it,

Count your blessings, better than that

[A sad child 6-8]

All children experience the sadness but some may overcome while some cannot come out from the sad mood. Atwood says to the child count the blessings given by god and live free from sorrowful life.

"Happiness is not a station you arrive at, but a manner of travel "

Margaret Lee Runbeck

This paper states that sadness should be accepted and able to move towards forward life. In the society people can enjoy the happiness but failed to lead a sorrowful life. People should taste the life in diversity.

Buy a hat, buy a coat or pet

Take up dancing to forget

[A sad child 9-10]

Atwood says to the child to keep herself busy in all the time. The researcher states the child felt alienated and if anyone was there the child might not go for shopping and take up dance instead of that the child can spent it's life with that person. So the child indulge in something it can come out from grief.

The day of the lawn party

When you came inside flushed with the sun,

Your mouth sulky with sugar,

In your new dress with the ribbon

And the ice cream smear.

[A sad child 14 -18]

Here only Atwood reveals the child is girl and the reason for the child's sadness. The girl attended the puberty so on the day of lawn party she was in new dress with pink ribbon. The ice cream smear shows that the girl is innocent and she needs some guidance to make her feel better. This paper says every girl in their childhood faces the same situation as this sad child but most of the girls accept the changes by physically and mentally and become innocence to experience. Society and the religious aspects also plays vital role. When the girls attend puberty they are separated in religious event and especially the healthy relationship between the father and child was broken.

At the end of the poem Atwood suggest that if the child cannot think about forward life and may not get rid of her sadness the final solution for her is that death. This paper also suggests that do not take a permanent risk for temporary problem. Throughout the poem the child was the only person portrayed. Through depression of the child Atwood made an awareness that how other girls suffer when they meet the same situation like a sad child and how they can come out from depression at that time.

My grandmother's house:

*There is a house now far away where once
I received love....that woman died,
[My grandmother's house 1-2]*

In the first two lines kamala das says about her past life and she was longing for love. The above mentioned woman is her grandmother. After her grandmother's death she does not get chance to be loved by anyone. Now she is far away from her grandmother's house.

"Your past is always your past. Even if you forget it, it remembers you."

— Sarah Dessen,

"The past can't hurt you anymore, not unless you let it."

— Alan Moore,

Alan Moore says if people thinks of past it may hurt people and Sarah Dessen says even people forget the past it will remember us oneday. This paper states that thinking of past life for a useful purpose is acceptable but it is not accepted when remembering the past life to recall the sad experiences. People should make their mind to accept the reality and strengthen the both mind and the heart. *The house withdrew into silence, snakes moved*

*Among books, I was then too young
To read; and my blood turned cold like the moon.*

[My grandmother's house 3-5]

After her grandmother's death the house remains silence and filled with grief. She recollects when she was too young she did not read books in her grandmother's house and had a feeling of snakes moving among the books. This is a feeling of horror. Her life filled with darkness. Kamala Das present life also dark. She cannot think of her forward life instead of that she desires to go back to backward life. Past life only gives her happiness. Women restricts themselves. women have to get experience from past.

*Or in wild despair pick an armful of
Darkness to bring it here to lie
Behind my bedroom door like brooding*

[My grandmother's house 9-11]

She brings the darkness from the old house and she keeps it behind her bedroom in the memories of old house to comfort her. She was proud to receive a such love and lived in such a house. She was not ready to lead a present life she was in her utopian world. If the

girls spend their solitude life in house they may be affected psychologically.

Sigmund Freud said he did not know what women want. I know what they want. They want to deal with a whole bunch of people.

—Sigmund Freud

Sigmund Freud states that women have to face the problem in the society. In poem "woman" Arun Kolatkar explains that how woman leads a life after her marriage, suffered from insomnia and always thinks for her family. Women in the society mostly be like the female described in "my grandmother's house". Both kamala das and Margaret Atwood poems reflect the female characters experience in the society.

I who have lost

My way and beg now at strangers' door to

Receive love, at least in small change?

[My grandmother's house 14-16]

Finally kamala das came to know once again she cannot receive love from her grandmother so she decided to get love even from strangers. She did not get love from her husband also.

Conclusion

This paper concludes by saying that when people longing for something that time they know the value of it. Atwood and kamala Das both gave importance to female and the theme of the both poem is "quest for love". Kamala das brings forth the real experience of a woman. The purpose of this study has been to establish Margaret Atwood and kamala das as a writers of theoretical commitment to the struggle against patriarchy and love. Women have to come out from the four walls and see what is happening around the world then only they come to know their sufferings are better than others. Women should not think that their problem is unsolved one there is solution for every problem.

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THE STATUS OF WOMEN IN SHAKESPEARE'S OTHELLO

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Abstract

Status of women today is not much different from the ancient period. Even 400 years back, we could see same status of women in the society. Shakespeare's dramas are so much liked, loved and read even today because, his dramas reflect his society. The women characters of his plays are no exceptions. The researcher would like to analyze women characters of Shakespeare from Othello, the Moor of Venice namely, Desdemona, Emilia and Bianca.

Introduction

Women are considered second to men in the Indian Society. Women are dominated by men in most fields like religious activities, work place, in family life, etc., and women do not get their basic rights in the society from the past until date. Women have to sacrifice a lot and have to face many challenges all through their life even for small privileges. In most circumstances, women are ill-treated. This paper focuses on the status of women in *Othello, the Moor of Venice* and how the same is found in the Indian Society.

Women are Chattel

In this play, Duke gives permission to Desdemona to go with Othello to Cyprus. Othello perceives Iago as a man of 'honesty and trust' and telling the Duke 'To his conveyance I assign my wife' (I.3.283). Desdemona, as Othello's wife, is treated as his chattel. He thinks that she is a commodity to be guarded and transported. The Senator is wishing Othello well, and telling Othello to 'use Desdemona well' (I.3.288). The word 'use' seems to denote the phrase 'look after', but also supports the Venetian expectation of women that they are to bow to the wills of their husbands who may utilise them as they wish. The function of women within marriage is also stated by Othello to Desdemona in Act II: 'Come, my dear love, the purchase made, the fruits are to ensue' (II.3.8-9). Marriage is described as an act of 'purchase'. A woman is bought by her husband, and is expected to fulfill his sexual desires.

Iago desires for revenge against Othello. He thinks that 'it is thought abroad that 'twixt my sheets/He's done my office' (I.3.381-2), suggesting that Othello has slept

with his wife Emilia. It could be argued that Iago expresses little love for his wife, insulting her in public and eventually killing her himself. It is simply the thought 'the lusty Moor/hath leaped into my seat' (II.1.286-7), which makes him mad, the thought that Othello has used a chattel that belongs to him. By grouping the facts, Iago refers to his wife metaphorically in these two instances. She is his 'office' and his 'seat'; she is objectified and deprived of her humanity. In the act of revenge against Othello, Iago wishes to be 'evened with him, wife for wife' (II.1.290). By sleeping with Desdemona, he thinks that it will then be equal. The feelings of Desdemona and Emilia are completely disregarded in his thinking. The women are merely objects to be used for his own desires. The fact that women, in both Elizabethan and Venetian society, are perceived as possessions/chattel, secondary to men and to fulfill the desires of men. As seen in the play, it is true that the women are considered as senseless objects in the present society also.

Women Need to be Modest

Desdemona herself declares that 'I am obedient' (III.3.89), continuing to obey Othello's orders from the beginning to end. Even when he orders Desdemona to go to her bed towards the end of Act IV, she still replies with the submissive 'I will, my lord' (IV.3.9). In her last breath too, she remains true to her husband, saying 'Commend me to my kind lord' (V.2.125). She appears to have completely accepted her role as a subordinate and obedient wife.

Emilia also indicates that she is aware of her 'proper' role in society. When illuminating Iago's plotting

at the end of the play, she states that 'Tis proper I obey him, but not now' (V.2.195). Although going on to betray her husband, she still feels the need to explain why she is deviating from the accepted norms. Bianca expresses a similar sentiment; consoling herself, when Cassio spurns her by arguing 'I must be circumstanced' (III.4.199); she feels compelled by the laws of society to be 'circumstanced' - to 'put up with it' - implying that she has no other choice. Society weighs heavily on the shoulders of these women; they feel that they must support men and defer to them, even if the actions of men are questionable.

Brabantio's opinion of women reflects the actual status of women in his society. Speaking of Desdemona, before she eloped with Othello, Brabantio describes her as 'perfection', 'Of spirit still and quiet' and 'A maiden never bold' (I.3.95-97). By expressing these qualities of women in the male domain, and develops the traditional expectations of women in a patriarchal society. Moreover, when she marries Othello, going against his wishes and therefore the ideal mould of woman, he describes her as going wrong 'Against all rules of nature' (I.3.100). Venetian society presents its own social beliefs as immutable laws of nature. It is 'natural' for women to be feminine and to do as their husbands and fathers tell them. It is 'unnatural' for them to do anything else. This Venetian concept was also an Elizabethan and pre-Elizabethan belief. Today, feminists argue that it is not 'natural' for women to be 'feminine', that history has tried to camouflage its social expectations of women as part of the laws of nature. The women of Othello, however, are pre-Feministic, and seem to only compound the ideological expectations of what it is to be a woman through their own behaviour.

Women as Temptresses

Othello does not exhibit any signs of power. Othello, when talking of his wife, often seems pre-occupied with matters of the flesh. Othello thought that his wife is faithless, Othello argues that he would have been happier 'if the general camp, Pioneers and all, had tasted her sweet body, so I had nothing known' (III.3.342-4). He is preoccupied with Desdemona's sexuality. On his way to murder his wife, he states that 'Thy bed, lust-stained, shall with lust's blood be spotted' (V.1.36). The repetition

of the word 'lust', reflects and draws attention to Othello's preoccupation with physical matters.

This preoccupation is partly driven from the fact that Desdemona wields much sexual power over him. Even Cassio refers to it jokingly, to Desdemona as 'our great Captain's Captain' (II.1.75), implying that she is the only individual capable of controlling and calming Othello. Desdemona uses this when attempting to persuade Othello. She tells 'My lord shall never rest' (III.3.22), it shows the tenacity of the woman. Attempting to change his mind, Desdemona is not frightened to use her position and sexuality

*'Tell me, Othello. I wonder in my soul
What you would ask me that I should deny,
Or stand so mammering on?' (III.3.68-70)*

Here, she refers to her own unquestioning desire to please Othello, implying that he cannot love her as she loves him if he is able to refuse her what she wants. Othello responds 'Excellent wretch' (III.3.90), which shows that he is aware that her manipulation of him is fairly 'wretched', yet finds it 'excellently' convincing. It is understood from the play that women are considered as second-class citizens, also their sexual allure are considered as evil in a male society.

Conclusion

The evidences from the play also reflect the status of women in the present Indian society too. Even after many centuries have passed, still the status of women is regretful. Many modern literatures prove that women are not given equal opportunity as men enjoy in the society, like education, social status., etc. Hence, the society has to give special attention to women and their development. The development of women in the society will reflect the development of the nation.

*"The fastest way to change
The society in to mobilize
The women of the world.
Women are the real architects of the society"*
- Hassief Beecher

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PROBLEMS OF ADJUSTMENT TO SOCIAL CHANGE IN CHINUA ACHEBE'S THINGS FALL APART

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Abstract

The impact of colonial rule on African society was varied. The distinctive characteristic was the circumstances in which each group made its encounter with colonial power. Eventually all African societies suffered as the colonial power established the effectiveness of their rule. Achebe's Things Fall Apart deals with the impact of Western civilisation on the traditional culture of Africa. The intrusion of the new culture has far-reaching effects on the relatively otherwise stable culture of the people.

Okonkwo emerges as the representative of Igbo culture as he possesses qualities of valour and strength. Okonkwo flouts certain norms of his society and thereby brings many of the ills upon himself. Okonkwo's exile marks the end of his good fortune. He is right in feeling that he will never recover his former position in Umuofia. There is a sense of hope when Okonkwo finally succeeds in persuading the people that action must be taken. So he gathers the clan for a meeting which is interrupted by the messengers. The messengers provoke beyond endurance and so he strikes the messenger. He is left alone as there is no response from the people. Out of despair Okonkwo hangs himself and has broken the final taboo of his society in committing suicide. Okonkwo's act in killing the messenger was a deliberate sacrifice with the aim of cleansing the land. The irony at the end of the novel takes on a new dimension, the clansmen have allowed themselves to be diminished without resistance.

The impact of colonial rule on African society was varied. The distinctive characteristic was the circumstances in which each group made its encounter with colonial power. Eventually all African societies suffered as the colonial power established the effectiveness of their rule. Modern African writing emerged out of the contact between Africa and the West. Though the creative productions may be diverse, the writers have the connection because of their preoccupation with Africa's socio-cultural dilemma and a commitment to the belief that relations can transform writing. An important factor to bear in mind is the oneness of modern African intellectual life which refers to the common political, social and literary pre-occupations. The African novels depict various cultural tensions and conflicts arising out of a clash between tradition and modernity. But the conflict between the individual and the society is the most distinguishing feature.

Chinua Achebe is a Nigerian novelist who has brought the cultural clash prevailing in Africa in his novels. His first novel, *Things Fall Apart* is a ground

breaking novel which deals with the impact of Western civilisation on the traditional culture of Africa. The intrusion of the new culture has far-reaching effects on the relatively otherwise stable culture of the people. Achebe is able to probe into the life of the character and explore the strains to which he has been exposed as a result of the disruptive effects of a foreign culture. Thus he presents the predicament of the community.

The novel set in a pre-colonial situation depicts Okonkwo's rise and fall. In his fall, the society gradually is disintegrated by a foreign culture. Emphasis is laid not only on the predicament of the individual in revolt against the society but also shows how the society ceases to exist with the passage from the pre-colonial to the post-colonial situation. The strain and tension of the colonised are depicted through the character of Okonkwo, he symbolises the position of the African under pressure.

Okonkwo emerges as the representative of Igbo culture as he possesses qualities of valour and strength "he was one of the greatest men of his time." (TFA167) Okonkwo flouts certain norms of his society and thereby

brings many of the ills upon himself. Okonkwo is portrayed as proud and fierce but he is not quite as strong as he seems. He is driven by fear of failure. There is difference in character and reputation of Okonkwo and his father Unoka. But there is a similarity in their deaths. Okonkwo's struggle to hate everything his father loved and to be as unlike his father as possible leads him to the Evil Forest. The events progress to win our support for his defiant opposition to the white rule and the degradation of a great tradition. He stands alone in his last expression of defiance. His fall is an exalted defeat, his suicide is seen as a single combat in which he heroically perished.

Okonkwo's exile marks the end of his good fortune. He is right in feeling that he will never recover his former position in Umuofia. During the seven years of his exile the community changed. The former position of eminence formerly recognised by everybody no longer exists. Okonkwo's futile attempt to bring back the old heroic age with a single blow may look noble in retrospect. But it only causes fear and embarrassment. "He heard voices asking: Why did he do it?" (165) The inroads made by Christianity coincides with Okonkwo's exile, and in the inability of the community to check the change taking place a certain amount of disintegration of the traditional society is seen. Okonkwo cannot be held solely responsible for his action. What he did was out of conviction of his beliefs. At the end abandoned by others, he stands as the sole representative of his Igbo values though he defies the laws of the community. The passing of the old system was caused by the inherent flaws in the Igbo culture. Achebe creates a composite, self-sufficient society, conservative in outlook, therefore lacking the flexibility that might have enabled it to cope with the advent of the missionaries. Okonkwo was aware of his strength, having survived the tragic year when harvest was bad, he knew he could survive anything. But the irony is that he could not survive the colonial intrusion, which was due to his inability to adjust to the new. On his return from his seven years exile seeing the new developments, he realised the extent of the change. "Okonkwo was deeply grieved. And it was not just a personal grief. He mourned for the clan, which he saw breaking up and falling apart, and he mourned for the

warlike men of Umuofia, who had so unaccountably become soft like women." (149)

The breaking of the clan is depicted in the rise and fall of Okonkwo. His unyielding loyalty to the traditional values of the community leads him to encourage the people to turn against the colonial rulers, but their presence had already divided the people. There is a sense of hope when Okonkwo finally succeeds in persuading the people that action must be taken. So he gathers the clan for a meeting which is interrupted by the messengers. The messengers provoke beyond endurance and so he strikes the messenger. He is left alone as there is no response from the people. Out of despair Okonkwo hangs himself, deliberately choosing to die an abominable death and has broken the final taboo of his society in committing suicide.

In the betrayal by his clansmen his life disintegrates and the values he has striven to maintain no longer have any meaning. He has reached the point of absolute disillusionment. His death is the expression of the knowledge that things have irrevocably fallen apart. And at the end the shame is heaped upon Okonkwo, his people will not bury him. Obierika makes an attempt to blame the white man, and there is truth in his accusation. The intruders are to be blamed for Okonkwo's death and yet he is to be buried like a dog. The clansmen will not break the laws of tradition, yet they have attempted to support Okonkwo when he made a stand upholding their tradition. Further the people said, "We shall make sacrifices to cleanse the desecrated land." (167) Okonkwo's act in killing the messenger was a deliberate sacrifice with the aim of cleansing the land. The irony at the end of the novel takes on a new dimension, the clansmen have allowed themselves to be diminished without resistance.

It is both tragic and ironic that the white man was unknown to their ancestors "Our fathers never dreamt of such a thing." (164) The people did not oppose the new religion because the people did not visualise such an encounter to take place. Moreover, in the past white man never came to Umuofia and as a consequence of the development in the society it became necessary to oppose and act against their own people. The course of action to be taken baffles them because they had never fought with their clansmen so it places them in a

dilemma. Okonkwo's tragedy is not only that he fails to understand his son but he cannot also comprehend certain values of the society. Unable to change himself he is unwilling to accept change in others, when he returns from exile he finds himself in the midst of an alien people with an alien culture.

In *Things Fall Apart*, the psychological factor is emphasised time and again. Okonkwo's reaction as an individual with a weakness would lead him to difficulties. It is necessary to bear in mind the part played by social pressure. Okonkwo's sensitivity about the failure of his father is aggravated by the fact that in his society the failings of parents reflect on their children. There lies the dilemma which causes Okonkwo to take steps which lead to disillusionment. This imposes pressure on him, the neurotic streak in his character takes him beyond the limits of common standards. On the other hand, it is doubtful whether the pressure on him to redeem himself and his family would have been so strong if he had lived in a society in which individuals were less closely tied to the fortunes of their families. Thus Achebe shows the true nature of the relationship of the individual to society. It is significant that even after the individual identity has been established, the definition of his individuality is often

deeply influenced by factors outside himself, factors which are lodged in society and the history of the character.

Achebe handles the conflict between traditionalists and the Christians with skill and fair mindedness. He adopts the more complex but realistic procedure of probing at the deep social and psychological levels, showing characters who are sincere in their conviction and cannot easily understand why things should be different from the way they want them to be. There is also the conflict of personalities. Achebe's keen awareness of the movement of social forces and their effects on the destiny of ordinary people is brought clearly in *Things Fall Apart*. The story of Okonkwo is not merely a personal tragedy but it shows how a once proud and stable society is destroyed by the encroachment of an outside force.

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TO STUDY ABOUT THE PERFORMANCE OF WIND ENERGY IN TAMILNADU

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Abstract

India is one of the most energy hungry developing countries in the world. Around 300 million Indians lack access to electricity in a country where per-capita electricity consumption is one-fourth of the world's average. Tamil Nadu has 7,300 MW of installed wind energy capacity. Of this, nearly 90 MW was added in 2014. Total capacity consists of 11,900 wind turbines and 110 pooling stations. Consumption of wind energy in 2013-2014 was just 9000 million units as against more than 11000 million units in 2012-2013. This paper reviews and analyse the wind energy power generation and consumption scenario in Tamil Nadu of India and its challenges and issues. And also compares the capacity of wind turbine existing in the study area with the turbines of leading wind energy generating turbines of various countries. Finally, it provides suggestions and solutions to the existing problems in wind energy power generation and monitoring the power distribution in the study area.

Keywords: Wind Power, Renewable Energy, Electricity Consumption

Introduction

The Energy Information Administration of US (EIA) forecasts that the consumption of renewable energy will be about 14% of total world energy consumption by 2035. Around 300 million Indians lack access to electricity in a country where per-capita electricity consumption is one-fourth of the world's average. India was the fifth largest market globally in 2014, adding 2,315 MW of new wind power capacity to reach a total of 22.5 GW. Among renewable, wind power accounted for almost two-thirds of the installed capacity. The Indian government expects the share of renewable energy, presently at 6.9% of the total electricity production in the country, to grow to at least 15% in the next five years. India also wants to put in place 60,000MW of wind power capacity by then in a country that's the world's third largest emitter of greenhouse gases, behind only the US and China. Wind energy's share in the total power mix of the country was approximately 3% for the calendar year 2014 (National Load Dispatch Centre 2014, www.posco.in). India's investments in the renewable sector in the year 2014 reached almost USD 7.9 billion (EUR 6.5bn). The renewable energy sector investments rose by almost 13% in 2014 over the previous year (www.cleantechnical.com). The Indian Ministry of New and Renewable Energy (MNRE) of India plan to achieve 60,000 MW in total wind power installations by 2022. The

leading states in terms of installed capacity were Tamil Nadu, Maharashtra, Gujarat, Rajasthan and Karnataka. Other emerging states include Andhra Pradesh and Madhya Pradesh.

This paper reviews and study about the performance of Wind Energy in Tamilnadu And also compares the capacity of wind turbine existing in the study area with the turbines of leading wind energy generating turbines of various countries. Finally, it provides suggestions and solutions to the existing problems in wind energy power generation and monitoring the power distribution in the study area.

Statement of Problem

With prevailing threats of global warming and exhaustion of conventional energy sources, it becomes mandatory to exploit renewable sources and to develop technologies for efficient extraction of power from renewable sources.

Scope of the Study

It is increasingly essential to develop renewable energy conversion systems since they provide environmental benefits as well as other benefits to humans like energy security, job creation, economic growth and lesser dependency upon the exhaustible energy resources.

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Profile of the Study Area

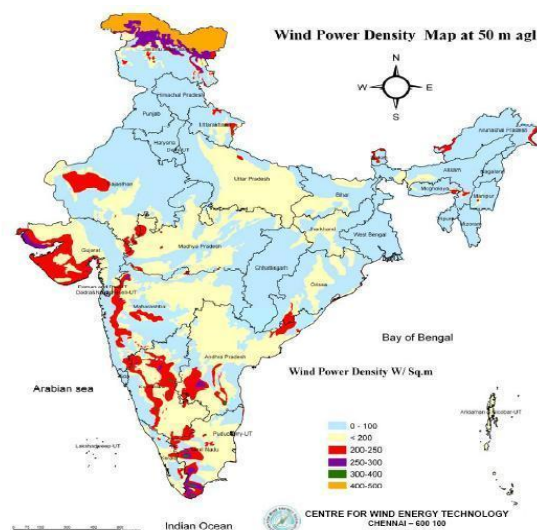
Tamil Nadu is the Eleventh largest state of our country and seventh most populous state of India. It contributes the fourth largest to India's GDP. With agriculture emerging as the largest consumer of power in the state, Tamil Nadu holds the distinction of being one of the first states to undertake massive rural electrification programme. Currently the Tamil Nadu Electricity Board (TNEB), a state sector enterprise, is the main energy provider and distributor. Tamil Nadu,

India's leading state in wind power installation, plans to add another 1,000 MW this year to its total capacity. This decision comes at a time when the wind power industry in the state has been struggling with respect to inadequate power evacuation facilities and late payment by the power utility. Tamil Nadu has 7,300 MW of installed wind energy capacity. Of this, nearly 90 MW was added in 2014. Total capacity consists of 11,900 wind turbines and 110 pooling stations. Consumption of wind energy in 2013-2014 was just 9000 million units as against more than 11000 million units in 2012-2013. Tamil Nadu gets 44% of its total energy requirement from renewable energy, with close to 90% of it coming from wind energy, pushing thermal energy to second place. This is much higher than the national average for renewable energy consumption of 12%. Tamil Nadu's share in the country's total installed wind energy is about 40 per cent with an installed capacity of 7,248 MW.

Objectives of the Study

1. To understand the current wind power generation and consumption in the study area.
2. To study about the Performance of Wind Energy in Tamilnadu
3. To compare the capacity of wind turbine existing in the study area with the turbines of various leading wind energy generating countries.

4. To analyse the challenges and issues in the production of wind energy in the study area.
5. To offer suggestions and solutions to the existing problems in wind energy power generation and monitoring the power distribution in the study area



Review of Literature

The country has been facing growing shortages over the past five years. During the year 2007- 08 (1st year of 11th Plan), the peak deficit was about 18,000 MW (16.5%) and the average energy shortage in the country was about 73 Billion kWh (10%). During the year 2008-09 (2nd year of 11th Plan), the peak deficit was about 13,000 MW (12%) and the average energy shortage in the country was about 86 Billion kWh (11%). During the year 2009-10 (3rd year of 11th Plan), the peak deficit was about 15,157 MW (12.7%) and the average energy shortage in the country was about 84 Billion kWh (10.1%). (National Electricity Plan Vol 1).

Wind energy has emerged as most successful renewable energy option and the fastest renewable technology for generating grid connected power. Many agencies have been established and numbers of programs have been laid by Government of India for facilitating and promoting the rapid development of wind power technology. The Centre for Wind Energy Technology (CWET) is an Autonomous Research and

Development Institution established under Tamil Nadu Societies Registration Act, 1975 under the Ministry of New and Renewable Energy, Government of India. C-WET's Wind Turbine Test Station (WTTS) near Kayathar in Tamil Nadu was also established with the technical assistance of RISO National Laboratory, Denmark. An Offshore Wind Energy Steering Committee (OWESC) was constituted under the Chairmanship of the Secretary, MNRE to propose policy framework for offshore wind energy development in the country. Also, the MNRE supports the R and D projects through C-WET for in house R and D projects and also through research institutions, national laboratories, universities and industries. (National Electricity PlanVol1).

In past few years, there has been an appreciable growth in Indian renewable energy sector that encouraged the investors to invest into this region. It can be observed that the cumulative grid interactive power capacity of renewable energy has been increasing tremendously and the installed capacity is 31,702 MW as on 31st March, 2014. (MNRE, 2013-14).

The power produced by a wind turbine depends on the turbine's size and the wind speed through the rotor. In India, we have the commercial large wind turbines from 225 kW to 2.5 MW. In the global market, 6 MW wind turbines are operating and turbines of 10 MW are in laboratory stage.

National Institute of Wind Energy (NIWE), an autonomous research and development institution of the

ministry of new and renewable energy, would be doing wind power forecasting on a pilot basis in the state. The Chennai-based R&D institute has tied up with Spain-based forecaster Vortex Technologies to help forecast generation in 62 MW wind farm connected to a pooling sub-station in Kayathar. The wind generators alleged evacuation loss of 3 billion units annually in Tamil Nadu, which has a total wind generation installed capacity of 7,373 MW. Last year, Tangedco recorded highest generation of 4,318 MW.

The Detail of buy back rates for wind energy:

State	Buy Back Rate (Rs.Per Kwh)
Andhra Pradesh	3.50
Gujarat	3.50
Karnataka	3.70
Kerala	3.14
Madhya Pradesh	4.35
Maharashtra	2.86-4.29
Rajasthan	4.08/3.87
Tamil Nadu	3.39
Punjab	4.23
Haryana	4.27

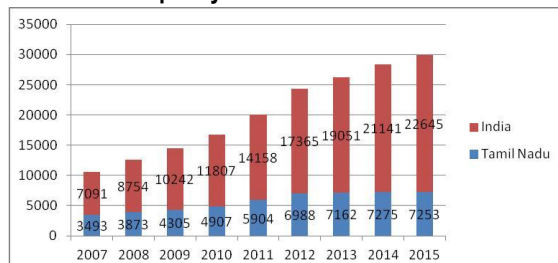
Source: Wind-power industry focus.net & Indian Wind Energy Association, 2014

Wind Power capacity trend state wise

States	As on 31 st March of the Year								
	2007	2008	2008	2010	2011	2012	2013	2014	2015
					Capacity in MW				
Andhra Pradesh	123	123	123	236	200	245	447	783	435
Gujarat	637	1253	1567	1864	2176	2966	3174	3447	3093
Karnataka	821	1011	1327	1473	1730	1934	2135	2324	2113
Kerala	2	11	27	28	33	35	35	35	35
Madhya Pradesh	57	188	213	229	276	376	386	423	386
Maharashtra	1488	1756	1939	2078	2311	2733	3022	4065	2976
Rajasthan	470	539	738	1088	1525	2071	2684	2783	2355
Tamil Nadu	3493	3873	4305	4907	5904	6988	7162	7275	7253
Others	1	1	1	4	0	3	4.3	4.3	6
Total	7091	8754	10242	11807	14158	17365	19051	21141	22645

Source: Wind-power industry focus.net & Indian Wind Energy Association, 2014

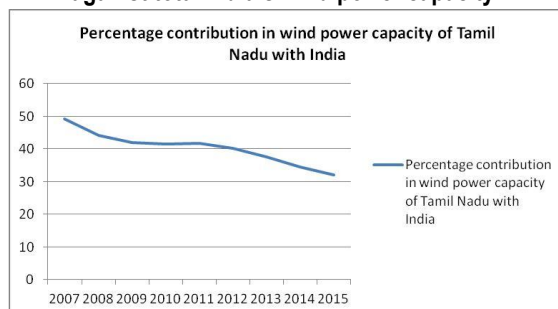
Wind Power capacity trend of India and Tamil Nadu



Source: Wind-power industry focus.net & Indian Wind Energy Association, 2014

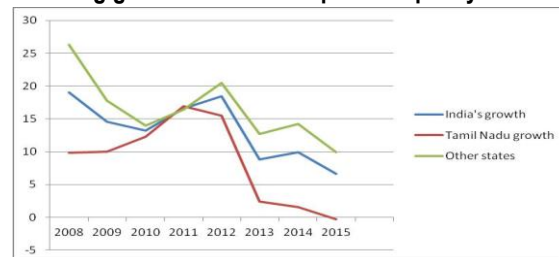
Tamil Nadu generates around 32.03% of India's total wind capacity during the year of 2014-2015. The Government of Tamil Nadu realized the importance and need for renewable energy, and set up a separate Agency, as registered society, called the Tamil Nadu Energy Development Agency (TEDA) as early as 1985. Now, Tamil Nadu has become a leader in Wind Power in India. In Muppandal wind farm, Tamil Nadu the total capacity is 1500MW, which is the largest in India. As per TEDA, the total installed capacity in Tamil Nadu is 7253MW.

Percentage of wind power capacity of Tamil Nadu against total India's wind power capacity



Source: Wind-power industry focus.net & Indian Wind Energy Association, 2014

Declining growth rate of wind power capacity



Source: Wind-power industry focus.net & Indian Wind Energy Association, 2014

The above clearly show the performance of declining growth rate of wind power capacity of Tamil Nadu on the national wind power capacity. Overall growth rate of wind power capacity is declining at a high rate from 2012. As the rate of growth of wind power capacity decreases the goal of achieving the target may be postponed. Hence a pre action plan has to be framed to accelerate the growth rate of wind power capacity in any factors of possibilities

Challenges in Production

1. Main challenges is the high cost of Finance
2. High interest rate and limited availability of debt financing are Challenges for developers in the country. Tamilnadu power sector utilities suffer from poor financial health
3. Poor Financial health, State Owned utilities are unwilling to purchase higher cost wind power
4. Logistical Challenges continue to be experienced during transport of bigger structures including Blades, nacelles and Towers.

Suggestions

Wind power plants exhibit changing dynamics, nonlinearities, and uncertainties. Hence smart grid require advanced control strategies to solve effectively. The use of more efficient control techniques would not only increase the performance of these systems, but would increase the number of operational hours of wind plants and thus reduce the cost per kilowatt-hour (KWh) produced.

Wind is an intermittent resource. Wind behaviour changes daily and seasonally. Wind energy can be viewed as aggregate resources with other renewable

energy from the point of view of a power grid, with levels that vary within a 10 minute to 1 hour time frame, so they do not represent the same form of intermittency as an unplanned interruption in a large base-load generator.

Research in technology is still in progress. Hence existing generation and delivery infrastructure (i.e. legacy) of RE systems must be adaptive to work with new technologies.

Being flexible to changing technologies require identifying the vital interface between technology components.

Achieving association across service providers, end-users and technology suppliers is difficult in particularly in growing international market place. Exchange of knowledge and information can allow multiple parties to connect their devices and system for proper interaction, but attaining interoperability is difficult.

Strategies need to account for a variety of policy objectives (affordability, sustainability, growth and cultural values).

Assigning value to externalities, such as environmental impacts, is difficult, but necessary, in balanced decision-making. Understanding and accounting for the beneficial aspects of smart grid investments as a mechanism for job creation and advancing a technically skilled workforce needs development.

Greater awareness about capabilities of smart grid and there benefits for improving energy-efficiency and renewable resource integration policies. Research and development activities: the speed with which new ideas and deployment tactics are being generated. Some modern innovation and invention has to be made like recent innovation for power saving method using new type of battery (found out by Harvard University researchers) that could make it economical to store a couple of days of electricity from wind forms and other sources like solar power.

Forecast wind power generation will help TANGEDCO exploit wind potential to the maximum while reducing loss due to backing down of wind mills.

Conclusion

It is the time hour for transition from petroleum-

based energy systems to one based on renewable resources to decrease reliance on depleting reserves of fossil fuels and to mitigate climate change. Wind energy has the potential to create many employment opportunities both at urban as well as rural areas. Innovative financing and mainstreaming of wind power are very essential. It is very important to boost the efforts for further development and promotion of wind energy sources. The roll of research centres like The Energy and Resource Centre (TERI), Centre for Renewable Energy and Environment Development (CREED), Auroville Centre for Scientific Research (CSR) etc has increased India's grid-interactive power supply to nearly 32 GW. In terms of wind power generation, India has reached to the fifth position. Wind energy will contribute a major roll towards the sustainable future of

India. Thus, India's energy policies need to be shaped to ensure energy security, keeping the environment clean, better management of power distribution, power evacuation and attaining energy self-sufficiency. Some modern innovation and invention has to be made like recent innovation for power saving method using new type of battery (found out by Harvard University researchers) that could make it economical to store a couple of days of electricity from wind forms.

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MITIGATED SENSE OF LOSS IN GITA MEHTA'S KARMA COLA AND RAJ

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Abstract

The article throws light on the sense of loss which has mitigated, though not overcome when 'difference' is felt, the search for identity inevitably emerges, the same as this happens to the characters of both the novels *Karma Cola* and *Raj*. A Diaspora needs to reconcile two cultures and many Diasporic persons achieve it by seeking the past and making sense of it in the present. Mehta deglamourizes it but at the same time valorizes it for its enduring values and strong traditional base. The traditional Indian tents of democratic governance; she just connives at the other side of the reality-the debilitated rulers-their dissipated life style and the suffering of the masses. The dichotomy of the traditional Indian principles of life is seen through these phases.

Keywords: Loss, Self- Identity, Culture, Shallowness, Suffering.

Mitigated Sense of Loss in Gita Mehta's *Karma Cola* and *Raj*

Indian women novelists have attained a significant position in the realm of fiction. They have given a generous contribution to the growth and the enhancement of Indian novels especially in English. The focus of these writers has been to establish self-identity. Gita Mehta an eminent writer belongs to a prominent political family extremely active in the struggles of Indian liberation for the British. Her Journalistic background gave her keen political insight founded on through investigation into the people, ideas, history and personalities that have shaped modern India. Her novels -*Karma Cola* (1979) and *Raj* (1989), are powerful critique on modern life exposing the shallowness of spiritual, political and secular lives.

Novels in English by Indian writers have occupied a sizeable space in the international market. Novels have been published in a dozen Indian languages and also in English. The first novel written in Bengali was *Alaler Gharer Dulal*, which came out in 1858. Meantime, the first novel written in English the great Bankim Chandra Chatterjee's *Rajmohan's Wife* (1864). It was followed next year by *Durgeshnandini* in Bengali, which appeared

in an English translation in 1890. *Kapalkundala*, *vishavriksha*, *Krishnakantharuyi* (*Krishnakanta's will*), *Anandamath*, *Devi Chaudhurani* and other appeared between 1866 and 1886 and several of them came out sooner or later in English versions also.

Indian women novelists have attained a significant position in the realm of fiction. They have given a generous contribution to the growth and the enhancement of Indian novels especially in English. The focus of this article has been to establish self-identity. They have portrayed women who struggle to establish their own identity; assert their own individuality fighting against the existing social order of the day. The most noticeable characteristic feature of the contemporary Indian English Fiction has been the appearance of feminist literature. The women novelist like Gita Mehta tries to voice out the sufferings, aspirations and assertions of women in a traditionally male-dominated world.

Gita Mehta is born in 1943 in a renowned Oriya family in New Delhi. She belongs to a prominent political family extremely active in the struggles of Indian liberation for the British. She is a daughter of Biju Patnayak an independence activist and a chief minister

of post Independence Odisha, presently as Orissa and younger brother Naveen Patnaik is presently the chief minister of Orissa. At her birth, Mehta's grandmother demanded that she be named Joan of Arc, as she was born into a community of freedom fighters who were often forced to go underground because of their political actions. But she was named Gita because her parents were fighting for a just cause and Lord Krishna's Gita is a thesis on Karma.

Only several weeks after her birth, her father was imprisoned for his political activities. She often found her father in jail and her mother kept tracing him from jail to jail. At the age of three, she and her brother were sent to a boarding school. Gita received her early education in India. She graduated from Bombay University and thereafter was sent to Cambridge to pursue for her master degree in English Literature. During her post-graduation, she met Ajay Mehta who was to be her future husband. Ajay also known as Sonny. They were married and decided to settle down in London.

Karma Cola was the starting point of the Gita's literary career. It is an amalgam of Karma, an Indian concept of Cola, a western drink. She wrote *Karma Cola* within three weeks and when the book came out it got a warm response. This first book is a series of interconnected essays weaving her impressions of India's mysticism with ironic wit and sarcasm.

In the late 1960s a great number of westerners turned to India. They thought that they did not have charm in their lives and it could be found in India. Having lived in the United Kingdom and in the United States, Mehta becomes the right figure to record the interaction of the westerners with the mystic India. Her comments become razor sharp and biting when she attempts to show what happens when the traditions of an ancient culture and long-lived society are sold as commodities to the visitors. At the same time, she also describes the devastating effect of the westerners on the rural India since they had brought with them their anxiety, a feeling of absurdity and a number of addictions. Many times this satire is artistically disguised under humour and funny observations. The book is divided into four parts and has thirty five chapters each showing India's march towards progress juxtaposed with the traditional attitudes that still persist and make our country a great paradox.

The article concerned with Indian Literature in English will be familiar with so called theme of alienation that seems to preoccupy authors so basically at various levels and degrees. Especially those Indian writers in English living and writing abroad – so called expatriate writers-feel the predicament even more urgent if only because, for different historical and personal reasons, they are dislocated and uprooted, sometimes since birth, thousands of miles away from their homeland and original roots. The influence of the West had also significantly contributed to the draining out of the sense of conscious belonging to the Indian soil, so that many modern characters from Indian Literature, not only in English, appear deracinated, cut off from the traditional, cultural and philosophical saps of their land.

The article comes to *Karma Cola*, notice that Gita Mehta has revisited the theme. Contrary to the traditional pattern of most Indian writers, she appears on the literary scene to present Western characters as the major victims of alienation in and out of India. India actually becomes Kaleidoscope, briefly and brightly reflecting the Occidental modern anxieties, while if we take a closer view, we will be confronted with a clearer reality of a deep-rooted Western despair. Americans, Australians and Europeans all show a sense of non-belonging to their respective homelands, a refusal of traditional modes of living, a desire to deracinate themselves from their Western origins and past. Their escapist drive, mingled with a peculiar sense of alienation, makes an explosive cocktail for Gita Mehta's Occidentals, who are often stranded and on the verge of insanity. The attempt to find oneself, as Western imagination defines the effects of the supposed healing power of India, reverts itself to losing oneself completely. The alienation of Karma Cola's Occidentals is so extreme that even their birth name can be disturbing to them. Gita Mehta's irony cannot miss the policy of those ashrams in India where Westerners are given new names from Indian mythology to forget their previous life. She depicts the grotesque situation of an American girl in civvies ridiculed by a group of "orange-robed, English and Americans male devotees" (p.32) for bearing the common name of Joanie. The name reminds one ashram guest of the dreadful Californian pleasures: "Cokes. Tacos. Surfing. Popcorn. Jacuzzi's. Redwoods. Thousand Island dressing and rare steaks," and arises

"wild merriment" (Mehta 33) among the residents who have regularly, Abhimanyu or Yuddhistira names they cannot even pronounce properly. "What is wrong with the names you were born with?" asks the omnipresent voice of the author, intruding into the scene. The harshness of the answer, irretrievably breaking down in communication reveals the bitterness of painful truth: well ... its weird hearing a name like Joanie again. We've left the past behind us, you see. And names, people like her... it's from that terrible world where everyone is mind-fucking everyone else. We left home to get away from that shit. (Mehta 65)

More echoes of the same reality come from other pages of *Karma Cola*, providing further nuisance of escapism. Sometimes the need to escape is so consciously clear that India becomes a sort of greenhouse used as a protection from the hostile environment. The fact is, confesses the gentle voice of a Canadian,

I didn't really come here to get here. I sort of drifted here to get away from there. Just another draft dodger I guess. Didn't want to freeze my ass off in Canada, came to India instead. I go back to the States every year for a while. Just to check whether I could leave there, I mean like anywhere in America. Each year I come back to India quicker. (Mehta 111)

Nor can the social and psychological uneasiness of these voices be solely attributed to the demands of an increasingly competitive Western society where status, profession and financial wellbeing become synonyms with social identity and recognition. The anecdote picturing the aged Italian countess in India in search of peace is a further grotesque note drawing light on the alienating malaise affecting Gita Mehta's Westerners, irrespective of their social collocation. The countess came all the way from Rome to receive a personal mantra from a famous guru who paradoxically is flying to Switzerland on the following day for "professional" reasons. She

... lived a stone's throw from the Vatican and was a practising Catholic. She was also not a fool but she believed so totally in the power of this incomprehensible word from another religion and in an unknown language that she had paid the airfare from Rome to Delhi for the

express purpose of wrestling it from the maharishi's obliging lips. (Mehta 120)

Again the deracinated Occidental cannot avoid the "supermarket of the sacred" to purchase effortlessly his or her own religion. And the Indian "bazaar of conversions" offers a vast choice of exotic options for the consumerist pilgrim, from pret-a-porter to haute couture as Mehta's sharp irony defines the countess' illusory need of the peace. Back at the Vatican they were offering the "peace that passeth understanding" remarks Gita Mehta, "but it wasn't enough for the Countess, not a general reprieve." (Meenakshi 91)

The traditional Occidental heritage is thus erased, cut off, escaped, variously hybridised and simplistically "transcended" into alien forms of Oriental meditations. Consciously deracinated, our occidental characters' ultimate hope lies in India's mysticism. And although they may be right to consider India as a land of ancient mystical traditions, they ought to at least learn, comments Mehta, that it is also the soil that nourishes Maya, the Great Illusion. Their hazardous searches, devoid of any understanding of those traditions, are bound to meet only a saddening derision, if not by complacent Eastern Masters, certainly on the part of the common Indian, and profusely in the pages of *Karma Cola*.

If it is true the novelists' outlook on life is reflected in their themes and characters and that in most Indian writing in English "one strongly suspects that The novelists themselves, like their protagonists, feel alienated from [those] values (John 96)

Then the article is dealing with an Indian English author of a particular kind. Gita Mehta appears to be immune to any sense of Alienation from her country and seems to distancing herself from the literary tradition of those Indo-English writers haunted by a sense of loss and estrangement.

The article argues that Gita Mehta looks at her country with the ambivalence of an outsider and yet she is possessive about it. She deglamourizes it but at the same time valorises it for its enduring values and strong traditional base. This is obvious in *Karma Cola*. While the author makes fun of the ridiculous situations created by the Karma-Craze, taking in her sweep both Indian duplicity and Western Absurdity the travelling narrator-observer intrudes at intervals to provide serious and

authentic information about India culture and traditions wherever she feels too stifled by the visitors, erratic view of the culture. Thus, in trying to show what Indian culture really envisages and what it is made out to be in the present she upholds the perennial values. But in the flow of the satiric language, much of its seriousness eludes a casual reader.

However, Mehta does not always use satire, nor has she chosen the satiric mode for her other works. In *Karma Cola* she uses it profusely because it lends itself aptly to the literary representation of the chosen theme: the call 'Eastward, Ho!' of the alienated western youth, their nausea amid plenty and their isolation among the teeming humanity that India is, the improbable groups thrown together and finally making a mess in which the philosophical term like 'Karma' becomes a substitute for flimsy Pseudo-spiritual fulfilment. The entire scenario is peopled with those who have nothing better to do, which includes both the Gurus and the seekers.

Let us remember that Gita Mehta wrote this non-fiction work in three weeks- she was then in the USA. She not only looks back at India but also looks into the country as she roams around with the Hippies in an imaginary journey. The roving observer is not nostalgic; in fact she has no time to brood as she shifts from one situation to the other in quick time ; moreover, if not physically, mentally she is in India; It is the Western expatriates in India who feel lost/uprooted and long for the familiar. In one incident a new – comer from California and two of them earlier hippies engaged in conversation reveal their home sickness thus:

"Where are you from?"

"California," she replied.

"Oh yeah?"

"And you?"

"California, babe. Just like you. Tell me more.

Remind me." "Okay. Popcorn? Jacuzzi's?

Redwoods?"(Karma Cola 31)

In *Karma Cola*, the author seems to have relied heavily on some of the first person narratives of the rehabilitated drug-addicts and the glossy foreign travel magazines inviting tourists to Goa. Cleo Odzer's *God Freaks* contains first-hand information about smuggling, drug-dens, police apathy, criminal activities, the smuggler

boss (called "The Man" in *Karma Cola*), the Flea market and the concentration of the Hippies near Arujuna beach. I would not suggest that Gita Mehta has presented a rewritten version of the narrative of Cleo Odzer but her work certainly has situations that those familiar with *God Freaks* can identify.

However, one question needs to be answered here: is Gita Mehta consciously trying to revive the past to attract the west? Is the following the usual agenda of the diaspora? Probably, this assumption would be unfair to the author and would tantamount to denying Mehta her due. But it cannot be overlooked either that Gita Mehta tends to explicate Indian ethos to her Western readers in her work and as she glamorizes the traditional Indian tents of democratic governance, she just connives at the other side of the reality-the debilitated rulers-their dissipated life style and the suffering of the masses.

The gap is concealed temporarily by Jaya's efforts to bridge it at human level. But one realizes that rulers like the Maharajah of Balmer and the Regent Jaya were few and far between and they were powerless. The Diasporic consciousness works through Jaya, to an extent who is uprooted from her traditional home and thrown into an environment (of Sirpur) that is not conducive to Indian culture. The British stronghold and the weakness of the royalty impinge on us in this novel with redoubled force and make us aware of colonialism's logic. The dichotomy between the traditional principles of Rajniti and the then present colonial realities leaves a wide emptiness.

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TRAUMATIC CONDITION IN THE “HEART OF DARKNESS” JOSEPH CONRAD’S NOVEL

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Abstract

This essay will revolve around the critical reception of Joseph Conrad's Heart of Darkness. The focus will be on two primary sources: firstly, the early critical reception and how the novella was received when it was originally published in 1902, secondly, Chinua's famous critique in 1977 when he called Conrad a racist and condemned both the author and the novella. The essay will explore how the critics have been influenced and from what standpoints they have entered into the debate on Conrad and show how the discussion has changed over time. Furthermore, it will show that the early responses ignore the 'race' aspect because 'race-thinking' was seen as something natural. It will also explain why Achebe might feel so strongly against Conrad. He is after all fighting for a strong African identity after the colonies gained their independence. Finally, the essay will discuss and contrast the critics, concluding that each critique is highly influenced by the time-period in which it was written.

Joseph Conrad's *Heart of Darkness* is considered one of the great works of English literature. The early responses to the novella praised the novella and called it one of the events of the literary year. However, this changed in 1977 when Chinua Achebe criticized the novella for being racist. In this essay I will argue that each critique is highly influenced by the time-period in which it was written. I will also explain how they have been influenced and from what standpoints they have entered into the debate on Conrad. Finally, I will also show how the discussion has changed over time.

He introduces his tale by referring to ancient times in Britain, some nineteen hundred years ago. After help from an aunt, Marlow gets a job commanding a ship for an ivory trading company. Before he leaves, he meets two knitting women and a doctor from the company who make him feel uneasy.

He sails from Europe on a French steamer. The endless coastline and the appearance of sweating and shouting black men fascinate him. After more than thirty days, he leaves the French steamer for a boat captained by a Swede. He makes it to the company's Outer Station. Rotting equipment and black slaves chained by the neck appall him. Even when he runs from the sight of them, he sees black workers starving and dying slowly. He meets the company's chief accountant, a man whose neat appearance stands out from the company's chaos. He waits ten days here. The hot weather and many flies

irritate Marlow. During this time, though, the accountant mentions Mr. Kurtz, a remarkable man, a first-class ivory agent, a favorite of the Administration.

Marlow leaves the Outer Station with a white companion and a caravan of sixty blacks. Through thickets, ravines, and paths they travel two-hundred miles in fifteen days to the Central Station. Marlow finds his steamboat sunk at the bottom of the river. It will take months to repair. He meets the manager, a man Marlow dislikes because he talks without thinking. He speaks of Kurtz, saying he is ill, perhaps dead. Like the accountant, the manager praises Kurtz and reiterates his importance to the company. Marlow turns his back on the manager and concentrates on repairing his steamboat. Everywhere he looks, he notices "pilgrims," white men who carry staves and speak of nothing but ivory. A shed full of goods burns one night. While going to see it, Marlow overhears the manager speaking with another agent about Kurtz.

Marlow meets a brick maker. He invites Marlow to his room, where he asks him many questions about Europe. As he leaves the room, Marlow sees a sketch in oils of a blindfolded woman carrying a torch. Kurtz had painted it, he says, more than a year ago. They talk about Kurtz, the agent saying he expects him to be promoted soon. He says Kurtz and Marlow belong to the same "gang" because the same people had recommended both

of them. Marlow realizes this man resents Kurtz's success.

Marlow tells the agent he needs rivets to fix the boat. When Marlow finally demands the rivets, the agent abruptly changes the subject. They do not arrive for many weeks. Marlow boards his steamer after the agent leaves. He meets a boilermaker, a good worker with a long beard. They dance on deck after Marlow tells him the rivets will come soon. Led by the manager's uncle, the Eldorado Exploring Expedition appears. Marlow overhears them speak about Kurtz. He had come downriver a few months ago with ivory, but turned back. He had left a clerk to deliver the shipment, instead. He had spoken of Kurtz's illness then, with no further word coming in the last nine months.

The rivets arrive, Marlow repairs the boat, and they resume the journey. The manager, a few pilgrims, and twenty natives accompany Marlow on the steamer. It takes two months to get close to Kurtz's station. During that time, drums roll, people howl and clap and the jungle becomes thick and dark.

They find an abandoned hut fifty miles below Kurtz's station. Marlow discovers a faded note, a coverless book, and a stack of firewood. Eight miles from Kurtz's station, Marlow and the manager argue over their navigation. Marlow wants to push on, but the manager urges caution. A mile and a half from their destination, the natives attack the boat. A spear kills the helmsman, who falls at Marlow's feet. They throw his body into the river, a simple funeral. They come upon a man on shore. A Russian, this "harlequin" speaks admiringly of Kurtz. He tells them of Kurtz's serious illness.

While the manager and the pilgrims go to Kurtz's house, Marlow finds out many things from the Russian about Kurtz. Kurtz had ordered the attack on the steamer, he had discovered villages, and had even tried to kill the Russian over some ivory. Most importantly, the natives worshipped Kurtz, and offered sacrifices in his name.

They bring Kurtz to the steamer on an improvised stretcher. Physically weak, Kurtz still speaks with power. The natives line the shore to watch their god leave. A black woman, Kurtz's mistress, joins them. Kurtz escapes from the steamer that evening. Marlow follows him, finally returning Kurtz to the boat. Kurtz gives Marlow a packet

of papers. He dies a few days later. His last words—"The horror! The horror!"—haunt Marlow. They bury him in a muddy hole the next day.

Marlow returns to Europe. He becomes sick, running a fever. Three people call on him to retrieve Kurtz's writings. A company officer, a musician claiming to be Kurtz's cousin, and a journalist want his papers for their use. Marlow gives them unimportant documents, saving the personal ones for Kurtz's Intended.

More than a year after Kurtz's death, Marlow visits this woman. At her door, he hears Kurtz's last words ring. In a drawing room, Marlow meets her, a beautiful lady suffering over Kurtz's death. Marlow never answers her questions directly. He lies to her, saying Kurtz's last words were her name. She cries to release herself from the agony of loss. Marlow feels bad for betraying Kurtz's memory, but glad for saving the woman from the truth.

With Marlow's story ended, we return to the Nellie. The narrator describes Marlow sitting in the pose of a Buddha, and then raises his head to the "heart of the immense darkness" in the distance. More importantly, *Heart of Darkness* is not the only artistic work where the critics completely missed the racial context. A similar example can be seen in the early responses to the painting J M W Turner's *The Slave Ship*. As Paul Gilroy has shown, the famous art-critic John Ruskin did not acknowledge the 'racial' content of the painting. Gilroy writes:

Thinking about England is being conducted through the 'racial' symbolism that artistic images of black suffering provide. These images were not alien or unnatural presences that had somehow intruded into English life from the outside. They were an integral means with which England was able to make sense of itself and its destiny (Gilroy 84).

It should be noted that the early responses to the painting are from the 1840s and not exactly the same time-period as when *Heart of Darkness* was written. The responses, nevertheless, exemplify the same logic. Because racialism is seen as something natural, the critics do not think about it. Instead they read the novella for its aesthetic value, and spend a longer time discussing the literary qualities of the novella.

In his famous critique, "An Image of Africa", Chinua Achebe takes a strong stand against Conrad's *Heart of*

Darkness. He claims that Conrad was a racist and that a novella which so depersonalizes a portion of the human race should not be considered a great work of art (Achebe 176). The following quote from Achebe is a good demonstration of his opinion:

The point of my observations should be quite clear by now, namely that Joseph Conrad was a thoroughgoing racist. That this simple truth is glossed over in criticisms of his work is due to the fact that white racism against Africa is such a normal way of thinking that its manifestations go completely unremarked (Achebe 176).

According to Achebe, Conrad has an obsession with skin color: he describes a man as being black, having long black legs and long black arms. Achebe mentions a scene in the novella where after Kurtz' death, the manager's boy is described as putting his "insolent black head in the doorway" (Conrad 69). He further rejects the idea that Conrad is not racist because he is merely describing what Marlow thinks and sees; this idea is ridiculous because there is no alternative reference and the readers have to take what the characters say as the truth since no one is disputing them. If Conrad wanted to add another layer to the novella he would have done so, Achebe concludes (Achebe 174-75, 177).

It also seems possible to read the text as a positive view of Africa, in that Conrad seems to imply that the origins of man are in Africa. Marlow is after all travelling into the heart of darkness and he does suggest that London just like Africa has been "one of the dark places of the earth" (Conrad 5). He does see a connection and the birth of man can be seen as something positive in that we all share a common ancestry. Marlow considers the Africans a part of the machinery just as much as the boiler is. However Marlow does show some affection for his late helmsmen, Marlow states the reader might find this as rather odd because after all he was just "a savage who was no more account than a grain of sand in a black Sahara" (Conrad 49) but because he had steered for him and been at his back for so long he had formed a kind bond with him "like a claim of distant kinship" (ibid. 50). The key here is the kinship. Conrad does see a connection to Africa and this tie back to the discussion about how Conrad seems to suggest that the origins of man are in Africa. He does not distance himself from

them. To Achebe however, this kinship is something that scares Conrad. They howled and leaped, and spun, and made horrid faces; but what thrilled you was just the thought of their humanity -- like yours -- the thought of your remote kinship with this wild and passionate uproar. Ugly. Yes, it was ugly enough; but if you were man enough you would admit to yourself that there was in you just the faintest trace of a response to the terrible frankness of that noise, a dim suspicion of there being a 16 meaning in it which you -- you so remote from the night of first ages -- could comprehend (Conrad 36).

According to Achebe this is the meaning of the novella. The problem with this is that Achebe categorizes Conrad as a racist and sees his racist position as the message of the novella. Achebe does this even though he obviously hates that Conrad (in Achebe's view) is categorizing people. It is also important to note that Marlow's perception of the Africans in the novella changes. In the beginning they are indeed described as faceless brutes but as the quote demonstrates he does realize their humanity. Conrad describes Africa as a very mean rough, underdeveloped and dangerous place. However there are also times where Conrad describes Africa as a beautiful place (though he does not explicitly state that he thinks it is beautiful), how the land is glistening and the sea is glittering. But even in these descriptions there are usually traces of evil or danger lurking such as a creeping mist and the jungle being so dark green it is almost black. However, it should be noted that even the stereotypes of Africa as a paradise belong to the same discourse of exoticism.

Achebe also seems to claim that Africa is the "*heart of darkness*" but "*heart of darkness*" could just as well refer to Europeans' greed as they loot and torture the Africans in their search for ivory. That's what I say; nobody; here, you understand here, can endanger your position. And why? You stand the climate -- you outlast them all. The danger is in Europe (Conrad 32). This is referring to how Europeans can do whatever they want in Africa and treat it as their own playground without having to face any consequences for their actions. Here, the Europeans seem to represent the darkness, and not the African. Conrad also shows a strong disdain for colonialism calling them conquerors and claiming that they just took what they wanted like violent robbers

conducting murder on a great scale. "The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves" (Conrad 10). This quote portrays Conrad in a whole different manner and I find it interesting that Achebe chose not to discuss this part of the novella.

The early responses mainly focus on the aesthetic aspects of *Heart of Darkness*. They discuss how atmospheric and beautiful the language is. The 'race' aspect is completely ignored. This is not so surprising considering that racism was not even a word and 'race thinking' was seen as something so natural, that they were completely blind to it. In 1977 Achebe condemns Conrad and calls him a racist. He also claims that a novella that depersonalizes a portion of the human race should not be considered a great work of art. There are a number of reasons for this. In the mid-60s most of the former European colonies gained their Independence. After this, it was seen as important to create a strong African identity from an African standpoint. Achebe was also part of the Pan-Africans movement whose aim was to unify native Africans. He has also claimed that creating an African identity is one of his most important roles as a writer.

Joseph Conrad's *Heart of Darkness* has invited a body of criticism of great complexity. Many of the critics of this have presented valuable and incisive analyses of the novella. As argued in this essay, however, when reading this criticism, we need to approach it just as we approach Conrad's novella, that is, we need to place it in a historical context. Exploring some of the main critics of *Heart of Darkness* from such a historicizing and

contextualizing perspective, then, this essay has shown that each critique of Joseph Conrad's *Heart of Darkness* is highly influenced by the time-period in which it was written.

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WAR LITERATURE: FAREWELL TO ARMS

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War Literature

War and Literature investigates literature that responds to the modern warfare. War has a broad connotation. No matter whether poetry, fiction or drama it has been one of the themes to be explored. In this war literature the literature is combined with the experiences in war. Some of the war literature works are Vanity Fair, tales of two cities etc., these works revolves around the war as the main theme.

Introduction

A Farewell to arms is the third novel of Ernest Hemingway. It was published in 1929 shot Hemingway to fame. This novel is based on autobiography element. It was crafted from Hemingway's earliest own experience of war while serving in Italian army during the First World War in north Italy as an ambulance driver in an Italian division. At the time in action at the front, he was severely wounded in leg as happens to the character Henry, the hero of the novel. The inspiration of Catherine Berkley was Agnes Von Kurowsky, a real nurse. Hemingway planned to marry her but he left his love.

This story is based on the tragic treatment of love and war in which happens in the life of the protagonist Frederic Henry. The major theme of this novel is love and war.

Introduction to the Novel

Fredrick Henry is an American serving with an Italian ambulance at Gorizia in north Italy during First World War. The offensive against the Australian is soon to begin. His roommate in the officers' quarters is an Italian surgeon Rinaldi. Many British nurses have arrived to set up British hospital unit. Through Rinaldi Catherine was introduced to Henry. Henry developed a strange

relationship with Catherine. He does not love her whole heartedly but physically. He tries make love with her whenever he meets her. He then leaves her and goes to war. When Australian projectile explodes one of his friend was dead and Henry was seriously injured in leg. He was shifted from Field hospital to Milan hospital in which Catherine joined as nurse. When he meets her in the hospital he realized his true love towards her. They spend their time together in the hospital. Catherine says to him that she is pregnant. At the same time Henry wants to discharge and go back to the warfare. He is in charge of three ambulance vans and has three drivers with him. He helped many people on the way during the war. His van got struck in mud. He and his three companions now start on their feet. One was shot dead by Italian sniper who misunderstood them as enemies. The other one escaped and Henry was hidden and escaped through Tagliamento River. He searched Catherine and they went to Switzerland. Catherine was admitted in hospital for childbirth but she died of haemorrhage. Henry returned to his hotel room after her death

Theme of Love

In this novel the love moves from the material to spiritual love Catherine is working in British hospital. She lost her fiancé in the war. She realized the pain of losing someone who is so dear. She wants replacement of her love this is also one of the reason which makes Catherine to fall in love with Henry. At first Henry saw Catherine and attracted towards her physical beauty. He considers Catherine is simply the object of seduction rather than of emotional self-commitment. He desired to have only the physical love with her. At the initial stage Henry did not find difference between the love and lust.

To care for someone or help someone who is in trouble may also serve as a reason which makes the love blossom. Love becomes possible for Henry through personal suffering. This love turned to be true love when he saw Catherine at the hospital after getting injured in the war. Catherine takes care of him and feels for his condition. Catherine's love makes her to spend all her time with Henry. He realizes that love is not only based on physical attraction but also spiritual attraction. His heart loves Catherine and wants to be with her so that he leaves even his job in war for the sake of marrying Catherine.

He does not feel guilty for deserting the war. He realizes that war not only destroys human beings but also values principles. War is only word which signifies nothing but destruction. He wants solace and comfort in life. He feels only love will lift him up in life. When he was with Catherine, he does not feel lonely. During the time of delivery when the baby was born dead he does not want to tell it to Catherine about it this shows his love towards her. He wants her to be alive when she was affected by Haemorrhage. But unfortunately she was dead and this caused the tragedy in Henry's love life.

Theme of War

Henry a Lieutenant, An American citizen is doing in Italian army as a commander of group of ambulance drivers. He seems to have joined the Italian army for no clear social, moral, or idealistic purpose. He may have been moved by the humanitarian deal of suffering humanity. He was sincere in his work by looking the roads for transporting during the war time. He even leaves pregnant Catherine to serve in the war. He visits the war front and discusses with other officers the mode of evacuation of injured soldiers. He was trying his best to serve the needy people during the time of war. He has certain quality which distinct him from the other companions.

In this novel the destruction of war can be seen in the scenes like when Henry was injured in leg during the attack, the Germans trying to trap the Italians, killing the

soldiers of Italy, fear of people etc... The turning point comes when one of the comrades gets killed and other escaped. He deserts army and makes an escape from Italy by jumping into the river because of its compelling circumstances as well as because of his physical and moral sufferings.

Henry regiment is segregated and everyone feels disgusted about war. For Henry it is all together an alien world. He got frustrated in the war and cuts off the officer's star off his sleeve and takes off across the country. His frustration leads him to feel that he wants to be away from this harsh world and unite with Catherine. He wants to take Catherine away from the place of war and wants to be with her and his child in the safe place.

Farewell to Love and War

The life of Fredrick Henry ends in despair. His happiness did not last till the end of the novel. At the end of the novel he becomes lonely in his life because he has neither love nor military job in his life. He does not want to be in army because he was frustrated by the cruelty of war which ends in death, loss of morality, humanity etc..., He wants to get rid of the compelling circumstances. So he cannot sustain in the war.

In the case of love, he loved Catherine very much than anything in the world. He leaves the army for the sake of Catherine. After realizing the love on her he wants to be with her till his last breath of his life. But the fate plays in the love life of Henry when Catherine dies of Haemorrhage during the time of child birth. At last Henry bids farewell not only to the arm called weapon but also to the arms of Catherine

Conclusion

Through the tragedy of love and war in the life of character Henry Hemingway admits that life is all about worth living. Through the mood of disappointment, despair, dullness, pain Hemingway emphasizes the significance of courage, endurance and patience. Even though the loss of army and Catherine is great to Henry he has to live because Hemingway vastly deals with

survival of the fittest. The story tells us life has to be on the move and in order to survive in this brutal world one needs to be strong.

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MUSIC AS A METAPHOR IN CHITRA BANERJEE DIVAKARUNI'S QUEEN OF DREAMS

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Chitra Banerjee Divakaruni has emerged as prominent Indo-American writer. She has explored in her writings globalization, transnationalism, cultural hybridity, alienation, identity crisis and feminism. Her experiences as an immigrant writer have given her a flexible identity and the ability to define the past and the present through continuously resist dislocation. They reconnect, reaffiliate and renegotiate their identities in the face of hardships. Hers is a poetic voice, even when couched as prose.

For presenting her themes a huge gallery of images and metaphors has been created. Some of these are more vital than others, music being one of them. She has used the metaphor of music to explore the concepts of alienation, nostalgia, assimilation rootlessness, hybridity and culture dichotomy. It is us to capture dramatic tensions. It suggest depth without emphatic statement. Divakaruni renders the mundane magical through this metaphor. It helps her condense experiences powerfully. It helps heightening select moments imbuing them with emotion. Music is used as a medium that represents the predicament of first generation of immigrant's longing for home second generation's cultural dilemma, pull of both the cultures and the synthesis of both.

In *Queen Of Dreams* the music is the powerful metaphor. It gives expression to itinerant existence to Rakhi, the protagonist as well as other immigrants. Rakhi, the second generation Amerindian's longing for roots is expressed through various episodes. She is always denied any contact with India by her other who thought it would confuse her in adjusting to two diagonally different cultures. She did not want to split Rakhi "between here and there" (Divakaruni, 89) but all that she ends up with is a "warped sense of what is Indian" (Divakaruni, 89) Rakhi eroticizes the Orient like an Occident. But it is only when "ancient Indian wisdom and New Age Californian" (Divakaruni, 48) one converge that Rakhi is complete. In her student days, she in an

attempt to be acquainted with her origin borrows cassettes with songs about Bengali monsoons and listens to them time and again. She even dreams about them later.

Music delineates Rakhi's journey of life. The symphony of her life is transmitted in association of music. Her dilemma is effectively brought out by the metaphor of music. Initially Sonny's music is a cacophony of sounds of her. Her reminiscence of Sonny's fusion music session as a claustrophobic event also suggests her inability to come to terms with her hybrid existence. The haunting memories of the event and following breakup of her marriage all point towards this. Her phobia of Sonny's fusion music is indicative of her refusal to be attached to real India. Her identity is complete only when India and America come equidistant to meet in her life and she comes into terms with fusion music. She reaches her catharsis as a painter too only when she acknowledges it.

Sonny, her ex-husband, is better adjusted in this atmosphere. His music indicates this. He plays at Must-Must, the end of the month desi party. Rakhi in an attempt to overcome her phobia of Sony's music decides to pay a visit to the place. But contrary to her expectations of riotous company. She finds herself in the company of very friendly compatriots who are dressed in the fusion of Indian and American clothes. Sonny's music is the hybrid music for this hybrid horde. It is a plethora of complicated looking equipments, curious mixture of tables and saxophones. A single classical note aaaa... raised and lowered, broken into syllables, pulled out in a single, shivering note weaves dexterously in and out of insistent drumming creating it into something alien and mesmerizing. It is a, "music.... created from random bits and castaway pieces and made to sound like no one ever thought it could. It could make people shed their inhibitions, suspicions and memories of pain."

(Divakaruni, 306) Chitra exclaims at the power of creation with the words, "Why, it was a little like being God!" (Divakaruni, 306) it helps Rakhi enjoy this moment, "this transient mote of glitter-dust on the web of the world." (Divakaruni, 307).

Fusion music opens new vistas of life for Rakhi. It broadens her spectrum and expands her horizons. Amongst this music while dancing she finds her material manifestation of dream time in the form of Elaine. Her face to face confrontation with Elaine proves to be a panacea of all her doubts and confusions and restores her peace of mind and marital harmony. But for that she has to move from the periphery into the centre of cultural transmutations and cultural hybridity. She has to adopt and immerse herself in it. She has to become a part of that music to be at peace with herself, her daughter, her husband, and, in a way with her dead mother.

Music is used as a medium of expressing emotions. It not only plays an important role in Rakhi's life but also in that of her parents. It depicts love between Rakhi's parents. Her father sings 'mere sapno ki rani' (the literal Hindi translation of Queen of Dreams) and old Hindi song for her mother. Their unusual love story starts with a song "Would you like to hear a song about flowers?" (Divakaruni, 151) Rakhi's parents give expressions to their love for their roots through music.

Father often hums old Hindi songs under his breath. His songs are akin to his paintings for Rakhi. They prod her to paint when she suffers from a block. "My father sings as he cooks, mostly songs from movies, though sometimes a haunting the store. They make me restless... There is a feeling like pinpricks in my fingers, a need to paint." (Divakaruni, 180)

Rakhi's father metamorphosis completes when the singer in him resurfaces full force. It is the same singers who had charmed Rakhi's mother and lured her out of dream caves against everybody's wishes. His resurgence as a singer is instrumental in transforming the whole scenario and resurrecting their business and lives.

It is his singing sotto voce kick starts their business. Music redeems Rakhi and Belle when they are facing downfall in coffee Shop. It binds forlorn Indians and they start coming regularly to the shop and this their business picks up again. Chai house originally is the western notion of "What is Indian" (Divakaruni, 88). It has to be

authentic to survive. Music imparts is that authenticity. Nostalgic Indians start coming to their store to hear their favorite songs being sung live.

The whole "new angle for the store, something with spirit and energy to bring people back" (Divakaruni, 88) comes in the shape of Indian music. It helps in turning the "mishmash notion of what is Indian" (Divakaruni, 89) in "real Cha shop" (Divakaruni, 89). Music is emblematic of cultural uniqueness. For the immigrant, it remains the tangible tie with the lost homelands. It is a mode of cultural affirmation. The immigrants continue to recreate home as a desire to re-situate the discourse of 'us' versus 'them'. The groups of musicians who come to the cha shop every evening belong to this category. They get together every evening to venerate and revive the national memory via music. Groups are redolent with desi music. For a couple of hours, they are busy singing dancing and playing on instruments. It is not a performance it is a ceremony –a ceremony of commemoration of Indian spirit.

"Good music crosses all boundaries." (Divakaruni, 196) With the African American's arrival with his tall carved drum, South American flute player and a hippie, the hybrid mosaic seems to become more colorful. America's neo-cultural matrix is complete. For them making music is "their joy at discovering, like an unexpected oasis tucked into an arid stretch of dunes, something they'd never find in America" (Divakaruni, 196)

It is music only that appears as a laudable medium of soothing the hearts of people after the fire breaks out in Rakhi kitchen and the 9/11 aftermath violence. Rakhi finds ultimately comfort zone amongst people of her own community and their music.

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THE ISSUE OF DUMPING GROUND - KODUNGAIYUR

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Abstract

Waste is nothing discarded by an individual, house hold or organization. The generation of waste and the collection, processing, transport and disposal of waste is the process of '**waste management**'. Urban solid waste includes **household garbage and rubbish, street sweeping, construction and demolition debris, sanitation residues, trade and industrial refuse and bio-medical solid waste** (CPCB, 2000). Solid waste management (SWM) has three basic components, namely, **collection, transportation and disposal**. The objective of SWM is to reduce the quantity of solid waste disposed off on land by recovery of materials and energy from solid waste in a cost effective and environment friendly manner. SWM is important for the health of the public, aesthetic and environmental reasons. As a result waste is a complex mixture of different substances, only some of which are intrinsically hazardous to health. The potential health effect of both waste itself and the consequences of managing it have been the subject of a vast body of research.

Introduction

Kodungaiyur is mainly a residential locality of north Chennai, Chennai Corporation limit starts from here. It borders Selavayal, Chinnasekkaadu, KaviyarasuKannadasan, Madhavaram and Moolakkadai to the south Kodungaiyur forms a boundary between Chennai and Thiruvallur districts. The kodungaiyur dumping ground is part of a 400 acre marshland adjacent to the kodungaiyursewage treatment plant on the southern margins of flood prone lowlands of koroattalaiyar River. The area is primarily residential with the Manali petrochemical park to the north of the dumping ground. The Kodungaiyur dump officially receives garbage from 5 to 10 Corporation zones including Tondiarpet, Basin Bridge, Pulianthope, Ayanavaram and Kilpauk making it the largest dumping site in the city. The corporation is officially allotted 65 acres but the residents claim that 350 of the 400 site are illegally used for dumping. Metro water and corporation of Chennai jointly own the land the municipal waste dumping in Kodungaiyur began in 1989. Prior to this, the land was used to grow cattle fodder. The Chennai Corporation maintains that the Kodungaiyur dumping yard came into existence even before any human settlements came about in the locality, people residing

the area for more than four decades dismiss the civic body's theory as a 'blatant lie' to get the centre's nod for setting up an integrated solid waste management plant there. According to local residents, dumping of garbage began only during the mid-80s while residential colonies sprung up around the area since the 70s. Kodungaiyur Dumping yard is one of the two dumping yards where the corporation dumps nearly 3.2 tons of garbage every day. Which is the biggest waste dumping yard in Chennai Garbage's of North and Central Chennai are being dumped here.

Location of major waste disposal sites in Chennai city

Kodungaiyur (within city)	
Location	350 acres, waste disposal, Marshy land
Life expectancy	Maximum upto 2015
Total number of years in use	25 Years
Neighborhood	Within one Km (are in existence)
Daily Waste disposed	1400 to 1500 metric tones

According to local residents, the civic body, in the early 1980s, used to dump garbage at a site near the IOC terminal in Korukkupet. After the local people resisted, the dumping activities shifted to another location called Ezhil Nagar in Korukkupet. When the Ezhil Nagar residents also protested, the civic body gradually shifted the dumping activities near the grass farm, at present its 'full-fledged' dumping yard.

Review of Literature

NaliniSekhar of the Alliance of Indian Waste pickers (2012) "We need to explore models that focus on segregation at source, integration of waste pickers and handling of organics close to the point of generation". **Rathinam (2012)** "People living in and around Kodungaiyur are suffocating due to the stench emanating from the yard where there is indiscriminate dumping of garbage. An immediate solution would help them". **NS RamaKrishnan (2011)** More than 4,000 tons of the city's waste are dumped in the 450 acres of land. "The city has 10 zones of which seven zones are piling in the waste here". **Saidai Ravi (2011)** "The dumping yard at Kodungaiyur has created severe health-related problems for the local people and the shifting of the yard was a long-pending demand," said former Opposition floor leader. A ban on plastic in Chennai would help the city to breathe easier, he added. **Greeshma Gopal Giri (2009)** gives an overview of the conditions prevailing near the Kodungaiyur dumpsite. Pungent smell, toxic fumes and plagues of mosquitoes are part of everyday life of residents around Kodungaiyur dump yard. Local people are concerned that the dumping and burning of garbage near their homes is detrimental to their health and environment. **Nissim (2005)** in his findings reports that land filling is the most preferred method of disposal of solid wastes as it is an effective and low cost method of disposal. **Karadimas (2004)** discusses the transfer of waste directly from pushcarts to trucks by meeting at a specified time and place called synchronization points is suggested by, which is a suitable option for the door to door collection method. **Sathishkumar(2002)** a study carried out in Indian institute of science describes that in community bin method, the improper placement of bins, bins not designed as per quantity of waste generated and

bins not being covered causes problems like odors, stray dog nuisance and unaesthetic appearance.

Objectives of the Study

- To study the health problems faced by the residents of Kodungaiyur.
- To examine the measures taken by the Government for the people's welfare.

Methodology of the Study

- The study deals with primary and secondary data.
- Primary data has been collected through a survey by distributing questionnaires to the respondents.
- A sample of 250 respondents was selected to collect the data,
- Secondary data is obtained from books, magazines, journals and internet. The data is represented by bar diagram, pie chart, graph etc.

Limitations of the Study

- The study is restricted to Kodungaiyur- Chennai.
- The time period is limited for the conduction of the research work.
- The sample size is restricted to 250 only.

Health Problems

The dump is not a sanitary landfill. The garbage is dumped on unlined ground, and the dumpsite has been chosen without any regard to critical criteria such as proximity to residential areas and impacts on groundwater and people's health. The TamilNadu pollution control Board (TNPCB) and local grounds have warned the corporation numerous times against the open burning and dumping of unsegregated garbage, but the burning still continues and is probably worse than before, ' says A. Pandurangan of KaviarasuKannadasan Nagar Citizens welfare Association (KKNCWA). The TNPCB since 2002 has issued numerous show cause notices to the corporation for indiscriminate garbage burning. The main targets of the pollution are the residents, especially children, in the immediate vicinity. "Upper respiratory tract diseases are the most prevalent among residents and the incidences of cancer are also. Even bio-medical waste from the Government Hospital, Kilpauk Medical college Hospital and Stanley Hospital is regularly

dumped in Kodungaiyur. RamaKrishnan of the Ever vigilant citizens welfare Association says "It's a horrible sight dogs in the dump go mad every time a medical waste truck drives in. one can see them tearing apart parts of human remains, sometimes they drag them from the yard onto the main road".

Community health in the hinterlands has suffered a serious blow due to the constant assault from the cocktail of chemicals from the dumping ground. Respiratory disorders are abnormally high amongst children. Residents also feel that the instances of cancer are on the rise but due to the absence of any regular health monitoring substantiating figures is difficult.

Most of these chemicals like carbon Disulphide, Acetone, 2-Butanone, Toluene etc, found in the air analysis, either target the central nervous system, the respiratory system, the cardio vascular system,, the reproductive system or major organs of the body like the liver and kidneys chemicals like chloromethane, benzene, 1,4- Dichlorobenzene are even known to cause cancer in humans and animals. This is important given the dense residential population in the area (more than 100,000). Given the prevalence of street-side open garbage dumping and burning in India, the findings should be alarming both for the common citizen and the policy makers. This problem threatens to warden unless there is a decrease in our daily dependence on poisonous substance. Banning incineration or open burning will not solve the problem unless restrictions are imposed at policy level to regulate certain materials.

Air Sample

On the 23rd August 2015, an air sample was taken inside the Kodugaiyur dump yard at 2:30 pm in the presence of members of local Resident welfare Associations. The sample was taken in a special Tedlar bag using a bucket as a container to house the bag. The sample was sent to Columbia Analytical service in semi valley, California, for analyses of 69 volatile organic compounds and 20 Sulphur gases as per established procedures of the US Environmental protection Agency.

Problems Faced by the People of Kodungaiyur

- People of Kodungaiyur are the victims of dumpyards in the area. Kodungaiyur Dumpyard (Garbage land)

is mainly present in this area and helped cleaning the Chennai City by making itself a garbage land making Kodungaiyur as a place of 9 toxic gases in air, which may lead to serious mutations in animal and human genes. So people fight for the removal of the dumpyard and place it to anywhere out of city limits. But government has plans to find a remedy for this dumpyard here.

- Interestingly, the residents, along with an international voluntary organization working on garbage management, will organise a conference to help Chennai choose from a range of working options for decentralized garbage management schemes initiated in different parts of India.
- There were also several initiatives by the government, but it failed to see the light of the day as it failed to get the clearance of the Union environment ministry. "If solid waste management is introduced in the area, we could save huge tracts of land as only 20 acres of land will be required to fill the waste in the pits," said Mr. Rathinam.
- The waste is currently burnt in the open, resulting in poisonous fumes. "We can't breathe. It is so suffocating," said Mr. Rathinam. Even a California University report of the sample taken downwind of the Kodungaiyur dump yard states that chemicals are harmful for eyes, skin, respiratory tract, central nervous system, kidneys, liver, reproductive system, cardio vascular system, bone marrow and nervous system. Dumping must be stopped immediately and that a no-man's land must be found to clear the garbage.

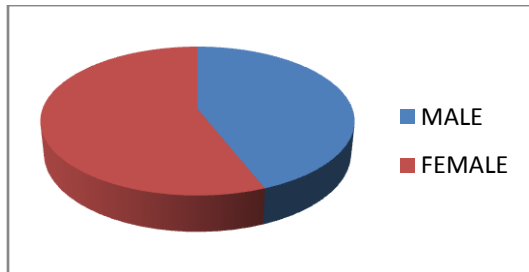
Data Analysis & Interpretation

This chapter deals with the analysis of primary data. A questionnaire was administered from the residents who live in the vicinity of the Kodungaiyur garbage dump to find the health and related issues that affect them.

Table 1: Genders of the Respondents

GENDER	FREQUENCY	PERCENTAGE
MALE	110	44
FEMALE	140	56
TOTAL	250	100

SOURCE: Primary Data

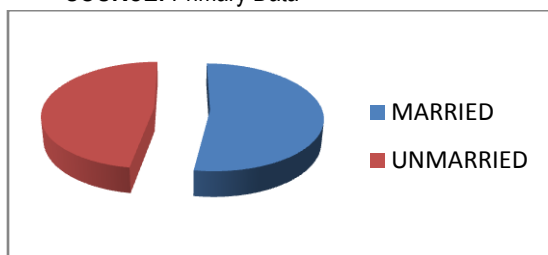


INFERENCE: From the above table and chart 1 it is found that 44% of respondents are male and 56% of respondents are females.

Table 2: Marital Status of the Respondents

Particulars	Frequency	Percentage
MARRIED	155	62
UNMARRIED	95	38
TOTAL	250	100

SOURCE: Primary Data

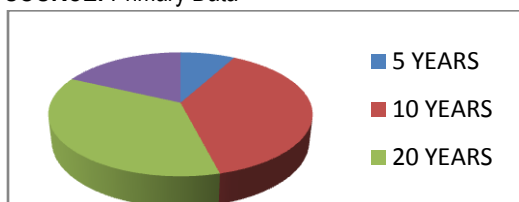


INFERENCE: The table and chart 2 and states that 62% of the respondents are married and 38% of the respondents are unmarried.

Table 3: Duration of Dwelling in Kodungaiyur

PARTICULARS	FREQUENCY	PERCENTAGE
5 years	20	8
10 years	95	38
20 years	90	36
30 years	45	18

SOURCE: Primary Data

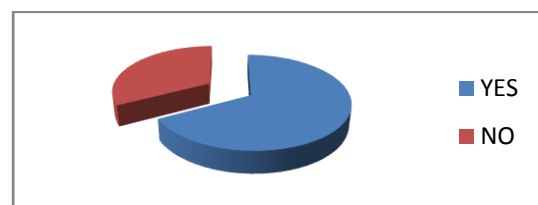


INFERENCE: From the table and chart 3 it can be inferred that 8% of the respondents are residing in kodungaiyur over the past 5 years, 38% of the respondents are residing at Kodungaiyur for the past 10 years, 36% of the respondents are residing over the past 10 years and 18% of the respondents are residing for more than 30 years.

Table 4: Awareness of Problems Due to Solid Waste

PARTICULARS	FREQUENCY	PERCENTAGE
Yes	195	78
No	55	22
TOTAL	250	100

SOURCE: Primary Data

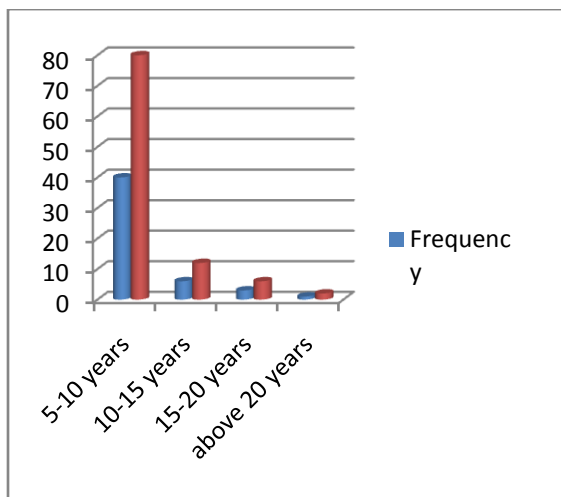


INFERENCE: From the table and chart 4 shows that 78% of the respondent said that they are well aware of the problems related to solid waste management, while a meagre 22% of the respondent said that they are less aware of the intensity of the issue of solid waste.

Table 5: Duration of Suffering Due to Garbage Dumping

PARTICULARS	FREQUENCY	PERCENTAGE
5-10 years	200	80
10-15 years	30	12
15-20 years	15	6
Above 20 years	5	2
Total	250	100

SOURCE: PRIMARY DATA

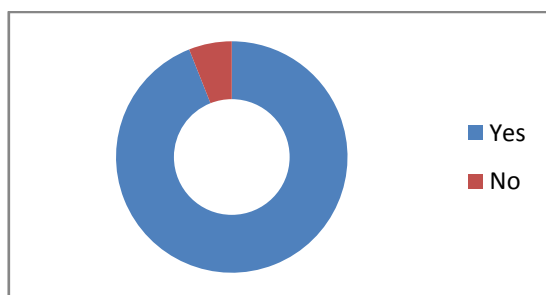


INFERENCE: The above table and chart 5 reveals that 80% of the respondent said that they are suffering due to garbage dumping for the past 5-10 years, while 12% of the respondents said that they were affected due to garbage dumping for about 10-15 years, 6% of the respondent said that they are suffering due to garbage dumping for about 15-20 years and 2% of the respondent said that they are suffering due to garbage dumping for more than 20 years.

Table 6 Effects Due to the Dumpyard

PARTICULARS	FREQUENCY	PERCENTAGE
Yes	230	92
No	20	08
TOTAL	250	100

SOURCE: Primary Data



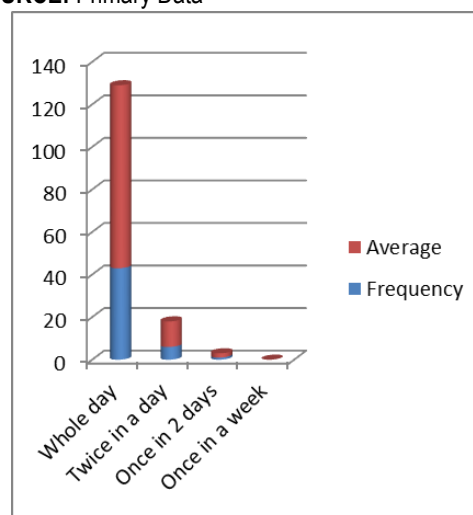
INFERENCE: From the table and chart 6, it is observed that all the respondents have endorsed the fact that the

effect of unauthorized dumping of garbage is profound and has affected their lives. Respondents complain that the dump gives off obnoxious and putrefying smell and that the smoke from the fires in the dumps causes asthma and other respiratory ailments.

Table 7: Frequency of Stinking Smell

PARTICULARS	FREQUENCY	PERCENTAGE
Whole day	215	86
Twice in 1 day	30	12
Once in 2 days	5	2
Once in a week	0	0
Total	250	100

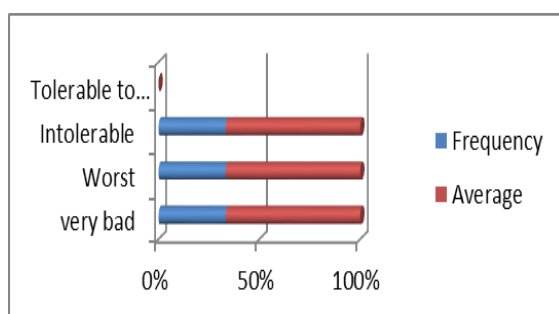
SOURCE: Primary Data



INFERENCE: From the table and chart 7 it can be observed that 86% of the respondent said that the stinking smell is prevalent throughout the day, 12% of the respondent said that the frequency of the stinking smell can be realized twice a day and 2% of the respondent said that the frequency of the stinking smell can be realized every two days once. All the respondents however reiterated the fact that the area itself has the obnoxious smell throughout the day and the severity of the smell varies from time to time depending on the movement of air.

Table 8: Situation During Winter Season

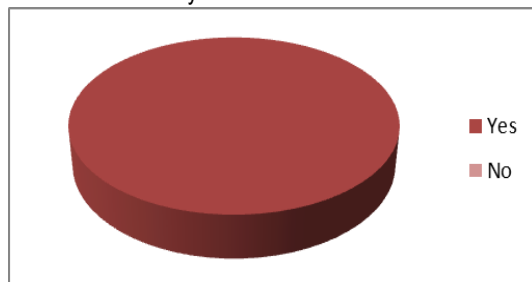
PARTICULARS	FREQUENCY	PERCENTAGE
Very bad	30	12
Worst	60	24
Intolerable	160	64
Tolerable to certain extent	0	0
Total	250	100

SOURCE: Primary Data

INFERENCE: The table and chart 8 reveals the situation near the dumpsite during winter and rainy season. It shows that 12% of the respondents said that the condition of the place is bad, while 24% of the respondents said that it is worse during these seasons while 64% of the respondents said that it was intolerable during winter and rainy season. It can be found that unhygienic condition and smell emanating from the dumps is the worst during winter and rainy season.

Table 9: Problem of Mosquito Menace

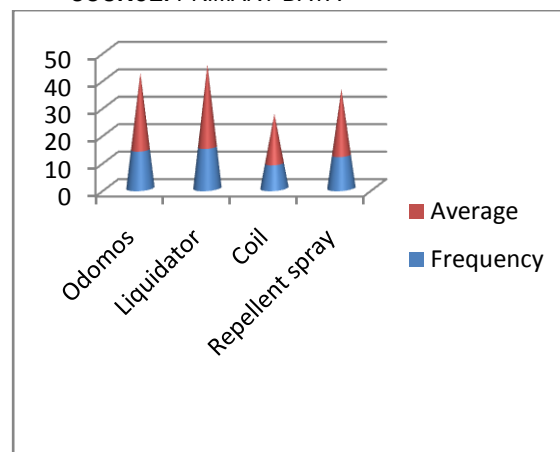
PARTICULARS	FREQUENCY	PERCENTAGE
Yes	250	100
No	-	-
Total	250	100

SOURCE: Primary Data

INFERENCE: The above table and chart 9 shows that all the 50 respondents have reiterated the mosquito menace is very severe in this area. There are is a high incidence of the people affected by malaria, dengue and chikungunya even though Municipal authorities are regularly fogging the area.

Table 10: Preventive Measures Adopted From Mosquito Bites

PARTICULARS	FREQUENCY	PERCENTAGE
Repellent creams	70	28
Liquidator	75	30
Coil	45	18
Repellent spray	60	24
Total	250	100

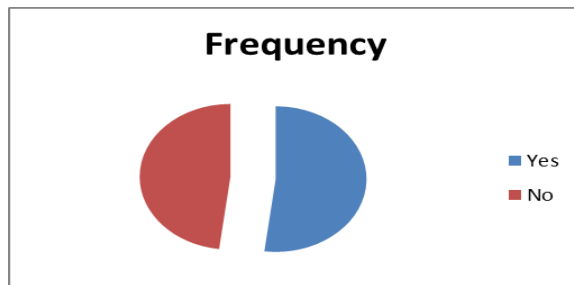
SOURCE: PRIMARY DATA

INFERENCE: From the above table and chart 10 shows 28% of the respondent said they make use of repellent creams such as odomos, while 30% of the respondents said that they use liquidators, 18% of the respondent said that they use coil and 24% of the respondent said that they use spray that are available to combat the mosquito menace.

Table 11: Mode of Discarding Household Waste

PARTICULARS	FREQUENCY	PERCENTAGE
Yes	130	52
No	120	48
Total	250	100

SOURCE: Primary Data



INFERENCE: From the above table and chart 11 shows that 52% of the respondent said that they use separate bins to discard wastes and 48% of the respondent said that they do not use separate bins to discard waste.

Table-12: Effort Underatken by the Municipal Corporation

PARTICULARS	FREQUENCY	PERCENTAGE
Yes	175	70
No	75	30
Total	250	100

SOURCE: Primary Data

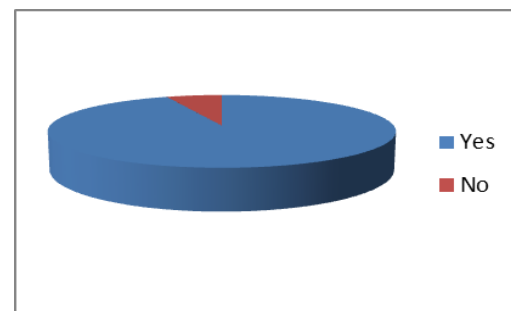


INFERENCE: The above table and chart 12 shows 70% of the respondent said that the Corporation has taken some effort for the welfare of the people and the strategy adopted has been a piece-meal approach rather than a holistic approach and 30% of the respondent said that the Corporation has not taken sufficient efforts for the welfare of the people.

Table13: Health Problems

PARTICULARS	FREQUENCY	PERCENTAGE
Yes	235	94
No	15	6
Total	250	100

SOURCE: Primary Data

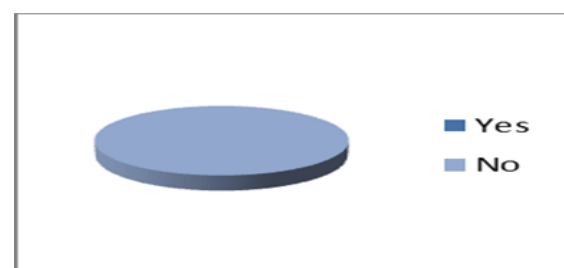


INFERENCE: From the above table and chart 13 shows 94% of the respondent said that they are suffering from health problems and 6% of the respondent said that they are not suffering from any health problem.

Table 14: Government Initiatives

PARTICULARS	FREQUENCY	PERCENTAGE
Yes	0	0
No	250	100
Total	250	100

SOURCE: Primary Data

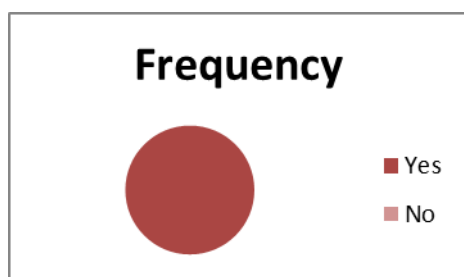


INFERENCE: From the above table and chart 14 it can be inferred that all the respondents are not satisfied with the measures undertaken by the government with reference to garbage dumping.

Table 15 - Effect of Dumping Ground on Future Generations

PARTICULARS	FREQUENCY	PERCENTAGE
Yes	250	100
No	0	0
Total	250	100

SOURCE: Primary Data



INFERENCE: From the above table and chart 15 shows all the respondents have dumping of garbage will affect the future generation. It exposes people living in the vicinity to immediate and long-range health hazards.

Findings and Conclusion

As waste producing activities proceed and intensify, the community will be faced with hard choices on how to best manage and dispose of wastes. Solid waste should be managed through a number of activities—waste prevention, recycling, composting, controlled burning, or landfilling. Waste management policy based on any factors other than good science and sound management is inherently flawed and damaging to the global community on several fronts. Studies across the world find that most of the dumpsites are located in places where low income communities are found. It is considered an act of immorality to subject the poorest, most deprived, most exploited peoples of the world to further exploitation. It is immoral to heap environmental insult upon human misery. It is foolish and destructive to continue to poison the least among the global family, and to continue poisoning the land and resources upon which they --- and we all --- depend. It is important to understand that landfills, in addition to public health and ecological impacts, have equity concerns too, as it usually only the poor who are found in settlements near

landfills – the poor do not have bargaining power, and the **NIMBY** (not in my backyard) syndrome ensures that disposal sites are not identified within the city, particularly in upper or middle income areas

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Website Resources

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INDIAN WAYS OF PORTRAYING ROMEO'S AND JULIET'S: THE INTERMINGLING OF A WESTERN PLOT AND AN ORIENTAL SETTING

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Romeo and Juliet are perhaps the most famous lovers and are privileged enough to be a synonym for love itself. The truly touching play *Romeo and Juliet* by William Shakespeare is inevitable when it comes to discussions of love and passion. Generally perceived as the quintessential romantic couple, Romeo and Juliet are star-crossed lovers, painfully separated by feuding families. In the tragic ending, the lovers perish in a catastrophic double suicide. Because of the obvious visual pleasure that this tale promises, there are many film adaptations of the play in many languages across the globe. This paper is centered on an Indian movie inspired from the great classic. The movie is *Ramleela*, the Bollywood blockbuster. The movie is set in different culture, period and place. But still the movie is indeed a melting pot of Shakespeare's plot and Indian cultures. This paper concentrates on the transition of a western tale to the visual media of an entirely different culture, the indispensable changes in the narration of the movie adaptation and the common play of fatalism in both *Romeo and Juliet* and *Ramleela*.

Ramleela originally titled *Goliyon Ki Raasleela Ram-Leela* is a 2013 Bollywood movie directed by Sanjay Leela Bhansali. The eponymous lead roles are played by Ranveer Singh and Deepika Padukone. The movie is set in the fictional Gujarati village of Ranjaar where two clans, Rajadi and Sanera (like the Montague and Capulet families in *Romeo and Juliet*) have been at odds with each other for the past 500 years.

The differences in both *Romeo and Juliet* and *Ramleela* comes from differences in cultures, the periods, the genre and the medium through which they were employed. The opening of *Romeo and Juliet* is a marvel of economy, descriptive power, and excitement. Both the play and the movie have similar openings. The

play begins with a conflict between the servants of Montague and Capulet, who like their masters are sworn enemies. The film opens with a violent altercation between the two clans over petty matters. Meghji a Rajadi head, sets out to kill Bhavani who is a Sanera, after the latter tries to kill the former's son. Thus both begins alike. That is just as Shakespeare begins the play with a conflict to give a hint to the spectators that the two houses live in utter enmity, Sanjay Leela Bansali also takes the same step. The titular heroines Leela and Juliet are both different. About Juliet's character, Mrs. Jameson observes,

All Shakespeare's women, being essentially women either love or have loved, or are capable of loving; but Juliet is love itself. The passion in her state of being, and out of it she has no existence.. It is along her veins 'blending with every atom of her frame.

Even though the intensity in which Leela loves Ram is one and the same as Shakespeare depicts Juliet's passionate love towards Romeo their characters are different. Juliet like other Shakespearian heroines is very tender. But Bansali's Leela in the second half of the film becomes more independent and powerful. She becomes the head of Sanera the clan to which she belongs to and so she turns out to be a powerful matriarch. As said earlier the difference in the film and the play comes from the time period also. The play was written in 16th century, during Queen Elizabeth's reign. Even though a woman was the ruler women had a secondary position. This is reflected in Shakespearian works also. This is exhibited in the remark of Sampson a servant to Capulet. "...women, being the weaker vessels are ever thrust to the wall." But Juliet shows her anger to her nurse who speaks ill of Romeo when he killed Tybalt. "Blister's by thy tongue, For such a wish!" The film is set in contemporary period. But they observe their age old

traditions and customs which makes the plot seem Indian.

Indian ways of expressing a western tale was done by Bansali through many ways. One is by portraying the Indian Matriarchal system through Dhankor Baa, Leela's mother, the matriarch of the family.

In Indian art forms blood is shown typically to a great extent as a metaphor of love. Such a scene comes when Leela refuses her engagement with an N.R.I., citing that her finger is already occupied by the ring from her marriage to Ram. In her anger, Dhankor Baa chops off Leela's finger and upon learning of this, Ram does the same to his own finger and visits Leela while she is asleep. This scene is depicted for two reasons. One to show the Indian elements of the film and two, to portray the depth of their love.

Another regional element shown in the movie is the attack on both the sister-in-laws of Ram and Leela. When Leela's sister-in-law escaped from an attack Leela's mother set up people to attack Ram's sister-in-law who also escaped. There are many other Indian elements shown in the movie to make it more regional where the basic plot is Western. This is done through the portrayal of grand festivals. In the film Indian festivals like Holy and Dussehra is shown. It is during the celebration of Holy that Ram and Leela meets and fell in love. This reminds the viewer of Romeo and Juliet who first meets and fell in love at a Capulet ball. Kanji Leela's brother's anger when he sees Ram at their place during the time of Holy also alludes the viewer of Tybalt's rage at Romeo when he sneaked into the ball. The film at several instances depicts corruption in India. Leela's elder brother who is angered by Ram's entry in the house bribes the local police to raid Ram's house. Ram, however, manages to convince the policemen to leave in exchange for a set of his blue films. This scene acts as a satire to show the evils of bureaucracy. Ram's bribery through handing over blue films to the police is a mockery over the political system to show the extent to which they can denigrate their level.

Fate decides the destinies of the star crossed lovers. This can be seen from the beginning itself.. First of all their destiny changes when they fell in love with the rivals. Romeo, who came to the ball at the Capulet house in hopes of meeting Rosaline one of Capulet's nieces,

falls in love with Juliet and Ram during the festival of Holi enters the house of the Sanera heads and flirts with Leela. Both Romeo and Ram went to the rival's place with different intentions and ends up being in a love affair that too with their rivals. In both the plots the play of fate can be seen towards the end. In Romeo and Juliet, Juliet fakes her death in order to live with Romeo. But Romeo unaware that she was actually alive drinks poison and dies. Juliet finding Romeo dead, stabs herself with his dagger. In this incident it is only their ill-luck that both of them commits suicide. During the time of his death Romeo tells when he came to see Juliet in her tomb.

Ah, dear Juliet,

why art thou yet so fair? Shall I believe

that unsubstantial death is amorous,

And that the lean'd abhorred monster keeps

Thee here in dark to be his paramour?

Here Romeo wonders why Juliet was still so beautiful even after her death. Then he imagines that phantasmal death is in love with Juliet to be his sweet heart. He believes that Juliet was really dead. He tells these in front of Juliet who was actually fast asleep because of the affect of the drug and drinks the poison from there itself. It was only the design of misfortune that Juliet wakes up soon after Romeo's death. When she sees the lifeless body of her beloved she stabs herself with Romeo's dagger and dies. It is only the play of fate that occurs here. In *Ramleela*, they both shoot each other with a smile on their faces and die unaware of the fact that Dhankor Baa (Leela's mother) has undergone a change of heart ordering peace be meted out to the other clan. They could have lived if they knew that their clans ended their hostility. During the end of the movie it is shown that the two clans finally unite to cremate the bodies of Ram and Leela together respectfully. The unison of the two clans are shown when the dead bodies of Ram and Leela are taken for cremation together.

It will be difficult for a viewer, ignorant of the fact that *Ramleela* is actually inspired from a Western tale, to digest this idea. Director Sunjay Leela Bansali has fashioned the film as a typical Bollywood movie. *Ramleela* is not the only Indian movie to be inspired from *Romeo and Juliet*. *Godfather* an all time ever green hit in Malayalam film industry is also inspired from Romeo and Juliet with some changes mainly towards the end.

TENNESSEE WILLIAMS' THE GLASS MENAGERIE: THEME OF ILLUSION REALITY

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Abstract

Humans live life of reality with illusion, no one can live life full of reality without illusion. Many people try to live in a world of illusion, but find to go back to reality. Tennessee Williams written The Glass Menagerie, the characters often go from their dreams and illusions back to reality when they failed. This paper points out the characters of "The Glass Menagerie" live in a world of illusion until an event happens that sends them come back to reality.

The Glass Menagerie is loosely autobiographical. The characters all have some basis in the real-life family of Tennessee Williams: Edwina is the hopeful and demanding Amanda, Rose is the frail and shy Laura (whose nickname, "Blue Roses," refers directly back to Williams' real-life sister), and distant and cold Cornelius is the faithless and absent father. Tom is Williams' surrogate. Williams actually worked in a shoe warehouse in St. Louis, and there actually was a disastrous evening with the only gentleman caller who ever came for Rose. Thomas was also Tennessee Williams' real name, and the name "Thomas" means twin - making Tom the surrogate not only for Williams but also possibly for the audience. He is our eye into the Wingfields' situation. His dilemma forms a central conflict of the play, as he faces an agonizing choice between responsibility for his family and living his own life.

Amanda and Laura Wingfield are victims in *The Glass Menagerie*. Both of the characters are lives illusion of the play. Amanda Wingfield, the mother of Tom and Laura, Williams has pointed out her character, a little woman of great but confused vitality clinging frantically to another time and place. Oliver says, "She is not paranoiac, but her life is paranoia" (241). Amanda has a disappointing marriage, and her husband totally abandoned his family some sixteen years earlier,

will before the great depression, so he deserted his family primarily for adventure. Williams describes Mr. Wingfield as a telephone man who fell in love with long distances, he gave up his job with the telephone company. She has great ambition for her children but they do not share her enthusiasm.

Amanda Wingfield never does anything her whole entire day and often relates back to her perfect childhood. Laura Wingfield plays with little glass figures most of the day and pretends she goes to Business College but actually goes to the zoo. Tom Wingfield works all day and makes the family sole amount of money and goes out at night to the movies and bars.

She hopes to shine through her children. Unfortunately both of them are made of a different stuff. Tom is an impractical poet who cannot keep his 65 dollar job. The girl Laura who is twenty-four years old pretty but slightly crippled girl.

Amanda scolds her for calling herself 'Cripple'. She is only slightly different from other girls. Her one absorbing interest is in collecting and polishing glass figurines of animal of various sorts. She is spending her time with her glass menagerie and hoping to find a good partner for her daughter to settle down with Laura though, who was too shy to have a relationship with a boy.

Gascoigne says, " Laura is a girl of twenty-three whose lameness has confined her in a brittle world of her own." (166). She is nervous in facing realities so her mother plans for her improvement misfire. Amanda tries to make a business woman of her by paying 50 dollars for her tuition in the Rubicam's Business College but the girl attended only one day. Amanda concludes that the only situation for daughter is to get her married to a nice boy.

The play is non-naturalistic, playing with stage conventions and making use of special effects like music and slide projections. By writing a "memory play," Tennessee Williams freed himself from the restraints of naturalistic theatre. The theme of memory is important: for Amanda, memory is a kind of escape. For Tom, the older Tom who narrates the events of the play, memory is the thing that cannot be escaped, for he is still haunted by memories of the sister he abandoned years ago.

Williams' mind, images of his mother, once a young and beautiful Southern belle, whose venturesome husband deserter her to go on the road eventually became enmeshed with images of dismal, drab apartments, his sister' declining mental health, and his own feelings of desperation for freedom from the web of family disarray. For years these painful reflections linger in his imagination, until they merged into a memory play he was to call *The Glass Menagerie*.

The Glass Menagerie is an American tragedy on many levels, including a father's alcoholism and desertion, a mother's unsuccessful lot in life as a single parent, and a sister's growing helplessness as a victim; but the greatest tragedy is that of a dysfunctional family the Wing Fields. The absent father haunts each family member, as his larger-than-life presence inescapably pervades the apartment.

Amanda, who was raised as a pampered and entitled Southern belle, is totally unequipped to handle family responsibilities and problems on her own after her husband deserts her, and she runs into resistance from one child and withdrawal from the other which besets her with anxiety. She refers to her role as a single parent as a solitary battle because she has no support system in place, and the pressure of raising a family during the Great Depression leaves her on the verge of emotional ruin.

One of the characters who is the most known for shutting out reality when she pleases is Amanda Wingfield. She always think about her past happiest life. She mainly lives in a world of illusion, shutting out reality when she feels like it. When she gets into a tough time in reality she runs and hides into her world of illusion. She thinks back to her childhood where at one point she had as many as seventeen gentlemen callers. Amanda is forced at some points to face reality. One point of reality that she cannot ignore is that she cannot ignore the position of Laura. When Laura lost all her dreams after failed her love. Amanda also hides in illusion and does not face reality about Laura.

Laura Wingfield also shuts herself out from reality during the course of the play and goes into her own world of illusion. Laura lives in a world of records and polishes and shines her glass menagerie all day. She is a very weak hearted person and she also a crippled girl. She can't able to walk properly. Laura entre her dream world whenever her thought will unfulfilled. She create her own world, its full of illusion she can't able to come out life normal.

Inventing illusions of the past is another of Amanda's trademarks. Tragically, in *The Glass Menagerie*, both Amanda and Laura are victims of a male dominated society. Amanda's fear of abandonment and her escape to her past prevent her from fulfilling the role that her family so desperately needs. Laura is the tragic heroine in the play because she is a passive and pathetic misfit. Even though alcoholism is a deep dark secret in the Wing Field family, it may be argued that it has produced its most devastating effect on the most delicate and sensitive family member.

When Laura's chances of becoming independent or finding a husband dissipate, there are no remaining options for her future. One also wonders about Amanda's fate. Both of their futures are uncertain and pathetic. Tom Wing Field, on the other hand, will try to forget his past and wipe out his family's memory entirely, but we sense that this will probably be no more successful for him than were Williams' attempt to forget Rose.

The final direction in the play is symbolic. He asks Laura to blow out her candles and the drama ends by Laura blowing out the candles. The suggestion is that Laura living in a world of illusion represented by candle

light has finally to give up that faint light also and plunge everything into darkness. Tom thus flees from his people but is pursued by the haunting memory of his sister. All the characters in the play, including the absent father, escape in different ways and in different degrees. The play deals with five kinds of escape: geographic, physiological, psychological, social, and philosophical.

Tom returns after he breaks free because he cannot escape the memory of the people he deserts, especially his sister's which haunts him every minute, and his departure brings him greater sadness than happiness. The plight of Amanda and Laura is heartbreaking because they are now even more pathetic without Tom to provide for them. In the last scene Williams has them pose in a tableau setting which symbolizes their static situation and also disturbs our equilibrium.

The fact that the setting of the play is a lower, middle-class tenement housing district of St. Louis, which

Williams calls the largest and fundamentally enslaved section of American society. Laura, like her glass collections, is sensitive but fragile.

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SEARCH FOR IDENTITY IN BHARATI MUKHERJEE'S "JASMINE"

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Abstract

Bharati Mukherjee deals with the themes related to Indian women particularly the problem of cross-cultural crisis and ultimate search for identity. She also depicts the cultural clash between the East and West. In the novel *Jasmine*, Bharati Mukherjee takes up the theme of search for identity. She writes how the female protagonist tries to tackle the problem of loss of culture and endeavours to assume a new identity in the U.S. The protagonist Jasmine leaves her country to fulfill her wishes. On reaching the U.S., she begins to search for self independence. She struggles hard to achieve it and at last she realizes that self independence is not to be an Indian or American but to be at peace with herself. The novel is in fact, saga for suffering or immigrant women in an alien culture.

Introduction

The novel, *Jasmine*, by Indian author Bharati Mukherjee, tells the story of an impoverished woman who moves to America only to find conflict and hardship as she undergoes personal transformations as well as numerous name changes. Born in the Punjabi village of Hasnpur, the story jumps back and forth through time as Jyoti (later Jasmine) tells her tales of travel and despair. Growing up in a mud hut, she marries Prakash, who dreams of going to Florida to open an electronics store. But before the two can move, Prakash is killed, and Jasmine decides to fulfill the couple's dream and go on to Florida alone. She plans to commit suicide in honor of Prakash but is instead raped by the boat captain, who she kills with a knife. After recovering in Fowler's Bluff, near Tampa, Jasmine takes the bus to New York. Her long journeys continue through New York to Iowa, where she lives with her crippled lover, Bud. She goes by several different names, including Jazzy and Jane, and takes several other lovers along the way. At the end of the story, she readies herself for yet another move, this time to California.

Theme :

The fundamental themes of Mukherjee's novel is that women can redefine themselves. This is demonstrated in *Jasmine*, herself. The idea of a woman being locked into a role where freedom and autonomy are absent is something that is challenged from the start

of the novel. Jasmine is not contextually challenged. She is able to use her freedom at different points to reimage her own life in what she feels as desirable. She is able to escape an impoverished condition in India, brought about by Partition riots that claimed the lives of millions, escapes to America, survives harrowing conditions of economic and social challenge in a new world, and finds herself in situations where physical and emotional hurdles present themselves. In each of these contexts, the constant is Jasmine's sense of autonomy and freedom. She is able to use freedom to define herself and her life. This becomes a major theme in the work because it shows that Jasmine is not going to be victimized. In the end, this becomes one of the primary messages of the novel. Women do have the capacity to impact their own lives through freedom that can be used in any context. This becomes a trademark of Jasmine and her character.

When Jasmine is suddenly widowed at seventeen, she seems fated to a life of quiet isolation in the small Indian village where she was born. But the force of Jasmine's desires propels her explosively into a larger, more dangerous, and ultimately more life-giving world. In just a few years, Jasmine becomes Jane Ripplemeyer, happily pregnant by a middle-aged Iowa banker and the adoptive mother of a Vietnamese refugee. Jasmine's metamorphosis, with its sudden upheavals and its slow evolutionary steps, illuminates the making of an American mind; but even more powerfully, her story

depicts the shifting contours of an America being transformed by her and others like her—our new neighbors, friends, and lovers. In *Jasmine*, Bharati Mukherjee has created a heroine as exotic and unexpected as the many worlds in which she lives.

Sumita Roy aptly remarks that "Consequently, to read Bharati Mukherjee's *Jasmine* as an ambitious endeavour to outline the life of a woman engaged in a serious quest for values is rewarding." Issues related to women are central to the vision of Mukherjee in her novels. She deals with the problems of the Indian immigrants mainly, women. She writes about the struggles and problems faced by Indian women. The problem of cross-cultural crisis and the ultimate search for identity is also one of her important themes. Her novels also reflect the temperament and mood of the present American Society as experienced by the Indian immigrants in America. Bharati Mukherjee takes up the problem of adjustment that the Indians in the West have to face. Her novels express the impulse Vol. IV 7&8 Jan. - Dec. 2012 Journal of Literature, Culture and Media Studies 245 of Indians, who, in their search for a better life, face the problems of adaptation and survival.

Search for identity

Search for identity has a very wide meaning and it is manifested in the will to survive against all odds. Identity is one of the most important factors in the life of a person. In the novel *Jasmine*, Bharati Mukherjee takes up the theme of search for identity. She writes how the female protagonist tries to tackle the problem of loss of culture and endeavours to assume a new identity in the U.S. and also details about the problems faced by the protagonist.

In *Jasmine*, the main protagonist Jasmine search for identity and her true self began from the day she was born. She was born as Jyoti in the village of Hasnapur in Jullandhar district of Punjab eighteen years after the Partition Riots. She was an unwanted child to the family because she was the fifth daughter and the seventh of nine children. Her mother wanted her to be killed when she was born because she did not want her daughter to suffer the pains of a dowryless bride. As a girl child she was almost strangled to death so that her parents might

free her from the problems of marriage. But she survived that attack, Jasmine remembered:

"I survived the sniping. My grandmother may have named Jyoti, light but in surviving I was already Jane, a fighter and adapter." (P.40)

"Fate is Fate. When Beulah's bridegroom was fated to die to snakebite on their wedding night, did building a still fortress prevent his death? A magic snake will penetrate solid walls when necessary." (P.2)

"Even in childhood, she knew that she had the potential to fight, win all battles and establish a strong identity. Her fight with the dog using a staff giving her a buzz of power," (P.54)

Her rejection of a marriage which was almost finalized by her father and grandmother, her affection of the electric switch in Vimla's house which made her feel "totally in control," (P.44) all showed her confidence to go towards the realization of her potential.

Through these incidents, Jyoti showed that she was different from other village girls who had no minds of their own, "village girls are like cattle; whichever way you lead them, that is the way they will go," (P.46) But Jyoti knew what she wanted to do. She said, "I know what I don't want to become". (P.5)

And in search of her true self, she was taken in various directions until the time she could view the future "greedy with wants and reckless from hope." (P.241)

In spite of the strength and determination Jyoti had, she was threatened by dangers, challenges and many barriers in her quest for identity.

That journey defined "What a girl from a swampy backward could accomplish." (P.160)

Jasmine was a modern girl who faced the challenges of life boldly and struggled hard to survive against all odds.

Her journey to America is a process of her quest of true self. Even when the protagonist goes through the worst experiences of her life, she is able to come through the obstacles and attains self-awareness and a new identity and overthrows her past life. The protagonist Jasmine repositions her stars in the adopted country by deciding to remain as a care-giver to Duff in which she gets her peace of mind. At every step of her life, Jasmine is a winner, she does not allow her troubles and struggles to obstruct her progress in life and she is finding a place

for herself in the society. In other words, she is a true feminist who fights every challenge in life to establish herself in the society. Jasmine realises that the true identity of a person does not lie in being an Indian or an American but it lies in the inner spirit of the person to be at peace with herself.

Conclusion

Jasmine is a novel of emigration and assimilation, both on physical and psychological levels. In this novel, Bharati Mukherjee fictionalizes the process of Americanization by tracing a young Indian woman's experiences of trauma and triumph in her attempt to forge a new identity for herself. Bharati Mukherjee, has portrayed her character with the inner feelings of a woman who suffer for her living and the way how a female character has overcome her hurdles.

The story is told from the first-person point of view by the female protagonist, who undergoes multiple identity transformations in her quest for self-empowerment and happiness. Mukherjee uses the

cinematic techniques of flashback and cross-cutting to fuse Jasmine's past and present. The novel is steeped in violence.

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“HE WHO RIDES A TIGER” A DECISIVE SOCIAL STUDY FROM THE PHASE OF BHABANI BHATTACHARYA

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Abstract

Most of the novels come with Indo-Anglian Literature in a nut-shell with a thematic representation; Bhattacharya is a novelist with a vision and the vision of new India. He is mainly concerned with the future of his country, its social, religious, economic, and political regeneration. The characters presented by Bhattacharya are not a just perception of cross-section of the rural and urban setting but it is critically examined on the grounds of social explosion. He has a keen eye on situations and characters of those ordinary and he takes up various aspects and themes for his story. The crux of the novel is that Kalo raises his spear against the society that disowns and ignores him. The pitiable condition of Indians before Independence is described clearly. His social satire discusses about the conflict between individual and society in a prehistoric traditional custom.

Indo-Anglian literature forms an fundamental part of English literature and it has attained a distinct place in the literary landscape of India. Indo- Anglian writing has reasons to grow like American literature or British literature. The only difference between the two being that, while other literatures are the products of English speaking people, Indo-Anglian literature is written by Indians, whose mother tongue is not English. The term Indo-Anglian refers to original creative writing in English by Indians. Bhabani Bhattacharya is one of the most high-flying older generation Indian English novelists. His themes are related to contemporary life and events in the country. He writes with intense realism on problems, trials, and tribulations faced by Indian people.

The symbolic title of the novel **He Who Rides a Tiger** presents the theme of starvation. To ride on the tiger's back indicates man's effort to ride on hunger. Just as the tiger is a dangerous animal and kills man, so is hunger. Kalo is presented as a champion of social freedom. He wants to fight not with an individual but with the entire upper class society which thrives on exploitation. The novel may be read as a moral fantasy.

The novel **He Who Rides a Tiger** was published in 1954. It has the background of World War II and the famine in 1943. Kalo is a dark- skinned blacksmith in the small town, Jharna. He is competent in his trade and industrious. His wife dies of childbirth. His daughter named Chandra Lekha a name suggested by the priest, when he came to the smithy for some work before the confinement. The girl grows under the care of the rough artisan. She displays unusual intelligence and she has inherited her mother's good look. Kalo sends her to the convent school, where her presence is fronted by the girls belonging to the higher castes. Kalo is criticized for his presumptuousness both by the high- caste people and the people at his level. As Chandra Lekha moves from one class to another at school, her father is filled with pride and joy. He desires to improve himself by reading his daughter's books at night, when she is asleep. In her final year at school, Chandra Lekha takes part in a State Level essay writing competition and her essay is adjudged the best.

The shadow of the Bengal famine begins to fall over at Jharna town. Food grains become scarce; unemployment becomes more and more acute. Weavers

and other tradesmen sell their implements and leave the town. Kalo does not find enough work, his hammer and blowpipe known as thunderbolt and swollen check, become idle. Traders from the cities take advantage of the situation and buy implements at bargain prices. Agents from brothels also roam from place to place trying to snare away good-looking and impoverished girls. One such agent talks to Chandra Lekha when she is alone in the house in insinuating language and induce her to sell a pair of gold bangles. Kalo decides to go to Calcutta, where he hopes to find work in some workshop. He leaves his daughter in the care of an old aunt. He has no money to buy a railway ticket. He has with him a little treacle rice and a cloth bundle.

Travelling on the foot-board of a train, he is tempted to steal some bananas from a carriage. He is arrested and tried for this offence. The magistrate is harsh and unimaginative when Kalo pleads that he stole so as to preserve his life for the sake of his family. The magistrate asks: "Why did you have to live?"(15) Kalo is sentenced to three months imprisonment with hard labour and taken away to jail.

In the prison, Kalo shares a cell with a young man from Calcutta, whose name is Bikash Mukherje. He is known as B-10. B-10 is under sentence of imprisonment for the offence of protesting against a policeman beating and killing a hungry destitute, who had stood before an eating-place and stared at the food. The loathsome job of carrying dead bodies becomes less lucrative because of competition. Kalo remembers what the brothel-agent had told him at Jharna. He could seek the help of Rajani Bose, Who would give him work and fair wages. The work that he offers is procurer for a group of brothels in the city. Kalo reluctantly takes up the work, begins to earn unexpectedly high wages and he is able to make a handsome remittance to Lekha at home. An incident takes place which marks a turning point in his life.

He remembers the words of B-10 in prison: "we are the scum of the earth. They hit us where it hurts badly - in the belly. we have to hit back"(22).

The image which he had made is placed on the top of a tin containing two seers of gram, which has been covered with earth. The revelation produces diverse reactions among the audience. Some want to beat him up, and some suggest legal action. A large number of

destitute and men of the lower castes have stationed themselves in the rear. They were all thrilled and happy that one of their classes has outwitted the superior castes. Viswanath and Biten are also with them. They raise the cry, 'victory to our brother', which resounds like a war-cry. The presence of this crowd unnerves the orthodox who are powerless to do anything. Kalo has learnt that Biten is a Brahmin by birth, who has repudiated his caste because of domestic tragedy. At the end Kalo and Lekha walk out of the temple forever presumable to go back to their own way of life. They search for peace which is the fruit of being true to one's own self.

The background of **He Who Rides a Tiger** is partly political, mainly economical and social. The crux of the novel is that Kalo raises his spear against the society that disowns and ignores him. The whole story centres around two characters-those of the blacksmith Kalo and his daughter Lekha. Kalo's disguise is the outcome of necessity. He wants to rehabilitate himself and lives that way but the malevolent society rejects his honest and humble efforts. When his daughter becomes a victim to the society, he turned a rebel against this oppressing trend and wanted to defy this social oppressiveness.

Dr. Ram Sewak Singh remarks:

The same man, in two different situations is different. Since the society has trickled Kalo into a thief, a convict and an immoral trafficker, he has foisted a big fraud on it and thus proved how hollow our religion and its upholders are. The indignation of the novelist is all the more poignant because Kalo was forcibly dragged into the broil.(2)

There is a clash between the father and the daughter. While Kalo rebels against the society, Lekha rebels against her own father and his policies. E.M. Forster remarks: "the plot of this novel is simple and there is a harmonious blending"(36). The fewer the characters, better the concentration and vivid representation of the different characters. B-10 does not take upon himself the direct charge of challenging the society, he creates an opportunity for Kalo, although it misfires in the end.

B-10 becomes Kalo's friend, Philosopher and guide. Bhattacharya deftly delineates the distinction between

strong and weak and he dexterously links up the two themes. He has also represented the contrast in temperaments. He begins to confess about himself and his past ordinary life. Chandrasekharan says

"Kalo experiences a moral and spiritual conflict between love and ease, power and prestige on one side and desire to be true to himself on the other"(5).

The impact of the famine is represented in *So Many Hungers* whereas the resultant factors of the famine exhibit the wrath against the society in *He Who Rides a Tiger* and this aspect is skillfully designed. It is an irony of the human nature that the rich people who treat the poor as the meanest creatures crawling on the surface of the earth. They do not mind offering any amount for worshipping God with sincere hope that he would bless them in their immoral and unlawful acts.

He Who Rides a Tiger presents the blending of the traditional and the modern values. Casteism or castelessness? Faith or no faith? The Pendulum remains swinging from one extreme to the other throughout the story, and is finally set at rest with a synthesis of all the contrarities. The true happiness and fulfilment in life can be attained only after a moderation of temperament - with a due regard for the established conventions and an equal awareness of the requirements of the modern age.

The novel explicitly depicts how the rich people are savagely indifferent to the hungry men and are greatly responsible for their miseries. When Kalo and Viswanath take some milk for the starving children, which has already been offered to the temple, they are greatly opposed by the rich people. They take up their voice against the vision of the rich people saying that they are insulting mother Ganga pouring milk into her water, while a large number of children are lying and dying on her bank. At this one of the rich man says: "what absurd talk! Tens of thousands have died of hunger. The issue at stake is bigger than those useless lives"(88). The police arrested and beat the food demand ants and hungry

marchers. Innumerable heart-breaking incidents of hunger are seen every day.

Society is an admixture of both good and evil. Individuals are only Pawns in its hands and have to remain mere passive spectators of the several acts of the drama performed by it. People suffer a lot due to the problems in society. They fight against the evils of the society. Man becomes harsh towards another man. The theme centers on freedom, equality and self respect.

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'FEMININE CONCIOUSNESS' IN SELECTED WORKS OF KAMALA DAS

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Abstract

'Feminism' has been used and interpreted in numerous shades of meaning, but the core idea being one and the same that women should have equal rights, power and opportunity with the men in the society. Kamala Das's quest for identity is directly the progeny of an old social set up, oriented towards the total annihilation of the feminine personality. Love and sex are the major themes of her poetry but the depth of her distress seems to have left a constant sting in her soul and that leads to her identity with a certain tincture of pangs.

The ever-changing reality of life inevitably reflects itself in literature. The position of women in society is no exception to this phenomenon. The status of woman all over the world particularly in India has been undergoing a rapid change in recent times. This coincides with the beginning and the growth of Indian writing in English.

The personality of the typical Indian women was overwhelmingly swamped by the male dominated attitudes against the backdrop of an exclusively male-oriented culture. She was left with no mind or personality of her own. The glorification of Sita image, particularly by women, the Pativrata ideal and the craving to be a mother of sons – all these are reflections of the male attitudes to which she had succumbed through ages. The woman in life and in literature had no existence save that of a shadowy, suffering pathetic creature.

The changes brought about by western culture and education, the struggle of the country for freedom and the changes in the economic conditions which disturbed the rigid structure of the family, proved powerful levers to bring the woman out of the shadow.

The struggle that started in women's life at the turn of the century, which is still going on, has spread too many fields where woman has started moving – education, work, politics, society and above all, the home. Literature has started reflecting the sparks that have emanated from this struggle of the woman to be

herself. Woman, deified as the centre of culture, but actually imprisoned in the walls of the family and shackled by tradition now looks upon herself from a different angle. This has resulted in the emergence of a new image in literature. The extent of change in her status in life and society could be assessed by reference to her image reflected in literature.

Common images of woman appear in various literatures of the world. Woman as mother and protector, woman as inspirer and cherisher, woman as the motivating primal – force – "Shakthi", protecting good and destroying evil, woman as the chaste, suffering wife, woman as charmer or lurer are some of the facets familiar in literature.

The emergence of woman writers writing in English in India is of great importance. It brings a new age of brightness for Indian woman. Social reforms influenced by the great personalities like Raja Ram Mohan Roy, Mahatma Gandhi and the foreign personalities like William Bentick had their impact on the status of women in Indian society and brought them out of the tyranny of the social evils. But the subordination lingered long in the society.

As K.S.Ramamurthi said,

The relief from dependency was still out of the reach of most women.

So the battle for emancipation was taken over by a few

educated women, who in their effort to communicate to the world their own bitter experiences as women as well as their ideas of social reform, turned writers.

Kamala Das occupies a prominent position as a poetess of talent and artistry. She has attracted international attention by virtue of her bold, uninhibited articulation of feminine urges along with other women poets like Gouri Deshpande, Mamta Kalai and others. Kamala Das has written many books like *Summer in Calcutta*, *'Descendants'*, *'The Old Playhouse'*, and other poems. Her anguished affirmation of independence is seen in her autobiography, *My Story*. Kamala Das's quest for identity is directly the progeny of an old social set up, oriented towards the total annihilation of the feminine personality. Love and sex are the major themes of her poetry but the depth of her distress seems to have left a constant sting in her soul and that leads to her identity with a certain tincture of pangs.

Kamala Das has projected her feminist voice in all her poems which is a device to liberate the women from the bondage of slavery from the male dominated society. *"Summer in Calcutta"* depicts the sensuous absorption of sunlight which may be thought a metaphor for the poetess's destination. The male chauvinism on the feminine psyche is reduced when she lets herself participate in the world of nature.

The poem records the subjugation of male's hegemony over female. The poetess refers to the sensuous absorption of sunlight which brings her a sense of relaxation, a warm intoxication which inspires, as well as relaxes so that her worries doze. The poem also celebrates the mood of temporary triumph over the defeat of love.

The poem *"The Old Playhouse"* is the poet's protest against the domination of the male and the consequent dwarfing of the female. The woman is expected to play certain conventional roles, and her own wishes and aspirations are not taken into account. In *"The Looking Glass"* Kamala Das portrays the nudity of the stark reality of life.

In the poem *"An Introduction"*, Kamla Das presents the naked truth and places words boldly in such a manner in which people have their on comings. Her expression becomes dramatic, strong and is against old images:

"I asked for love, not knowing what else to ask
For, he drew a youth of sixteen into the
Bedroom and closed the door. He did not beat me
But my sad woman – body felt so beaten:

(The Old Playhouse and other poems, 26-27).

Thus the poem is a mirror which faithfully images man's ego, and the humiliating lot of woman in a male dominated society. Social conventions have chalked out their role for women, and they must passively accept it. Kamala Das herself was called upon to play such a role in a bond, which she could not untie, and lifelong frustration was the consequence. Thus the poem is a fairly autobiographical. Kamala Das presents a feminist movement through her poetry. She discovers the male hegemony from the inner core of her feminine consciousness. Kamala Das's personality has its irreparable anchors in sexual love and when it is refused she feels her life meaningless, barren and a waste land.

Kamala Das presents a feminist movement through her poetry. She discovers the male hegemony from the inner core of her feminine consciousness. Kamala Das's personality has its unquenchable anchors in sexual love and when it is refused she feels her life sterile. She bursts out in the poem *"The Suicide"*,

"O, sea, I am fed up,
I want to be simple,
I want to be loved
If love is not to be had,
I want to be dead"

(The Suicide).

The poem is a monologue addressed to the sea. She finds death desirable because, for her, life is not going to be redeemed, or made new since the poet cannot disinherit either the body or the soul and live with one of them. The climax of the poem is reached in the idea of suicide.

Kamala Das's curiosity for reality ends pleasantly after the birth of Jaisurya. She has delineated her feminist voice through sex imagery. Her search for identity is sex-oriented. In the context of feminist voice, Kamala Das has presented Indian English poetry a new discourse, the discourse of woman's corporal language from the point of view of woman. Kamala Das' feminine sensibility is also fully expressed in her poem. *"The Music*

Party", in which the woman's desire to feel the warmth of love.

Kamala Das's feminine sensibility is also fully expressed in her poem. "The Music Party", in which the woman's desire to feel the warmth of love while the music lasts is followed by the agonies, when she is left alone:

"I wish my
Everywhere similarly
Brave and had look at you
At least once before the
Singing stopped and you left
Quickly, without goodbye. . ."

(The Music Party)

The aroma of feminism is obviously reflected in her silent eyes. His leaving the place without saying a 'goodbye' is the final jolt she receives. She reveals her typical feminine persona by longing for central-love. The concept of feminism is best expressed in 'Jaisurya' which describes labour pain and birth of the child;

"They raised him
To me then, proud Jaisurya, my son
Separated from darkness that was mine"

(Jaisurya)

Here, the name of the child had been chosen even before his birth. This is clear proof of the mother's overwhelming love for the unseen child. Putting an adjective 'Proud' before Jaisurya is like putting a crown on the child's head and imparting him an identity. The woman seeing the smile of the child forgets her own pains of bearing it. The poem stresses the feminine sensibility of Kamala Das.

Since time immemorial, the woman has felt that she deserves a better deal at the hands of man. Women who are conscious of their emotional needs are striving for self-fulfillment, rejecting the existing traditions and social set-up and longing for a more liberal and

3)

unconventional ways of life. This sensibility for women's liberation finds a place even in literature. A literature is being written with a woman-centred attitude, challenging patriarchy, which is the most pervasive ideology of power. The development of the woman's mind asserting equality – has been described by Elaine Showalter. Showalter states that there are three phases in women's fictional writing. The first phase of male superiority was when everything revolved round men. Women too subscribed to this view taking on male pseudonyms. They "imitated the dominant male models and internalized their aesthetic and social values. The female writers wrote about women, but they wrote from what is popular in patriarchy, not from an angle which demands equal rights and status for women as men. They imitated male authors who had marginalized the woman either on this side as a mother, goddess or on the other side as vamp, temptress, seductress etc. Women were presented in these stereotypes and not regarded as human beings or autonomous individuals.

Conclusion

Kamala Das may be represented as a feminist through her poems. The yearning for love and sense of liberation from the shackles make chauvinistic society. No doubt Kamala Das is really microcosm out of macrocosm of women in the world.

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PORTRAYAL OF WOMEN IN ANITHA DESAI'S CRY, THE PEACOCK

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Abstract

Anita Desai is one of the most appealing novelists on the Indo-English fiction. She is interested in the psychic life of her characters. Among the Indian writers writing in English, Anitha Desai uses a reflective style to achieve the demand of her artistic vision. The theme of her novels are mostly related to the plight of women characters react very strongly and sensitively to the forces of male dominated society. Anitha Desai's first novel Cry, the Peacock narrates the story of Maya's married life with Gautama. Maya is filled with the fear of death and so she cannot establish an effective communication with her husband. She feels lonely and this isolation is total when she murders her husband in a fit of insane fury. Maya in Cry, the Peacock is obsessed with a prophecy.

Introduction

The story is based on the character of Maya, who cannot get over the trauma of a prediction. The memory of astrologer disturbs her. She remembers the warning of the astrologer when she was still a small child: 'Four years after marriage, so the stars prophesy and the space between your eyes, the mark there, supports this prophesy'. There is a gap between Maya and Gautama, and a wide difference in age too. She feels that none of her family members cares for her feelings. For Maya the death of her pet dog brought an unnamed terror. Maya revolts against the denial of life and her tragedy is heightened by another myth, the cry of the peacocks and she struggles to free herself from his night illusion. The struggle throughout the novel is between the fairy-tale world of stark realities of Gautama, between life – affirming and life-negating principles and between life and death. Gautama dies because he is detached, Maya dies because she is attached.

Theme

Maya represents a class of women who silently suffer at the hands of men. Maya, as a wife, how far succeeded in capturing Gautama's mind, is debatable. But the brief moments that they spend together are always accompanied by philosophical and logical discussions. Her inaccessibility is dismissed by Gautama. The world of hers is an uninhabitable place. Maya's rootlessness keeps on increasing everyday. Ultimately Gautama begins to appear to her as a "guest

who might never be encountered again' and as an "unreal ghost". Her intense absorption only enslaves her. Maya's relationship to reality passes through three difference stages namely her childhood, marital life and finally when she surrenders herself to the world of insanity. The novel narrates the transformation of Maya's fear into compulsive neurosis. It is divided into three parts, each dealing with the origin, development and culmination of Maya's neurosis. The first part of the novel indicates Maya's unconscious father – fixation which keeps vitiating her adult married life. Her neurosis originates in presence of the father in the unconscious. Her holophilic impulses are repeatedly and solely satisfied by her father.

Maya's tragedy psychologically lies in this inadequate transference from the father to the husband. She continues to dwell even after her marriage, mentally and emotionally in the world of her father. The imbalance created by Gautama is partly responsible for her neurosis. By connecting Maya's neurosis to her marriage, Anita Desai transforms the conventional story of marital disharmony into a moving study of the psyche of a women who is seeking love must die at the altar of her marriage moment by moment.

The philosophy of detachment becomes an abomination in Gautama. Maya revolts against this denial of life and thinks of him in terms of ascetic like the Buddha. The long discourse between the two gives us an insight into the working of their minds. Maya's mind, marriage is linked with a yoke that destroys the female in

every situation. Her marriage to Gautama only serves to highlight her total involvement with her father. She constantly thinks of him and unconsciously searches him in her husband.

Anitha Desai establishes that perfect love in this planet is very difficult to achieve. The inadequacy of love response of the two is the central point of the novel. Maya is pining and fretting inside to atleast touch and feel her husband and be near him. She is a reversal of the traditional Indian woman. She is more right conscious, less duty conscious with love sick and love – impoverished heart very famine and human.

Maya's conflicts though a major theme of the novel, are not of mere social and domestic discord within the framework of marriage. The death of a pet becomes a prime force in throwing her inherently leads to an imaginative mind into a state of fearful neurosis. Death becomes an obsession and it turns her into a brooding introvert.

In spite of her total frustration, Maya's moral scrupulosity does not allow her to cross the bounds of moral morality. Nor is she able to sublimate this powerful biological urge in the manner of her friend Leila who selflessly serves her tuberculosis husband. Her married life ends up being emotionally and socially sterile. At last it may be concluded that Maya's cry is the cry of an agonized woman feeling lonely and unwanted.

Portrayal of the Character - Maya, the Protagonist

Maya, young, beautiful, intelligent and very sensitive as well as sensuous, fails to grow out of childhood. She is incapable of leading an independent existence. Her neurotic life is linked with her father's attention. In the opening part, we see Maya as a childless young wife married to a reputed lawyer, nearly twice her age. The entire story, is 'remembrance of things past' by Maya herself. Her prophecy of disaster prevents her from leading a normal life. Maya represents a class of women who silently suffer at the hands of men. Maya thinks of herself as different from Gautama and his family. "I am different from all of you". Gautama takes the death of Toto as 'missing the games you played with him' and ultimately the 'empty time' calling for 'replacement'. But for Maya the death of her pet dog brought an unnamed terror. Maya is emotionally immersed in her love for life.

Maya visualizes him as a "a meditator beneath the Sal tree". The vein running and throbbing is indicative of life that she loves so deeply. Since she longs for husbands love, she is a childless woman, lonely and miserable. She laments his lack of interest in her. When she longs for emotional and spiritual equation, 'I am alone' she cries out in agony. Her feelings are immersed within her, unable to find a common chord with her life partner.

Maya's major drawback is that she is very possessive, a person fond of all the good things in life, and enjoys living. She loses the balance of her mind and cries out in agony "Ah storm, storm, wonderful, infidel storm, blow, blow! I cried, and ran on and on from room to room laughing as maniacs laugh once the world gives them up and surrenders them of their freedom" (52).

Maya cries for love and understanding in her loveless marriage with her husband. She hungered for his companionship and spent sleepless nights consumed with this hunger. She came to look upon her relationship with her husband as a relationship with death. She succumbs to tears, flinging herself on her bed to muffle her outburst. She laments:

Am I gone insane? Father, Brother, Husband, who is my Saviour? I am in need of one. I am dying and I am in love. With living. I am in love, and I am dying. God, let me Sleep, forger, rest. But no, I'll never sleep again. There is No rest any more – only death and waiting (Cry, 92)

Maya's need for love is almost spiritual, because it is the demand of her spirit".... Meet me half-way in my own world, not merely demand of me, brusquely, to join, however safe, was so very drab and no longer afforded me security" (198). The brooding nature makes her a victim who fails to hold to either past or the present. The past in her father's house is the "Bliss of Solitude". The thought about it was always a comforting bandage to her wounded psyche. Maya, who is contradicting on the moments of childhood and living the present is caught into the moment which hinders her growth. She is childishly innocent and foolishly mature. It is certain that Maya is a masochist.

Maya is more right – conscious, less duty-conscious with love sick, very feminine and human. The conflict between the two worlds of fantasy and reality is perceived at the beginning of the novel, after the death of the dog, Maya rushes to the garden tap 'to wash the

vision from her eyes'. She senses the cruel trainer behind the bear dance seen in her childhood and has night marish experiences during night. The image of the kathakali dance comes to her as a 'phantom gone berserk'. She considers Gautama as an 'unreal ghost', a 'body without a heart'. Maya sounds too sentimental in her discussions, he immediately withdraws into a shell of silence or quotes from the Bagavath Gita.

Maya has seen herself from her father's eyes: his "treasure" to be protect her from a feeling of inadequacy. Maya stands for secular love of man and woman as a goal in itself. As her husband is not a perfect sharer of her agonies, she talks to herself and her monologue is often heard by Gautama in his sleepy state but he pays no attention to them. Gautama is attracted by the clear night and its shining stars, while Maya is impressed by the myriad stars. She says : Death lurked in these spaces, the darkness spoke of distance, separation loneliness –loneliness of such proportion that it broke the bounds of that single word and all its associations, and went spilling and spreading out and about, lapping the stars, each one isolated from the other by so much".

Maya realizes his coldness painfully and whispers "I am alone" (9). She is being alone in the family, her mother being dead and brother having gone to America, she gets the most of her father's affection and attention, she exclaims to herself: "No one , no one else loves me as my father does (46). She feels the world to be a toy made especially for her, painted in her favorite colours and set moving according to her tunes. The excessive love Maya gets from her father makes her have a lop-sided view of life.

Maya feels stifled by the loss of her freedom. She feels lonely but not free. She would like to regain the freedom she has lost at the alter of marriage. Her existentialist quest for freedom gets a fillip, as she receives a letter from her brother, Arjuna, who has revolted against his father and the social tradition that has attempted to thwart the growth of his individuality.

She tries to recapture her lost freedom, which is possible only by freeing herself completely to her husband.

Maya loved not only the world but also her husband. She loved the very presence of Gautama, the very thought of being with him. She loves him too much and does not want to separate from him even in death. She tries to locate the mark on her forehead that prophesied what the albino detected 'a relentless and fatal competition between myself and Gautams (106). The albino becomes a nightmare and his prophecy haunts her repeatedly. 'It seemed real, I could recall each detail, and yet – God, Gautama, father, surely it is nothing b a hallucination, surely I sobbed' (64).

Conclusion

Cry, the Peacock is an open ended novel leaving the readers free to form their conjectures. In spite of her total frustration, Maya's moral scrupulosity does not allow her to cross the bounds of moral morality. Hence Anita Desai brilliantly and clearly weaves the motif of social forces and their interplay with hard realities of life through the portrayal of her protagonists who are mostly women. The Peacock's cry a symbol of Maya's "rejoiced in the world of sounds, senses, movements, colours, tunes." Thus the inner feeling of a female character has been clearly portrayed by Anita Desai's Cry, The Peacock.

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ELEMENTS OF MARGINALITY IN CHINUA ACHEBE'S THINGS FALL APART

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Abstract

In the novel, Things fall apart Achebe explains the problem of Igbo in pre-colonial Africa. They are relegated to an inferior position throughout the novel. Their status has been degraded. Marginality is the social process of being displaced to the borderline of society. This paper tries to explore the Ibo culture and to discuss elements of marginalization in Chinua Achebe's Things Fall Apart. Things Fall Apart is considered as the lament of the Igbo people for their culture and tradition.

Chinua Achebe is most influential African writer of his generation. His *Things Fall Apart* has introduced readers of the whole world to factual inside accounts of modern African life and history. He has helped understand the perception of African history, culture, and place in world affairs. Achebe belongs to Igbo town of Ogidi in eastern Nigeria on November 16, 1930. At the age of eight, he began learning English. His relatively late introduction to English allowed Achebe to enrich a sense of cultural pride and an appreciation of his own native tongue. Achebe hopes that artistic and literary works should deal primarily with the problems of society. From the statement of Achebe, we understand that one of his themes is the complexity of Igbo society before the arrival of the Europeans. He gives detailed descriptions of the justice codes and the trial process, the social rituals, the marriage customs, food production and preparation processes, religious beliefs and practices, and the opportunities for virtually every man to climb the clan's ladder of success through his own efforts. The book may have been written more simply as a study of Okonkwo's deterioration in character in an increasingly unsympathetic and incompatible environment.

The novel is about the tragic fall of the protagonist whose name is Okonkwo and the Igbo culture. Okonkwo is the leader of his Igbo community in Nigeria. Initially he earns personal name and fame. He brings honor to his village. Okonkwo determines to gain titles for himself and become a powerful and wealthy man in spite of his father's weaknesses. His father, whose name is Unoka, was a lazy and waste man. He often borrowed money and then squandered it on palm-wine and enjoy with

friends. While, his wife and children often went hungry. In his community, Unoka was not considered a successful man. He was referred to as *agbala*, one who resembles the weakness of a woman and has no property. Unoka died with numerous debts. Okonkwo strives to make his way in a world that seems to value manliness. In so doing, he rejects everything what his father did. Unoka was idle, poor, profligate, cowardly, gentle, and interested in music and conversation. Okonkwo accepts opposite ideals and becomes productive, wealthy, thrifty, brave, violent, and adamant.

Okonkwo is a pillar of strength and stability in his village. He is one of the most important members of his community and has got a great deal of things: wives, children and yams. He holds respected titles and is one of the most respected "high achievers" in the village. However, as a tragic hero, he has a flaw, or weakness, which gives to his ultimate downfall. His unrelenting flight from any felt or perceived weakness leads to his demise.

From this we come to one of the central conflicts in the novel: the divide between Okonkwo's personal pride and the actions forced on him by the social laws of the Umuofia. His suicide is the ultimate demonstration of things falling apart because it is the first and only time that Okonkwo breaks the clan laws. As a character, there are no sudden changes in behavior or mindset; rejecting is the inability of Okonkwo to adapt or compromise his ethics to changing situations that call for more tolerance or compassion. Okonkwo, sense of pride and dignity continues until the end, he chooses to live and die on his own wish rather than submit to the white man. He has stood for – courage, tradition, and manliness. The main

character has more marginality in his life. He has to struggle lot still his end of life because of social marginality. He could not overcome the social norms where he lives. Social customs become marginal of Igbo people .so, they must try to adapt the marginality whatever is given to the Igbo people.

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THE SURVIVAL OF INTEGRITY AND HOPE IN CORMAC Mc CARTHY'S THE ROAD

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The Road is a novel by an American writer Cormac McCarthy. It is a post-apocalyptic tale of a journey of a father and his young son over a period of several months, across a landscape blasted by a cataclysm and destroyed most of civilization and, in the intervening years, almost all life on Earth.

Neither the man nor the boy is given a name; this anonymity adds to the novel's tone that this could be happening anywhere, to anyone. McCarthy to indicate that in this new world, remnants of the old world — like electricity, running water, and humanity — no longer exist, or they exist in very limited amounts. While the boy sleeps, the man reflects upon one of his dreams of a creature with dead eyes. The man's dreams play a large role throughout the novel; the man tells both himself and the boy that good dreams are to be feared because they indicate a form of acceptance, and that death would inevitably be near. Bad dreams, on the other hand, are reassuring because they demonstrate that the man and boy are still persevering in the world they inhabit.

"In the dream from which he'd wakened he had wandered in a cave where the child led him by the hand (3)... He knew only that the child was his warrant. He said: If he is not the word of God never spoke (5)."

From the start, it's clear that the boy is all the man worries about. He is all the man has, and the man believes that he's been entrusted by God to protect the boy. He keeps a pistol with him at all times, unless he goes inside a house. Then he gives the pistol to the boy. The pistol, though, only has two bullets. The man, too, is all the boy has. When the boy wakes, they set out on the road yet again, making their way through a "nuclear winter" that follows them from start to finish as they make their way south to the coast, hoping to find a better life there, although the man knows there's no reason for him to hope that things will be different for them there. They have a grocery cart with them, filled with their belongings

and supplies for their journey. They are running low on food, and the man is fighting a bad cough, one that sprays blood on the gray snow.

They come upon towns and cities that are mere shells of what they once were. Remnants of the old world often like houses, billboards, and hotels clash with the reality of the new world, reminding the man of the life he once lived. The man remembers an evening spent on the lake with his uncle.

"He remembers his wife — who left him and the boy, presumably to kill herself and escape from new world".

In one grocery store, the man finds a pop machine that has a single Coca-Cola in it. He retrieves it for the boy and lets him drink it. The man likes to offer whatever he can to his son to make his world a bit more pleasant and to give him glimpses into the world that existed before him.

The man and boy come upon the house where the man grew up. The boy is scared of this house, as he is of many of the houses. The boy worries they'll run into someone, like the roadagents or bad guys who eat people in order to survive. The man has decided, too, that should roadagents find them, that he will kill the boy so that they cannot torture him, but he often wonders to himself if he would be able to do it if the time should ever come.

They come upon a waterfall and the man and boy swim together, the man teaching the boy how to float. It's a tender moment that suggests lessons that fathers would have taught their sons in the old world. Throughout the novel there are moments like this one at the waterfall, scenes that prove the bond between fathers and sons still exist in this new world. It exists, in many ways, just as it did before. The father cares for his son, and teaches his son, and worries about his son's future under such uncertain circumstances. The boy is very concerned with

making sure they are "carrying the fire," assuring himself that he and his father are the good guys as opposed to the bad guys (who eat dogs and other people). The man tells the boy stories of justice and courage from the old world in the hopes that such stories will keep the fire alive in the boy. The man hopes for a future that might again also harbor courage, justice, and humanity.

As they walk, they keep track of their location on a worn and tattered map that they must piece together like a puzzle each time they use it. While on the road, they come upon a man who's been struck by lightning. They pass the burnt man and the boy wants to help him, but his father says they've got nothing to give him. The boy cries for the man, showing his kind heart and his compassionate nature in a world where very little humanity exists.

The man has flashbacks about leaving his billfold behind earlier in the journey, after his wife left him and the boy. He recalls that he also left behind his only picture of his wife, and ponders whether he could have convinced her to stay alive with them. The man remembers the night that his son was born, after the clocks all stopped, how he'd delivered the baby himself, marking the beginning of their intense father/son bond.

A truck full of roadagents comes upon the man and the boy, who hide in the woods. The truck breaks down and one of the bad men finds them in the woods. The bad man grabs the boy, and the boy's father shoots the man in the head and both escape into the woods. Now the pistol has only one bullet left, and the man knows that this bullet is for his son should the time come. The boy wants to know if they are still the good guys, despite his father's committing a murder. His father assures him that they are.

The man views his son as a holy object, something sacred. The boy is a source of light for the man and the man believes that if there is any proof of God, the boy is it. The man and boy are cold and starving, as they are for most of the novel. As they travel, they are on a constant lookout for food, clothing, shoes, supplies, and roadagents. In one town, the boy thinks he sees a dog and a little boy and tries to chase after them.

By the time they come upon a once grand house, the boy and man are starving. There are suspicious items in the house, such as piles of blankets and clothes and

shoes and a bell attached to a string, but the man these. He finds a door in the floor of a pantry, and breaks the lock. The boy becomes frightened and repeatedly asks if they can leave. In the basement, the man and boy find naked people who are being kept alive for others to eat. The man and boy flee just as the roadagents return. They hide in the woods through the freezing night, the man feeling certain that this is the day when he's going to have to kill his son. But they survive the night and go undiscovered.

They continue their journey, exhausted and still starving. The man leaves the boy to sleep while he explores, and he finds an old apple orchard with some dried out apples. He continues to the house that's adjacent to the orchard, where he finds a tank of water. The man fills some jars with water, gathers the dried apples, and takes them back to the boy. The man also found a dried drink mix, grape flavored, which he gives the boy. The boy enjoys the drink and their spirits are lifted for a moment.

The man and boy move on, but the perceptive boy asks his father about the people they found in the basement. The boy knows that the people are going to be eaten and understands that he and his father couldn't help them because then they may have been eaten, too. The boy asks if they would ever eat anyone, and his father assures him that they wouldn't. They are the good guys.

They press on, enduring more cold, rain, and hunger. Nearing death, the man's dreams turned to happy thoughts of his wife. They come upon another house, and the man feels something strange under his feet as he walks from the house to the shed. He digs and finds a plywood door in the ground. The boy is terrified and begs his father not to open it. After some time, the man tells the boy that the good guys keep trying, so they have to open the door and find out what's down there. What they discover is a bunker, full of supplies and canned food, cots to sleep on, water, and a chemical toilet. It is a brief sanctuary from the world above. The man realizes that he'd been ready to die, but they would live. This is hard for the man to accept. The man and boy stay in the bunker for days, eating and sleeping. The boy wishes he could thank the people who left these things.

He's sorry that they're dead, but hopes they're safe in heaven.

The man whittles fake bullets from a tree branch and puts them in the pistol with the one true bullet. He wants the gun to appear loaded should they encounter others on the road. They go into town to find a new cart and return to their bunker to load up with supplies. In the house, the man shaves and cuts both his own hair and the boy's another moment in the novel that recalls a father/son ritual of the old world. They plan to leave the next day, but the following morning they wake up and see rain, so they eat and sleep some more to restore their strength. Then, they set out on the road again, still heading south.

They come upon another traveler on the road, an old man who tells them his name is Ely, which is not true. Ely is surprised by seeing the boy, having convinced himself that he never thought he'd see a child again. The boy persuades his father to let Ely eat dinner with them that night. The man agrees, but tells his son that Ely can't stay with them for long. Later that night, the man and Ely talk about the old world, about death, God, and the future — particularly, about what it would be like to be the last human on the planet. The next day as they prepare to part ways, the boy gives Ely some food to take with him. His father reluctantly gives away their supplies. As Ely moved on, the boy is upset because he knows that Ely is going to die.

As they continue moving south, the man and boy run into other towns and landscapes that act as skeletons of the old world, both literally and metaphorically. They see bones of creatures and humans alike, as well as empty houses, barns, and vehicles. They find a train in the woods, and the man shows the boy how to play conductor.

The boy asks his father about the sea. He wants to know if it's blue. The man says it used to be. The man has a fever, which causes the two to camp in the woods for over four days. The boy is afraid his father is going to die, and the man's dreams turn to dead relatives and better times in his life. The boy's dreams continue to be bad, and the man encourages him, saying that his bad dreams mean he hasn't given up. The man says he won't let his son give up.

When they set out again, the man is even weaker than before. They come upon numerous burned bodies and melted roads that have reset in warped shapes. There are people following them: three men and a pregnant woman. The man and boy hide and let the group pass. Later, the man and boy come upon their camp and discover the baby skewered over a fire. The boy doesn't speak for over a day. Then, he asks about the baby; he doesn't understand where it came from.

Their arrival at the coast is anti-climactic. The water looks gray and the boy is disappointed. It looks as if, even at the southern coast, life isn't sustainable. But the boy, with his father's encouragement, runs to the waves and swims in the ocean, which lifts both his and his father's spirits. From the shore, the man and boy see a boat in the water. The man swam to the boat and explores it, finding supplies, including some food, a first-aid kit, and a flare gun. He and the boy make their camp close to the beach, plundering the ship each day to see what else they can find. The man's cough worsens and then the boy gets sick, too. The man believes the boy will die and he is terrified and enraged. The boy, though, recovers. The man and boy decide to leave their camp on the beach, and they pare down their food stores so that the cart is more manageable. They hike up and down the shore, and when they return to their camp they see that all of their belongings have been stolen. They take off after the thief and find him. The man makes the thief take off all of his clothes, leaving him there for dead, which is what the man tells the boy the thief did to them. The boy begs his father not to hurt the man, and when they leave the boy cries and convinces his father to take the man's clothes back to him. They can't find the man, but leave his clothes in the road. The boy tell the man that they're responsible for that other man, that they killed him, and it makes the boy question their role as the good guys. He says they should be helping people. They walk through another barren town, and the man gets shot in the leg by an arrow. He shoots a flare through the window from which the arrow came and hits the man who shot him. It's unclear whether he kills the man, but when the boy asks, his father tells him that the arrow shooter lived.

The man stitches up his leg and they press on. The man grows weaker, his cough worsening and becoming even bloodier than before. The man's dreams soften and

he knows he's going to die. They make camp and the man tells the boy not to cover him because he wants to see the sky. The boy brings his father water, and the man sees a light surrounding the boy. The man tells the boy to go on, to leave him, but the boy refuses. Eventually, the man dies. The boy stays with his father's body for three days, then a man with a shotgun finds him. The man invites the boy to come along with them. The man says that he's one of the good guys and that he's carrying the fire, too. He also says that they've got a little boy with them and a little girl, too. Eventually, the boy decides to go, but not before he says goodbye to his father. The boy leaves his father covered in a blanket.

At the end the boy welcomed into a new family in this new world that he must learn to inhabit. The Boy, who—despite suffering brief moments of desperation—embodies the benevolent resilience of a guiding figure. The Boy also inspires his father to hope for the possibility of a communal rebirth. He acts almost like a messiah, launching a new human era that carries the potential to live beyond the aridness of the present.it.

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OPPRESSION AND SUFFERINGS IN ZORA NEALE HURSTON'S THEIR EYES WERE WATCHING GOD

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Abstract

Afro- American authors and artists present the most prestigious element of American tradition and literature. Their work and contribution to culture in general were being rejected and overlooked for a long time. Zora Neale Hurston was born in Eatonville, Florida. Her exact birth date is unknown. .” Hurston was an Afro-American female novelist, short fiction writer, and mythologist. Hurston wrote four novels and printed more than 50 short fictions, essays, and plays, Hurston is well known for her creations *Their Eyes Were Watching God* (1937). *Jonah's Gourd Vine* (1934); and *Their Eyes Were Watching God*, published during her literary work in Haiti and measured her master piece ; *Moses, Man of the Mountain* (1939). Her's third novel *Their Eyes Were Watching God*, published in 1937. Sadly, the novel received mostly controversial opinions from readers and writers, including reviews by notable contemporaries. Many of her contemporary writers reviewed this novel lack of social bearing. Reviewers felt that the book was not pertinent in what Mary Helen Washington called "a decade dominated by Wright and by the stormy fiction of socialism.

This paper analyses the sufferings and oppression found in the novels, *Their Eyes Were Watching God* celebrates the endurance, patience, courage, unselfish love and cultural soundness which these Afro-Americans used as the great rock of shelter and comfort in the sea of slavery. These slave narratives revive the oral tradition of African American culture and religion. The religious faith of the slaves vascillated between Christianity and African Religion. Defiance is shown as there was little to connect Christianity with the cruelty and oppression experienced by the slaves.

Zora Neale Hurston was born in Eatonville, Florida. Her exact birth date is unknown, but the most reliable sources put it at either 1891 or 1901. She was the daughter of John Hurston, a Baptist preacher, and Lucy Potts Hurston, a schoolteacher. Zora was the fifth of eight children, and in her autobiography, *Dust Tracks on a Road*, Hurston fondly remembers growing up in an eight-room house with two big chinaberry trees shading the front gate. Eatonville was a self-governing, independent, all-black town. Her father was mayor for three terms and helped codify the town laws. Hurston grew up believing that blacks were equal, if not superior to whites, and was very proud of her heritage. Hurston used her hometown as a basis for the fictional Eatonville in *Their Eyes Were*

Watching God and even borrowed some real names for her characters.

Although racism is not a central theme in *Their Eyes Were Watching God* as many would assume due to Hurston's own heritage. The issue of race is very important and prevalent throughout this book. The interesting aspect of racism in this book is that it is not focused mainly on black or white races. For example, Janie, the main character, experiences prejudice from both blacks and whites. Janie has a unique situation in that her grandmother was raped by a white man, therefore Janie doesn't look distinctly black or white.

The present article has its implications throughout this brilliantly imagined novel;

Their Eyes Were Watching God is racial prejudice and gender bias which has become an integral part of the United States of America. Since America was colonized by the Europeans, the Native Americans, Asians, Afro-Americans, Latin Americans and other immigrant groups had to bear the burden of Racism and Segregation. Treatment given to the slaves varied according to their skin colour. Darker skinned people had to endure greater hardships when compared to lighter skinned slaves. The latter were given comparatively better clothing, food, and

housing than the former.

As the most visible minority group in America, the African-Americans stand out because of their skin colour; skin colour is genetic, but prejudice still does exist because Black and White are instantly perceived as opposite colours. Problems arise when characteristics like visible skin are taken as indication of what is good and what is bad. Wherever the whites encounter the dark-skinned people-whether in neighborhoods, restaurants, swimming pools, department stores or whatever the place may be-they suspect and consider the Blacks to be of inferior quality. Likewise, when the blacks face the white-skinned people, they have an impression that the whites are superior.

The dark-skinned people of African origin came to America as slaves and over the years as slavery got abolished and the slaves' condition changed, they began to get into employment and business. Still the white people believed that they were a superior race and the dark-skinned people were inferior to them owing to the colour of their skin. The Whites considered the

Afro-Americans as second class citizens and those they should not hold any jobs, run business or possess wealth. In general, the dark-skinned people were discriminated, abused, attacked, tortured and killed.

Zora Neale Hurston, through her novel, *Their Eyes Were Watching God* provides a forceful resistance to black people's oppression and particularly of black women's oppression in a sexist and racist society. The novel reflects upon the gender bias in society. Women are seen as different in personality traits, in physical characteristics, in interest in occupational roles and status levels and in many other ways. Hurston shows that women's cognition is often influenced and conditioned by their perception of gender based social stereotypes, and hence cannot in most of the cases, remain authentic.

The condition of slave women in America is made known in *Their Eyes Were Watching God* by the way Nanny narrates her tragic life story to Janie. She tells Janie about the harassment which she faced while living in plantation. As she lay with the new born baby sick in the bed, the master of the plantation came into her room and sexually abused her. After he had left, the mistress of the plantation slapped Nanny and threatened her to death as the baby looked partly white with grey eyes.

She came to know that the master had been sleeping with Nanny. She told Nanny that she would whip her until she bled to death and then she would sell the baby into slavery.

Similar to this is what happened to Leafy, the mother of Janie. Nanny wanted leafy to grow up and become a school teacher. But her dreams were shattered, when one day, Leafy was raped by her own school teacher and as a result of which Janie was born. Traumatized by the experience, Leafy became alcoholic and then ran away from the house. Nanny explains to Janie the agony of black slave women as she says,

Ah was born black due in slavery, so it wasn't for me to fulfill my dreams of that a woman oughta be and to do. Dat's one of the hold backs of slavery (TG 187).

Thus, Hurston makes it very clear from the above two incidents that the condition of slave women in America was very pathetic and pitiable. They were physically as well as mentally assaulted by the white men as well as women. As Hurston deals with the theme of oppression and marginalization of women, she draws a parallel between the mule and black women as Nanny says, Honey de white man is the ruler of everything as far as Ah been able tuh find out[....] The white man throw down de load and tell the nigger man tuh pick it up [....] He pick it up because he have to but he don't tote it, He hand it to his women folks. De nigger woman is de mule uh de world so far as Ah can see. (TO 186)

Hurston presents a psychologically complete view of the complex entanglement of forces which impinge on a black woman and make her life both eternally and externally a continuous struggle. Although Janie has been liberated through Tea Cake by his guided induction into the real black society, she is still oppressed as a woman in the black society. Even after she is not a mule or glittering show piece, she is still oppressed and beaten. Tea cake "whipped Janie not because Janie's behavior justified his jealousy, but it relieved that awful fear inside him. Being able to whip her reassured him in possession"(T0294). Hurston, through this incident, comments upon the male dominated or andocentric society where a woman is speechless and powerless.

The novel *Their Eyes Were Watching God* also has flashes of Hurston's social commentary as well. It is not only the female who suffers discrimination, exploitation

but the black men too equally suffer at the hands of whites. After the flood, Tea Cake is forced to bury the victims. The white Red Cross agents insist that blacks should be buried separately from the whites, even though it is impossible to tell what colour the dead bodies are because of their mangled condition. Hurston, here, subtly suggests the absurd racial prejudices.

Hurston, not only comments on the prejudices that whites have for blacks, but also she comments on many other prejudices, like the prejudices that black men have against black women. After Janie killed Tea Cake, Janie is fortunate to have an objective Jury but her own black friends find Janie guilty of the murder long before the trial. Her own black friends say, "you know dem white means wuzn't goin tuh do nothin'tuh no woman dat look lak her and long as she don't shoot no white man she kin kill jus' as many niggers as she please" (TG330).

Hurston also comments on the racial prejudices which blacks have on mulatto blacks who are partially black and partially white. When Tea Cake dies, Janie's black friends put the blame on Mr. Turner who is a mulatto. They beat him and make him run out of town. Thus, through these incidents, Hurston successfully portrays the pathetic, pitiable, sad life of black women and men in America as Elizabeth A. Meese comments, "Janie and her grandmother illustrated the tragic continuity of Black female oppression in white male America". (45)

Zora herself being a member of the race portrays the suffering and suppression of her fellow being in America in a realistic manner in her novel *Their Eyes Were Watching God*. She also discusses the various attempts made by the Blacks to liberate themselves.

Blacks have been waging group struggles here and there for their basic rights with the feelings of solidarity. She also finds that several of her own people have internalized the inferiority that is imposed on them by the whites. *Their Eyes Were Watching God* merely a militant voice seeking to liberate the Blacks from oppression. Doubly oppressed by a patriarchal and racial tyrannical society, a Black woman nonetheless has exemplary endurance and an indomitable spirit to bounce back against all odds. After centuries of suppression, the Blacks are in the struggle for emancipation till today.

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THEME OF IDENTITY CRISIS IN JHUMPA LAHIRI'S *THE NAMESAKE* AND KIRAN DESAI'S *THE INHERITANCE OF LOSS*

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Abstract

This paper is an effort to understand the conflicts of the second generation of Indian Diaspora Immigration proves a pleasant experience only to a few who succeed in assimilating themselves with new geographical, cultural, social and psychological environment. It is an unpleasant experience. They often find themselves sandwiched between two cultures. The feeling of nostalgia, a sense of loss and anxiety were explained by both the novelists. They voice the anguish of the people living far away from their native land and being discriminated on the grounds of race, colour or creed.

The Indian diaspora refers to the people who migrated from India to other countries in search of employment, better wages and better standards of living. It also refers to their descendants. Indian diaspora began during the colonial period when the British Empire spread all over the world. The diaspora could be classified as colonial and post-colonial. In the colonial category there was first the labourer and then the entrepreneur diaspora. In the post-colonial the migrants take in education as well as employment opportunities. Most of the diasporas have been well represented in creative writing. These immigrant writers reflect on one hand, their attachment to their motherland and on the other hand their feeling of alienation and rootlessness.

The Namesake is an extremely well written novel by Jhumpa Lahiri. *The Namesake* is a cross cultural, multigenerational story of a Hindu Bengali family's journey to self acceptance in Boston. The way Lahiri writes in her novel makes us to understand both immigrant families and first generation American born people as well. Diasporic literature mirrors a double vision, at once of yearning backward and looking forward. Jhumpa Lahiri's fiction too reflects this return to past through memory. While Jhumpa Lahiri's first generation Indian- Americans cherish their past and its memories as

an indispensable, integral part of their roots and their being, her second generation Indian- Americans reflect both proximity and distancing from it; they seem to perceive and adopt new angles at which they enter to this reality.

It is an effort to understand the conflicts of the second generation of Indian Diaspora with special reference to *The Namesake*, a novel by Jhumpa Lahiri. Jhumpa Lahiri, herself has been the child of Indian immigrants- middle class Bengali parents, born in London and grown up in Rhode Island, America. *The Namesake*, therefore, is a kind of autobiography as Lahiri authentically portrays her diaspora experiences as a second generation immigrant in the book.

Experiences of Lahiri as a growing child of immigrant parents in America are well expressed through the character of Gogol in *The Namesake*. As a child she is the second generation of Indian Diaspora who also has faced the quest for identity which will have no answers. Her parents have tried to bring her up according to Bengali culture on one hand and on the other hand she has observed different cultures where she really had been. This is exactly the second generation in America must have experienced. They feel sandwiched between the country of their parents and the country of their birth.

They struggle to maintain ties between the ideologies of these two countries. They find themselves quite a stranger to both of the countries - in India they are considered Americans and in America they are Indians. But in this process they are caught between acute identity crisis from where there is nowhere to go. Dilemma in Lahiri's mind is well reflected through the character of Gogol in the novel. The paper intends to explore the conflicts which arise due to different cultural practices before the children of Indian parentage.

Gogol and other characters in *The Namesake* face this perpetual dilemma as faced by immigrants while settling their lives in a new land. They struggle to maintain their identities while trying to shake them off at the same time. As Terry Eagleton writes in *"The Idea of Culture"* (2000) that the very word culture contains a tension between making and being made most diaspora writers concentrate on generational differences in exploring how new and old diasporas relate to their land of origin and the host culture. Often their major concerns in works are split and flowing nature of individual identities. The rootlessness, coupled with the indifferent attitude of host culture adds to sense of otherness and alienation.

Therefore, the Indian diaspora is like the banyan tree following the traditional Indian way of spreading strong roots of affection. He spreads out his roots in several soils as that of the motherland and the one where he migrates. He constantly tries to nourish from one when the rest dries up. Far from being homeless, he has several homes, and that is the only way he has increasingly come to feel at home in other land. The sense of homelessness every immigrant suffers is genuine and intense; but in recent times it has been seen that this concept has been minimized and made less intense through their social networking. Earlier immigrants suffer intense homelessness due to lack of communication means. They had letters either to write or to receive to connect with family in homeland. The letters receive at a long interval. Land line telephones were a luxury in India in the 1980s. Therefore an immigrant cannot avail the facility unless it is there in homeland.

The vacillating condition of the first-generation and second generation Bengali immigrants, their vain endeavours to tie with the particular tradition and to carry

the pure identity coalesce with the vain attempt of creating the true home elsewhere. Due to the effect of global migration and cross-cultural networks the first-generation immigrants generally try to be attached with the indigenous land through the recapitulation and the feeling of nostalgia. And the second generations seem to build any connection of the unknown parental land. The second generations usually adhere to their birth land. The national identities get eroded and replaced by the hybrid identities in which both the first and the second generation immigrants are wavered. Hence, the belongingness of the immigrants hardly clings to any singular place than the multi-places. In the contemporary age, all these issues like global migration, the intersection between the different territories, impure identity and cross-cultural elements seem to disavow the popular hearsay 'Home is where the heart lies'.

Search for identity goes through two aspects; the representation of difference and the expression of a particular community. Thus, one's identity is an amalgamation of both the cultural difference and identification with the cultural tradition and the lack of either generally results in a state of loss, and it was Macaulay who created a sense of loss in the minds of many Indians by developing a kind of feeling of superiority or inferiority to fulfil his dream of developing the colonial mentality among Indians. The Indians 'in blood and colour, but English in taste' were recruited into the British rule and thus enjoying a respectful social status. This is very clearly reflected in *The Inheritance of Loss*.

In the novel *the inheritance of loss*, it is his education in a school of British milieu and then in Cambridge University which makes him enjoy the status. In colonial days, the English literature which was introduced in schools and universities was western culture with it and thus fulfilling the dream of Macaulay. English poured the concept and importance, especially for social status, in the minds of Indians and thus people began to look power in relation to English this is best reflected in the character of the judge. There is an interesting scene in *The Inheritance of Loss* revealing the influence of English education in establishing cultural hierarchy among natives.

The acceptance of cultural hierarchy leads to some enduring personal dilemmas resulting into identity crisis. Kiran Desai, in her second novel *The Inheritance of Loss* very minutely paints this through Jemubhai. He grows up under the colonial project, does his secondary education at a mission school and college education in Cambridge. He follows British Culture blindly. He gets recruited as an ICS (Indian Civil Service) member and tries to become an official keeping up the British standards. It clearly shows his mind set-up that Britain represents a superior society to India.

He studies hard only and only to get more acquainted with western culture and tries to adopt the British standards in his daily life. He takes afternoon tea every day, tries to speak English in a natural way of a native speaker, covers his brown skin colour with the powder puff but he is always in a dilemma, a struggle of identity. All of his efforts to find a place among those who are in the centre are futile. Though he holds a highly prestigious position like ICS, he has to work only to reinforce the domination of Britain. The situation becomes more pitiable, when Jemubhai returns to India; even to the members of his family, he is like a 'foreigner'. Even in India he uses the powder puff. He does not use the puff to protect his skin, but to cover his brown skin colour.

This is because of the racial discrimination he faced during his education at Cambridge. On one hand, he could not find a room on rent in England for several days because people in Britain do not want to entertain Indians, on the other hand, when he returns to India, The members of his family are perplexed because of his odd behaviour and some even mock at him; The family faces a Herculean struggle, especially between the judge and his wife - 'a sense of estrangement is set up between the judge and others'. Therefore, the judge suffers a kind of double isolation. So he is neither recognized by the colonial centre nor by his own culture and family and a feeling of 'identity crises' has trapped his mind.

His failure to get into the centre, his isolation from the Indian culture and differentiation of his own family corners makes it a difficult task for him to form any meaningful cultural identification and thus suffers from identity crisis. Though, later on, the judge gets an idea of the impossibility of getting into the centre. Once, while

eating the chicken, his cook pronounces roast bustard as roast bastard reminds him of the Englishman's jokes on the way Indian uses Indianized English which makes him that he is also among the Anglicized Indians who are the subjects of such jokes. In spite of doing his level best in following an English lifestyle, he remains as the other. The dominance of western civilization over Indian culture lingers in India.

Desai's creation clearly reflects that identity refers to the various ways we position ourselves. A mere possession of the Green card places a mortal equivalent to God. If Indians are treated as others in the host country due to their colour then the same Indians consider Nepalese inferior who are also a part of India. The concept of homelessness has attained new dimensions in the skilful hands of Kiran Desai. *The Namesake* circumscribes only migration and death as the sole reason for homelessness, but *The Inheritance of Loss* encompasses broader issues ranging from ills of colonization, Gorkhaland agitation, deportation, refugees, to homelessness by choice and death.

Jhumpa Lahiri has captured the acute loneliness of Ashima, perseverance of Ashoke and the anguish of Gogol's mind in a very effective, life like manner. Ashima after struggling to make the USA her home for more than thirty years, Ashima in the end decides to divide her time between Calcutta and the USA. Gogol could never free himself from the tag of ABCD but has the desire to have a family. Ashoke and Ghosh leave all the homes behind as death takes them to the other world but others would also follow them at their fixed time. Thus the theme of dislocation gets deeper, more philosophical, and the existential dimension with which the novel remains imbued which reflects Lahiri's philosophical maturity.

Kiran Desai has presented India as a concept, and a land of hope and desire rather than a home like Jhumpa Lahiri. Jemubhai Patel's moral maiming by colonialists made him admire the Whiteman for everything and undervalue India which thwarted him to enjoy the bliss of marital life with Nimi. After banishing every relationship from his life he is homeless due to his own choice. There are people like Sai, Lola and Noni who harbour the vision of India of cheese toast and rum cake but Sai is homeless through no fault of hers, except that of birth. The Bengali sisters see beyond their own

concepts of India when they witness the rebellion and when the Gorkhalis poach their property and build hutment over it. Gyan and Budhoo are Indians but in their own country they are treated as others under the tag of Nepalese.

Both these novels have open endings and do not seek a solution, but Jhumpa and Kiran put away their pen with an aura of hope. Gogol's desire to have a family and rise professionally indicates his quest for the new route which will dawn on him after his reflections in the company of the stories by his namesake, Nikolai Gogol-gifted to him by his father. Similarly the running of the cook Pannalal and Biju into each other's arms leaves the reader with a smile on the face. Desai conveys to her reader that in spite of the bloodshed, the hypocrisy, the lies, the hatred, the helplessness there still runs in the world a common thread of love, of bonding, of companionship, a softness that no amount of human degradation can abolish.

Thus both these novelists have presented a realistic and touching picture of the palpable life of the Diasporas, who are on a river with a foot each in two different boats, and each boat trying to pull them in separate directions. But every coin has two sides to it. It is an enriching experience if taken in a positive way. Being an immigrant teaches them much about the world and about human

beings. It enlarges their consciousness about things which they would never have understood if brought up in one place.

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A STUDY ON ADMINISTRATIVE PROBLEMS OF THE HEADS OF HIGHER SECONDARY SCHOOLS IN TAMIL NADU

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Abstract

This study aimed at investigating the administrative problems of the heads of higher secondary schools in Tamil Nadu. Higher secondary school heads' that shape school culture so that it becomes more collaborative should reap the benefits of greater teacher and students' academic performance. Administrative problems at the present time are very complex due to a number of factors arising out of the complex nature of modern life.

Design : Descriptive, Method : Normative ,Technique : Survey

Sample : A random sample of 165 higher secondary school heads' from Sivaganga, Ramanathapuram and Pudukottai districts of State of Tamil Nadu in India with due representation to the variables, viz. Gender, Age, Family type, Subject studied, Teaching Experience, Awards/Rewards received, Educational Qualifications and Domicile.

The major conclusions emerged out of the study are presented below:

1. *Administrative Problems of Heads of Higher Secondary Schools are high.*
2. *Administrative Problems of Heads of Higher Secondary Schools is dependent upon – Gender, Family type and Teaching Experience.*
3. *Administrative Problems of Heads of Higher Secondary Schools is independent upon – Age, Subject studied, Awards/Rewards received, Educational qualifications and Domicile.*

Keyword: Administrative Problems

Need for the Study

Education plays a predominant role to aim at all round development of the learners focusing on their physical, intellectual, moral and spiritual aspects. The teachers are more responsible and duty bound to shape the learners to develop mentally healthy. Mentally healthy teachers alone can be able to nurture mental health of their learners. Administrative problems at the present time are very complex due to a number of factors arising out of the complex nature of modern life. Formerly with a simple community having limited resources and needs, simple living, and self sufficient society, the school administration was also a simple affair, but today with the vast elaborates and complicated. There is a greater interest in secondary education and people are becoming more and more particular about sending student to schools. We find large numbers of children attending the school even in rural

areas. People are becoming more conscious about the usefulness of secondary education. The student coming from the different sections of the community do not bring with them the same socio-economic background. Their intellectual attainments, tastes, needs, aptitudes also differ and also present wide variations. All these differences have tended to make the problem of educational administration very complex and different. No study has been undertaken so far with heads of higher secondary schools in Tamil Nadu on their administrative problems. So the investigator selected the research title "A STUDY ON ADMINISTRATIVE PROBLEMS OF THE HEADS OF HIGHER SECONDARY SCHOOLS IN TAMIL NADU".

Terms and Definitions

Administrative Problems - refer to the various difficulties and constraints faced by the higher secondary school heads.

Heads of Higher Secondary Schools - refers to those who are working as heads of higher secondary schools in Sivaganga, Ramanathapuram and Pudukottai districts of Tamil Nadu, India.

Variables of the Study

Dependent Variable - Administrative Problems

Independent Variable

1. Gender : Male / Female
2. Age : Upto 50 years / 50 & above years
3. Family type : Nuclear / Joint
4. Subject studied : Arts / Others
5. Teaching Experience : Upto 20 years / 20 & above years
6. Awards/Rewards received : Yes / No
7. Educational Qualifications : Required / Higher
8. Domicile : Rural / Urban

Objectives of the Study

The specific objectives of the study are listed below:

1. To measure the administrative problems among heads of higher secondary schools.
2. To find out whether there is significant difference administrative problems among heads of higher secondary schools in terms of select independent variables.

Hypotheses of the Study

The following hypotheses have been formulated for verification in this study.

1. Gender exerts a significant influence on administrative problems among heads of higher secondary schools.
2. Age exerts a significant influence on administrative problems among heads of higher secondary schools.
3. Family type exerts a significant influence on administrative problems among heads of higher secondary schools.

4. Subject studied exerts a significant influence on administrative problems among heads of higher secondary schools.
5. Teaching experience exerts a significant influence on administrative problems among heads of higher secondary schools.
6. Awards/Rewards received exerts a significant influence on administrative problems among heads of higher secondary schools.
7. Educational qualification exerts a significant influence on administrative problems among heads of higher secondary schools.
8. Domicile exerts a significant influence on administrative problems among heads of higher secondary schools.

Methodology in Brief

Design : Descriptive,

Method : Normative,

Technique : Survey

Sample : A random sample of 165 higher secondary school heads' from Sivaganga, Ramanathapuram and Pudukottai districts of State of Tamil Nadu in India with due representation to the variables, viz. Gender, Age, Family type, Subject studied, Teaching Experience, Awards/Rewards received, Educational Qualifications and Domicile.

Tools Used

1. General Information Sheet structured by the Investigator.
2. Administrative Problems Assessment Scale constructed and Standardized by Thomas, P.J. (2010).

Statistical Treatments

't'-test for significance of difference between the means of large independent samples.

Results and Discussions

Administrative Problems of Heads of Higher Secondary Schools

The empirical average of administrative problems of heads of higher secondary schools is found to be 162.94, while the theoretical average is 112 only. This shows that

administrative problems of heads of higher secondary schools is found below the average level.

Table 1: Results of test of significance of difference between the mean scores of administrative problems of heads of higher secondary schools: Population Variables – Wise

Sl.No.	Variable	Sub-Variables	N	M	S.D.	't'-value	Significance at 0.05 level
1.	Gender	Male	96	168.67	28.13	3.167	significant
		Female	69	154.96	26.57		
2.	Age	Upto 50 years	35	156.06	26.01	1.459	Not significant
		50 & above years	130	163.38	27.66		
3.	Family type	Nuclear	101	165.52	25.24	2.121	significant
		Joint	64	156.76	29.79		
4.	Subject studied	Arts	91	159.76	27.30	1.077	Not significant
		Others	74	164.38	27.50		
5.	Teaching Experience	Upto 20 years	46	156.09	27.84	2.276	significant
		20 & above years	119	167.12	28.11		
6.	Awards/Rewards received	Yes	44	162.90	23.93	0.331	Not significant
		No	121	161.44	28.65		
7.	Educational Qualifications :	Required	116	163.53	26.81	1.198	Not significant
		Higher	49	157.79	28.65		
8.	Domicile	Rural	94	160.82	28.33	0.550	Not significant
		Urban	71	163.17	26.27		

Hypotheses Verification

Hypothesis 1

Gender exerts a significant influence on administrative problems among heads of higher secondary schools.

The calculated 't' value (3.167) is greater than the table value (1.96) at 0.05 level of significance. This shows that there is a significant difference between male and female heads of higher secondary schools in terms of administrative problems. Hence the hypothesis is accepted.

Hypothesis 2

Age exerts a significant influence on administrative problems among heads of higher secondary schools.

The calculated 't' value (-1.459) is lower than the table value (1.96) at 0.05 level of significance. This shows that there is no significant difference between upto 50 years old and 50 & above years old heads of higher

secondary schools in terms of administrative problems. Hence the hypothesis is rejected.

Hypothesis 3

Family type exerts a significant influence on administrative problems among heads of higher secondary schools.

The calculated 't' value (2.167) is greater than the table value (1.96) at 0.05 level of significance. This shows that there is a significant difference nuclear and joint family heads of higher secondary schools in terms of administrative problems. Hence the hypothesis is accepted.

Hypothesis 4

Subject studied exerts a significant influence on administrative problems among heads of higher secondary schools.

The calculated 't' value (-1.077) is lower than the table value (1.96) at 0.05 level of significance. This shows that there is no significant difference between Arts subject studied and other than Arts subject studied heads of higher secondary schools in terms of administrative problems. Hence the hypothesis is rejected.

Hypothesis 5

Teaching experience exerts a significant influence on administrative problems among heads of higher secondary schools.

The calculated 't' value (-2.276) is greater than the table value (1.96) at 0.05 level of significance. This shows that there is a significant difference between upto 20 years of teaching experience and 20 & above years of teaching experience heads of higher secondary schools in terms of administrative problems. Hence the hypothesis is accepted.

Hypothesis 6

Awards/Rewards received exert a significant influence on administrative problems among heads of higher secondary schools.

The calculated 't' value (0.331) is lower than the table value (1.96) at 0.05 level of significance. This shows that there is no significant difference between awards/rewards received and non-received heads of higher secondary schools in terms of administrative problems. Hence the hypothesis is rejected.

Hypothesis 7

Educational qualification exerts a significant influence on administrative problems among heads of higher secondary schools.

The calculated 't' value (1.198) is lower than the table value (1.96) at 0.05 level of significance. This shows that there is no significant difference between required educational qualification and higher educational qualification of heads of higher secondary schools in terms of administrative problems. Hence the hypothesis is rejected.

Hypothesis 8

Domicile exerts a significant influence on administrative problems among heads of higher secondary schools.

The calculated 't' value (-0.550) is lower than the table value (1.96) at 0.05 level of significance. This shows that there is no significant difference between rural and urban domicile of heads of higher secondary schools in terms of administrative problems. Hence the hypothesis is rejected.

Conclusions

The major conclusions emerged out of the study are presented below:

- Administrative Problems of Heads of Higher Secondary Schools are high.
- Administrative Problems of Heads of Higher Secondary Schools is dependent upon – Gender, Family type and Teaching Experience.
- Administrative Problems of Heads of Higher Secondary Schools is independent upon – Age, Subject studied, Awards/Rewards received, Educational qualifications and Domicile.

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ROSE VASSILIOU – A DENIGRATORY MOTHER

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Abstract

*The social construction of motherhood restricted women in many of their domains yet begetting children provided growth and paved way for new perspectives. Trapped between the biological and societal conceptions of being a mother, women are, in fact, deprived of the actual experience of mothering. The ideal mother image expected by the society has literally marred the actual experience of giving birth to and nurturing the child. This paper intends to study Margaret Drabble's treatment of her character, Rose Bryanston Vassiliou, in the novel *The Needle's Eye*. This is one of Drabble's finest novel that talks about motherhood and the complexities that lead to self-assertion and self identity in the protagonist Rose.*

The institution of motherhood underwent enormous changes due to the advent of feminist movements. Motherhood involved various psychological and societal complexities. The patriarchal institution made motherhood a complicated task. Even though changes are possible at the psychological and cultural levels, the biological potential of women's reproductive capacity which differentiates man and woman is more unlikely to undergo a change. Trapped between the biological and societal conceptions of being a mother, women are, in fact, deprived of the actual experience of mothering. The ideal mother image expected by the society has literally marred the actual experience of giving birth to and nurturing the child.

There is a huge gap between the reality of women's lives and the mother- role to which they try to conform. Feminists like Adrienne Rich question the institution of motherhood distinguishing motherhood as 'the potential relationship of any woman to her powers of reproduction and to children' and motherhood as 'the institution which aims at ensuring that the potential – and all women – shall remain under male control'(1976: 13). Rich's distinction is the difference between the experience of mothering and the institution of motherhood. The institution of motherhood is naturally universalized by a patriarchal society which denies the optional character of motherhood. Motherhood in fact is promoted as the only option, as a compulsory social institution. Women are thus put in an ambivalent situation making them realize that their reproductive capacities shackle them within patriarchy and also place them beyond it. The social construction of motherhood restricted women in many of

their domains yet begetting children provided growth and paved way for new perspectives. Nancy Chodorow, in her book, *The Reproduction of Mothering* argues that mothering was reproduced, 'both at the level of social organisation and at the level of individual development by a complex system that depended upon the family for its continuity.'(1992:171). She points to the family as the institution within which the economic and social requirements of the whole society are met by means of the creation of appropriate personality structures for the roles to be played within it.

Simon de Beauvoir, in her book *The Second Sex* states that 'one is not born, but rather, one becomes a woman – thus formulating the distinction between sex and gender, and suggests that gender is an aspect of identity gradually acquired. This distinction further nullifies the notion that anatomy is destiny. Sex being the invariant, anatomically distinct aspect of the female body and gender the cultural meaning and form that the body acquires.'(1949: 13). The sex and gender dichotomy brings out the difference between being a female and being a woman, and one therefore be born a female, but becomes a woman. Similarly, one is not born a mother, but becomes a mother. Motherhood is thus more than the biological process of reproduction. As an institution it involves customs, traditions, beliefs, attitudes, rules and other norms in rearing a child.

Margaret Drabble, one of the most accomplished British authors, in most of her novels scrutinizes one specific female role – motherhood. *The Needle's Eye*, regarded by many readers as Drabble's finest novel, talks about motherhood and the complexities that lead to

self-assertion and self identity in the protagonist Rose Bryanston Vassiliou, a rich young woman who compulsively divests herself of the benefits of her inheritance and who does not enjoy her flight into the lower classes.

Rose, a pale, timid girl, creates a tabloid sensation by marrying out of her class. Her choice was the disreputable, seedy, sexy Christopher Vassiliou, son of Greek immigrants whose pragmatic financial dealings are not solidly within the boundaries of the law. Rose sought to escape from the evils of wealth through Christopher, one of the downtrodden. Much to her consternation, however, Christopher is not a joyful man. He detests poverty, legitimately, and associates it not with virtue but with humiliation and deprivation, both of which he has endured. Christopher's dreams to make something of him and his dream are only strengthened by the birth of their three children, for whom Christopher seeks only the best.

Rose's war on wealth is nothing but perverse self-destructiveness for Christopher. He vents his anger through physical abuse. Rose is equally adamant in the protection of her children's future. To her mind, "the best" means freedom from possessions. Rose and Christopher become figures of tabloid fantasy once again, but this time in a dramatic divorce case.

Rose is working out her divorce settlement when she meets Simon. Simon is introduced to the reader on the same night that he is introduced to Rose; the reader first sees him in a store, buying liquor. Simon feels estranged from the lower-class types who frequent and staff the store. Soon thereafter, this isolation is established as a sharp discontinuity in Simon's life, for he has risen from these ranks. He has been pushed upward by a mother embarrassed by the meanness of her lower-class life and determined that her son will have what she never had. Ironically, the essential gap in his mother's life is also left unfilled in Simon's; that is, the need for warmth and affection. Simon tried to marry into an inheritance of warmth and wealth by his alliance with what he thought was a good-natured girl of the comfortable upper-middle class, Julie Phillips. Their marriage, however, only revealed her fear and insecurity, her essential coldness. What Simon had mistaken for warmth was merely superficial brightness, a by-product of the Phillipses' affluence.

Rose and Simon have attempted to gain what each personally lacked through marriage, as if one could graft onto oneself a human capacity with a wedding ring. Such marriages are doomed to failure. Also doomed has been Rose's attempt to meet human needs. She has given a huge portion of her inheritance to a schoolhouse in a lonely, little-known part of Africa. Within months, the school was demolished in the chaos of a civil war, along with approximately one hundred children. Rose does not attempt to deny the futility of what she has done.

Simon and Rose strike up a professional acquaintance, casually, it seems, because Christopher has begun some devious maneuvers to get his children away from Rose. As he becomes increasingly involved in helping Rose, Simon realizes that he is in love with her. Rose reveals but a few of her feelings on this issue, but does indicate the joy she takes in his company. While Rose and Simon are chasing around after Christopher, who appears to be in the process of abducting the children and taking them out of England, Simon finally tells Rose that, were they at liberty, he would marry her. He blurts out this sentiment as they are walking in a woodland setting. The moment of his revelation finds them in sudden confrontation with a dead stoat, hanging grotesquely in front of them, a dried-up little corpse. According to the narrator, this is "a warning" to Simon and Rose.

The satisfaction that Rose and Simon might find together is based on their shared concern for their obligations and duties. To turn to each other, a temptation for both of them would be a betrayal of the very basis of their attraction to each other, as it would necessitate shirking their responsibilities. It is the grace in them that understands commitments beyond the self. Understanding this, Simon and Rose remain friends; Christopher and Rose are reunited. Rose has achieved a *modus vivendi* with Christopher, who goes to work for her father. There is no fully articulated happiness, but a kind of integrity exists at the heart of Rose's and Simon's arrangement.

Rose is portrayed as a woman struggling with the heritage of her family. Her relationship with her parents is tumultuous and she tries to establish a life for herself that is independent of them. She does not long for a grand romantic life, but hopes to build simple and comfortable

life in which she can take pride. Her identity falls under crisis when she is unable to make sense of who she is as a person and where she has come from. She also refuses the tangible evidence of her family heritage and accepts her inheritance as a result. She struggles to find a more natural connection between herself and her parentage.

Drabble portrays Rose as a woman with sheer courage and strong will power, who leads a life giving no heed to money. She also nurses her three children with the little amount she tries to fetch here and there. Her understanding of her current situation clearly depicts her ideology of being aware of the conditions pertaining to her familial crisis. She, in no way gives up her own ideals of helping people. She feels that, money, which becomes the subject of survival is supposed to be serving the cause of someone else's survival purpose. Delving deep into her action of giving away the only asset in the form of money, to the development of a school in Africa, is rather seen as an indictment of Rose by her husband and her parents. But for her, it is an act of regaining her lost identity in the first place. Being born in an upper class family, she has received unimaginable luxury during her childhood and later in her pre-marital periods. She never knew what suffering or pain was. But it is only after her marriage and bearing three children; she gets accustomed to poverty and realizes the pain undergone by the poor African child. She does not believe in the notion of charity that mandatorily should begin at home. Her vision was par her family.

Motherhood plays a vital role in Rose's transformation from a woman confined to the cocoons of her poverty to the woman showing a gesture of social goodness breaking out from the cocoon of selfishness. The significant point in this transformation is her role of motherhood she plays in her home with her children. Being a mother, she is able to visualize the traumatic situation of her children afflicted with poverty. Her broader vision also visualizes thousands of other children who are left behind with no proper education and nutrition just because of poverty. Being a mother, she is able to understand that a mother's duty is to dole out everything equally to the children at proper time. Her selfless attitude that was honed by her motherhood, made her look at the poor children of Africa to be her own children.

Much influenced by her nanny, once again a motherly figure; she was able to give away her survival money to some other's survival. Though criticized and abused by Christopher regarding this generous act, Rose stays very much self-asserted and strong-willed in not regretting her gesture. This entirely changes her whole personality and identity. Seen as a poor lower class house wife, she venerates herself to a sacrificial mother icon.

An individual cannot fully develop their personality just by fighting their own nature. Drabble makes a reference to Rose's innate nature as a way of explaining her behaviours or the path she has taken in life. Rose laments the 'complete and hopeless irredeemability of her own nature' (The Needle's Eye :47). It allows her to impulsively trust Simon with her personal problems though recently she meets him.

Rose doesn't fight her nature; instead she settles and tries to go along with it and tries to link her state of poverty as a joy that is exclusively meant for mothers. She tries to take the poverty of her life not as a serious issue, but just feel it for its purpose. As the narrator states:

She was settled now, and her nature, though it saddened her at times as it had done this evening. She had on the whole so accepted and understood that she felt she could look at its vagaries quite equably, she could watch it panicking over the choice between taxis and buses with something like a maternal amusement. She was what she was. She had learned to go along with it. (Ibid: 53).

She looked at her problems with a sense of ease. Her maturity gradually developed throughout the course of her poverty-stricken life. Only with such kind of maturity, a woman can feel her problems in a light vein. She doesn't want to complicate her state of poverty with her motherhood. Poverty, for her was a temporary phenomenon which can be overcome with self-assertion and self-confidence. Being a mother, she naturally gets herself fine tuned to the situations that she was living. She is also aware that she is surrounded by problems like insufficient money, her divorce, her children and her parents' rejection of her and also a good involvement with Simon. Women showing low temperament of maturity and self-assertion will eventually succumb to the problems that surround them, but Rose is so highly

motivated that she is well equipped with maturity that guarantees her self-assertion.

She bravely confronted her situation, which was initially unfamiliar and hostile. The house that she lived had so many holes and irregularities. Indulging in filling up the holes and irregularities, she learnt to survive and developed a sense of hope. The narrative states, 'The holes when filled did not look very elegant, but, looking at her work she began to feel that there was at least a possibility that she might learn' (Ibid:62). She deliberately chooses an unassuming life style contrary to her childhood. As the narrative puts it, 'her alliances with the objects around her had irradiated her, transformed her' (Ibid: 63). She has grown into a woman first and now a mother. She doesn't adjust with what she has, but she tries to adjust the things that she has, according to her likes. By doing so, she is quite at peace, and her entire level of confidence is raised to the greater magnitude. The situations don't threaten her, but rather it teaches her to persevere for what she aims. The narrative remarks:

Behind these threatening entities there loomed a shadowy edifice, an inhabited house, a hope for the future: she shivered, she trembled, she flinched, but she persevered, she had faith, she built up brick by brick the holy city of her childhood, the holy city in the shape of that patched subsiding house...invaded by such visionary peace at her acceptance of and familiarity with these things.(Ibid).

'In contrast to the sterile environment that she was brought up in, she constructed a livable space rejecting her nurturing home and ostentatious social privilege.' (Alka Singh, p.86). In this process, what is more poignant is her success. She succeeds stone by stone and step by step in transforming a house into her own. She blissfully states, 'I carved it out, I created it by faith, I believed in it, and then very slowly, it began to exist. And now it exists. It's Like God. It requires faith' (Ibid, p.44). She develops a strong sense of faith that she cannot be uprooted from the house that she has built and she sees her house as a protection for her children more than her own pride in building it.

Her defiance towards her parents and her husband is in contrast with the intensity of unmatched love that she has on her children. Her three children, Konstantine, Marcus and Maria become the source of her existence.

She refuses to apply for maintenance from Christopher and takes up some odd jobs to bring up her children. Though she is innately helping, strong and determined, it is her children and her motherhood which makes her more sensible, responsible and mature. On totally flustered with her situation which included the divorce and her inheritance, she took solace in her children. She always picked up the middle child of the three and held on it for comfort, for herself and to protect it. When Christopher demanded the children through court, she went blank. Children were the only assets she possessed and she knew that Christopher, who did not bother about his children earlier, will not be able to keep them happy. She feels that she can bring up the children even though she had little money. Her anxiety grew a lot on the idea of her children being given to Christopher. Her motherly feeling never aroused a thought of separation from her children. She does everything sensible to retain her children. She goes to the library to look upon matters dealing with custody of children. Fear gripped her for she knew people would not understand her point of view, by keeping the children with her when they could have been much better off. She was proud of her three children for their achievements and talents. She was especially proud of Konstantine and also worried for him the most. She knew Marcus and Maria would survive. She says:

They were adaptable, they were born survivors. But Konstantine, although he could be difficult enough on a trivial level, had truly alarming capacity for recognizing, seizing, embracing, enduring and surmounting a real sorrow...Time alone, doubtless would show, which of these children had been the most damaged, most affected.(Ibid :155).

As a mother, she very well understood her children. She knew each of their nature and their individuality. She recognized their uniqueness and discharged her motherhood according to their preferences. Konstantine was the one whom she worries about a lot. She feels sorry for distancing herself from him because of the worries she had over her divorce. She regrets for not going to his bedroom to see him sleep. But she says that she loves him passionately and the gap does bother her:

He had made the truce; he had ceased of his own free six-year old will, to pick quarrel with her, to attack him, to goad her. And for this she loved him the more,

she reached out to him the more, she loved him for his generosity, as she loved the others for their baby faces and their innocence. But it was a love forever involved, thence forward, in anxiety; it could never regain its lost simplicity, its lost continuity. (Ibid: 155).

For the first time in her life, Rose feels defeated. Her every attempt to get rid of her children from the clutches of her husband goes in vain. She remorsefully remarks to Simon that 'I must learn to give up. It's so hard, it's so hard but there's no other way. He is their father after all' (Ibid: 279). She feels that she has selfishly denied her husband parental love and so selflessly offers the children. This sacrifice of hers is the ultimate one that she can afford to be selfless. She was ready to give away the most precious possession of her life, the children. Here again she shows her self-assertion by consoling herself to overcome the stark reality. But she once again feels defeated and starts contemplating on every action that lead to her destruction.

Rose, at first contemplates on her act of giving up all the materialistic values of life and found the real vision. Later she contemplated the vision of her children and they too were obviously real and living. She now had a conflicting thought in her mind, a peculiar division of the mind, which refers to her division of the self. Alka Singh says, it was a division of the self 'which did not obliterate but collided and co-existed with each other.' (2007: 94).

The conflict between Rose the martyr and Rose the mother is heart rendering full of pathos and anguish. Torn between the two she ultimately gets rid of the vision of renunciation and becomes a mother. She develops into a more matured woman with pragmatic and logical views to confront her own unrealistic desires and overcomes them.

By the end of the novel, Rose takes a trip to her family home, and there she tries to uncover a piece of that 'natural connection' that she has been trying so desperately to feel. Simon accompanies her and he also understands that disconnection between Rose and her heritage. He wonders, 'where had she come from, how had it happened? People do not grow out of nothing; they do not spring from the earth. Somewhere in this house, in these two disagreeable ageing people... lay the grounds for her fantastic notions' (The Needle's Eye: 301)

When she departs she feels that she is not any closer to discovering that natural connection between herself and her parents that she is desperate for, but she has come to understand quite a bit about who she is as an individual. "her memories enable her to grasp the way in which the major ingredients of her childhood – her cold, aloof, wealthy parents and her obsessively religious, superstitious governess – combined to influence her personality development, and she no longer feels that her character is a freak accident." (Moran:70). Rose finally begins to feel like a complete person.

In the novel's final tableau, Rose looks at a vandalized lion outside a second-rate British edifice called the Alexandra Palace. The lion's plaster head is broken, revealing a hollow inside. It has been spray-painted red with the name of a local gang, but Rose decides that she likes it. Although beginning life as an anonymous, mass-produced piece of kitsch, the lion has been worn into something unique: it had weathered into identity. As Drabble explains in the novel, 'Mass-produced it had been, but it had weathered into identity. And this, she hoped, for every human soul.' (The Needle's Eye :35). Rose's final wish accepts the uniqueness of life, the beauty of its mere being. She rejects the vision of a life that is continually being held up to an intellectual ideal, by which standards the lion, like her life, is an awful mess. Drabble feels that individuals must embrace their innate natures so that, as Moran says, 'the personality will bloom and bear fruits.' (1983: 38)

This is something that becomes a necessary step to be taken for an individual to truly reach psychological maturation. According to Drabble, an individual behaviour cannot be judged too harshly if they are simply following the dictates of their true nature. 'Just as poor environmental conditions can impede the growth of a plant. So, unhealthy familial and social conditions can deflect a person's proper development.' (Ibid: 39)

At the conclusion of the novel, there is found a final moment of personal acceptance and psychological maturation for Rose. Rose spends much of the novel struggling with her sense of personal identity, and she continually rebuffs the attempts at reconciliation made by her former husband, Christopher, because she does not wish to see her sense of self lost in the cohesive unit of a family. But Rose sees the allure of being part of family

and she doesn't want to lose her motherhood which leads to the ultimate reunion with Christopher and her three children, Konstantin, Marcus and Maria. Thus it is motherhood that leads Rose into a self-asserted and matured individual's life irrespective of her ideals.

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BLACK FEMINISM IN OCTAVIA BUTLER'S KINDRED AND FLEDGLING

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Abstract

Feminists all over the world – both the armchair academicians and the firebrand activists are trying to achieve equality for women in all walks of life, but not all women are included. Women of colour are often ignored when it comes to Feminism. Black feminism talks about the issues of the women of colour which had been neglected for so long. It argues that sexism, class oppression, gender identity and racism are bound together. Even in many literary works blacks are given only marginal characters and it becomes difficult for them to survive till the very end. Of course it could not be denied that several works have blacks as protagonists and garnered much critical acclaim. But generally blacks are always in the periphery of any scene. This is not different from the scenario of science fiction. During the beginnings of science fiction as a separate genre only the whites became the protagonists, but this condition changed with the emergence of Afrofuturism (Black Science Fiction). Octavia E. Butler the renowned African American Science Fiction writer was the chief propagandist of Afrofuturism – an aesthetic genre that combines the elements of science fiction, historical fiction, fantasy, magic realism, and Afro-centricity. Butler uses Afrofuturism not only to show the conditions of the people of colour in the present but also makes us re-read and investigate the past that has shaped our ideologies. This paper deals about the portrayal of black feminism in Butler's two standalone novels - *Kindred* (1979) and *Fledgling* (2005). The themes of race, gender, sexuality, social progress and power dynamics are dealt by Butler. Butler's protagonists are black women who struggle for their very survival in a male dominated society and emerge victorious thereby giving hope for the community of black women to hope, to dream, and to survive.

Feminism is the belief in social, political, and economic equality of the sexes. Feminists all over the world – both the armchair academicians and the firebrand activists are trying to achieve this equality in all walks of life. There are many labels of feminist such as liberal, radical, Marxist/socialist, psychoanalytic, multicultural/global/colonial, ecofeminist, postmodern/third wave, and black feminist. Black feminism talks about the issues of the women of colour which had been neglected for so long. Black feminism thus advocates the causes of the women of colour all over the world in all aspects such as race, gender, class and sex. It argues that sexism, class oppression, gender identity and racism are bound together. In today's world whites and men are vested with a great power. The Blacks and women are subjugated. Being a black woman aggravates the subjugation more. One can either be a black or a white but not of a mixed identity. This worsens the situations for the people of mixed identities such as African Americans, Indo Canadians and so on. And of course being a woman makes this even more complicated.

Even in many literary works blacks are given only marginal characters and it becomes difficult for them to

survive till the very end. Of course it could not be denied that several works have blacks as protagonists and garnered much critical acclaim. But generally blacks are always in the periphery of any scene. This is not different from the scenario of science fiction. During the beginnings of science fiction as a separate genre only the whites became the protagonists, but this condition changed with the emergence of Afrofuturism (Black Science Fiction). Octavia E. Butler the renowned African American Science Fiction writer was the chief propagandist of Afrofuturism – an aesthetic genre that combines the elements of science fiction, historical fiction, fantasy, magic realism, and Afro-centricity. Butler uses Afrofuturism not only to show the conditions of the people of colour in the present but also makes us re-read and investigate the past that has shaped our ideologies. The themes of race, gender, sexuality, social progress and power dynamics are dealt by Butler. Butler's protagonists are black women who struggle for their very survival in a male dominated society.

This paper deals about the portrayal of Black feminism in Butler's two standalone novels: *Kindred* (1979) and *Fledgling* (2005). *Kindred* deals about a black protagonist Dana who time travels to 1976 California to

1800 Antebellum Maryland in order to ensure her own survival. Dana is a young black writer married to Kevin Franklin, a white writer. Her first time travel happens when she moves to her new house. She feels dizzy and she is transported to 1800 Maryland where she saves a boy who is drowning in the river. She is transported back to her own time when her life is threatened by the boy's father who mistakes her for drowning his son. After the first time travel, there are many such episodes where she is transported back to 1800s Maryland. She gets to know that in order to ensure her own existence; she has to take care of Rufus who is her great great ancestor. During her time travels Dana learns much about slavery, the pitiable condition of the blacks, and specially the condition of black women in Weylin Plantation. Whenever she goes back to the past, she finds Rufus worse than before. He is a spoilt child who takes his father as his example. Dana tries to change him but of no avail.

Throughout the whole novel we could see the depictions of slavery and the prejudices against the blacks that existed in the 1800s. But the condition is not very different even in the twentieth century. When Dana conveys her decision of marrying Kevin it is opposed by her uncle who wants her to marry a black person. Similarly when Kevin conveys his decision to his sister he is also met with the same reaction. Though Dana is not fully aware of her history, she knows that blacks were called by many derogatory names in 1800s. They were treated like animals. Despite knowing this, she is shocked when she is called "nigger" by Rufus. Dana corrects him by saying that "Your mother always call black people niggers, Rufe?...I'm a black woman, Rufe, If you have to call me something other than my name, that's it" (Kindred 25). "nigger", "wild animal", and "whore" were some of the terms that were commonly used to address the blacks those times.

Dana comes to know that her ancestor Hagar is the child of Rufus and Alice and hence in order to ensure her own existence she has to take care of Rufus and whenever he is in danger she is immediately called back to save him. Dana comes to know about slavery and the conditions of black women through the character Sarah, the cook. She has lost her husband, her three children were sold by Tom Weylin and she has only Carrie, her

dumb child. Had Carrie been born without any defect, she would have also been sold at an early age.

I looked away from her. The expression in her eyes had gone from sadness she seemed almost ready to cry – to anger. Quiet, almost frightening anger. Her husband dead, three children sold, the fourth defective, and her having to thank God for the defect. She had reason for more than anger. How amazing that Weylin had sold her children and still kept her to cook his meals. How amazing that he was still alive. I didn't think he would be for long, though if he found a buyer for Carrie. (Kindred 76)

The situation of black women was worse during 1800s. They were treated like animals, called derogatory names, often made as bed companions and concubines by the whites. Dana is repelled when Rufus brings back Alice after injuring her husband Isaac. Both of them escape from Rufus but they are caught in the end. Isaac is sold to another white owner after his ears being cut and Alice is bought by Rufus. When she tries to escape she is chased by dogs and half of her flesh is gone. Dana nurses Alice back to health. Rufus buys Alice as his slave because he very well knows that he cannot marry her. So he uses her as his concubine and gives her his children. Though Alice is strong at first, she finally gives in because she has no other option. She passively accepts her condition. Concubinage has become an added advantage for the whites. They could select any black woman, use her, and torment her physically and mentally until they give everything they have. Sexual violence is subtly portrayed through the character Tess who is a concubine of Tom Weylin. When he gets tired of her, she is passed to another white. She cries to Dana, "...they still treat you like a old dog. Go here, open your legs; go there, bust your back; What they care! I ain't s'pose to have no feelin's" (Kindred 182).

Black women's sexuality has been discussed by many writers. The very best example is the case of Sarah Bartmann where black women were portrayed like exotic individuals of sensual and sexual pleasure alone. "From the display of Sarah Bartmann as a sexual 'freak' of nature in the early nineteenth century to Josephine Baker dancing bare-breasted for Parisian society... women of African descent have been associated with an animalistic, 'wild' sexuality" (Collins 27). The morality of

the black women is also discussed by Butler in this novel. Tom Weylin's wife Margaret thinks of herself as an embodiment of chastity but she tries to get close to Kevin during his stay in their house as Rufus' tutor. On the other hand, when she finds that Dana is sleeping in Kevin's room she slaps her. She gives this treatment to every black woman whom she finds fault.

Butler handles this issue differently. When Kevin proposes to Dana she does not see that as an opportunity of escape but she wishes to know him better before marrying him. Similarly, when a field hand Sam flirts with Dana she rejects the advancements. Had she thought to be like Margaret, it is just a matter of choice for Dana. She could either choose Sam or even Rufus for that matter. But she never changes away from her principle. And when finally Rufus tries to find a replacement for Alice in Dana, she could not take it anymore. She is even ready to kill him in doing so. She is not worried about her future existence or anything at that moment, all her concentration is on the only thing of not allowing Rufus to take control of her body. She loses her arm in the process but she finally escapes from him because Rufus dies and very soon the entire Weylin plantation is destroyed in arson.

Butler's novel *Fledgling* has vampires in it. Ever since Bram Stoker's *Dracula*, vampire stories have been popular in the literary scene. The new vampire stories like *The Twilight Saga*, *Buffy the Vampire Slayer* and *Anne Rice's Vampire Chronicles* have contributed much to the development of Vampire stories in speculative fiction. Butler's novel *Fledgling* has a female vampire as the protagonist. No matter where woman is, she will be oppressed and suppressed in all possible ways. Butler wants to prove this theme in her novels.

Fledgling has Shori the fifty-three year old Ina (a vampire clan) as the protagonist. When she is introduced in the novel, she is burnt, almost killed and without memory of who she is. She kills and eats the first object that comes into contact with her. She is picked up by Wright Hamlin a construction worker who tells her that she is a vampire. Though she has lost her memory, of one thing she is very sure – someone is trying to kill her. Meanwhile Shori forms symbiotic relationship with Wright and another woman named Theodora by sucking their blood and making them her companions.

When Shori revisits the burnt place, she meets her Ina father Iosif Petrescu, who reveals everything about Shori. Shori is the product of a genetic experiment which increases the abilities of the vampire in general making them prone to sunlight and making them more agile and more human in nature. The only problem is that her entire Ina clan is full of white vampires Shori alone is the black vampire. Soon Iosif Petrescu's settlement is also attacked and many of her Ina family members are murdered except Brooke and Celia who become Shori's symbionts. "Someone had targeted my family. Someone had succeeded in killing all of my relatives. And if this had to do with the experiments that had given me my useful human characteristic – what else could it be? – then it was likely that I was the main target" (*Fledgling* 98).

In the process Shori learns of the Gordon family who could help her and she also gains Joel Harrison as another symbiont. Through them she learns that The Silks (another Ina family) are not comfortable with the experiments conducted to make the vampires more human and they have planned to eliminate the entire family of Shori. "Or it's happening because Shori is black, and racists-probably Ina racists- don't like the idea that a good part of the answer to your daytime problems is melanin" (*Fledgling* 147). A council of judgment is called for to give justice to Shori but she soon learns that it is of no avail. Milo Silk, the head of the Silks humiliates Shori, "You are not Ina! And you have no more business at this Council than would a clever dog!" (*Fledgling* 238). Shori remains calm throughout the trial but all hell breaks loose when her symbiont Theodora is murdered by the Silks. Shori kills Katharine Dahlman who is responsible for Theodora's murder and the Silks are found guilty and are made to disavow their sons. In the end, we find Shori hoping for a better future with her symbionts.

Butler makes a black female vampire as her protagonist. This very subversion makes her the advocate of Black feminism. Shori is made to suffer throughout the novel just because she is a black in a white race. This is no fault of hers at any rate but she struggles for her very survival till the very end of the novel. This is the condition of every black woman now. They are made to suffer in all aspects of life for no faults of theirs.

Dehumanisation of the blacks could be found in literature frequently. In *Fledgling* Shori is compared to a dog. During the Council of Judgement, Russell Silk shouts at Shori, "Murdering black mongrel bitch..." and "What will she give us all? Fur? Tails?" (*Fledgling* 300). Even now the situation remains the same. The sexuality of the black females is highly exaggerated and they are often attributed with the derogatory names. Butler's heroines struggle with the concept of double consciousness. Since they are the products of miscegenation, they find it difficult to fit into the either of the sections. Their sense of belongingness and identity is always at a risk. Butler portrays this emotion very well through her heroines. This could be found in both Dana and Shori who finds themselves in an antagonistic environment where they are not accepted and made to adapt themselves.

There are many similarities between both the heroines – Dana and Shori. Both of them start their quest without knowing their real identity. Both of them undergo many life threatening challenges and suffer many violences. Both of them are physically and mentally hurt – Dana loses her arm, Shori loses her memory and her symbiont. They both sacrifice much for the welfare of the others but in the end in order to ensure their very own survival they kill others. Dana kills Rufus to take back the control of her life. Shori kills Katharine to avenge Theodora and make sure that her family is safe. Such is the real condition of the black women nowadays. The situations and the challenges they face are entirely different from those that are faced by the white women. Not only are they oppressed since they are women they are also oppressed because of their skin colour. The dominance of the Eurocentric thought that men are more powerful than women and that the whites are more powerful than blacks is prevalent even in this modern era. Many black women are resorting to the usage of creams to change their skin tone. Butler uses Afrofuturism to convey the message that black women should come out of their restraining circle and they should explore themselves – both their body and mind- in order to have a full understanding of their real potential.

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FEMININE REBELLION AND INDEPENDENCE IN THE FAIRY TALE CINDERELLA

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Abstract

Feminism is to have an equal opportunity in life to achieve all they can without any discrimination base on their sex. Fairy tales are stories that range from those originating in folk lore to more modern stories defined as literary fairy tales. The well-known fairy tale "Cinderella" depicts a young girl who starts out with nothing, and finishes with everything. Cinderella is a classic fairy-tale, which deals with female maturation. This story has universal appeal. Society should accept the change of values and reflect in the modern works so that it will bring new angles of traditional presentation of women. This paper attempts in bringing out the real experiences as a women depicted as a stereotype in Farie tales.

Keywords: *Discrimination, Feminism, Maturation, Stereotype*

Origin of Feminism

It is originated in the Women's Suffrage Movement of the late nineteenth century that fought for the rights for women to vote. In the 1970's, the movement shifted to having legal rights for women such as legal abortions, legal birth control, and laws ensuring women had the same rights in the work force as men.

Feministic literature

Women are dominated by men and thus are stereotyped. Typically male authors include a gender bias in their writing that demeans women called feministic writing and this type of literature is called Feministic literature

Fairy tale: Overview

Origination of Fairy Tale

The word fairy is related to a general concept of "fatedness." Fairy tales are found in oral and in literary form; the name "fairy tale" was first ascribed to them by Madame d'Aulnoy in the late 17th century. The term fairy tale was coined by Marie Catherine d'Aulnoy in 1697 during the publication named d'Aulnoy's fairy tales. In 1750 the term was brought into English usage and with immense significance. It become widespread and more complex. In 1970s feminists focussed critical attention on fairy tales and broke the spell tat had enchanted readers for centuries.

Definitions of Fairy Tale

Jens Tismar's definition of the fairy tale is a monologue in German, is a story that differs "from an oral folk tale"; written by "a single identifiable author"; can be characterised as "simple and anonymous"; and exists in a mutable and difficult to define genre with a close relationship to folktales.

A fanciful tale of legendary deeds and creatures, usually intended for children.

It is a traditional story written for children that usually involves imaginary creatures and magic also called as Fairy Story. Fairy tales are stories that range from those originating in folk lore to more modern stories defined as literary fairy tales.

A fairy tale with a tragic rather than a happy end is called a tale. A fairy tale is a type of short story that typically features folkloric fantasy characters, such as dwarves, elves, fairies, giants, gnomes, goblins, mermaids, trolls, unicorns, or witches, and usually magic or enchantments. Fairy tales may be distinguished from other folk narratives such as legends and explicitly moral tales, including beast fables.

The term is mainly used for stories with origins in European tradition and, at least in recent centuries, mostly relates to literature. It moves in an unreal world without definite locality or definite creatures and is filled with the marvellous. Fairytale are usually associating with the split between real life and happy endings.

Role of women in fairy tales

A woman plays a prominent role in the narrative of fairy tales. Women in one hand are evil like the witches or stepmothers on the other they are innocent, beautiful and virtuous. Many female characters are passive figures. They challenge their passivity by their transformative power of speech

Female protagonists are not passive or silent. They are objects of desire who strive to find their voice and through speech they transform their social ambitions. Female characters use voice as weapons to fight challenges. Ambitious women in the fairy tales are always portrayed as evil from within ugly and scheming, welding over other women embody the ways that societies attempted to silence and oppression. Passivity is most valued and honoured attribute women can possess in life. Fairy tales reinforces the idea that they should be submissive and self-sacrificing like wives and mothers.

Fairy tales portray women in different aspects like admirable and abominable. Stories convey that the praise and praise of the female beauty is not only external but also internal. It is important for female to be portrayed in different roles than traditional as business women, warrior etc they have in front of them today.

Rebellion and Independence in Cinderella

Fairy tales are a way for literature to uphold the patriarchal conventions of society. Throughout history, women have been portrayed as the weaker sex. Truthfully, many women are just as physically and emotionally strong as men.

Cinderella (1950) or The Little Glass Slipper is a folk tale embodying a myth-element of unjust oppression/triumphant reward. The title character is a young woman living in unfortunate circumstances that are suddenly changed to remarkable fortune. In English-language folklore "Cinderella" is the archetypal name. The word "Cinderella" similarly means one whose attributes were unrecognized, or one who unexpectedly achieves recognition or success after a period of obscurity and neglect.

Women strive to survive in a male-dominated society. There is always a Power struggle between men and women. Negative stereotype about women and

sexuality were mentioned. Cinderella's happiness depends on men. After Cinderella's father dies, she is forced to live with the evil step-sisters. She becomes happy after she marries the prince. In order to attract the prince, she must impress him with her looks. The prince only knows her by her beauty and the missing glass slipper.

Without men, Cinderella has no control over her life. She decides not to disclose her identity. A Cinderella Story was against the discourse of femininity it shows that women can be independent in this patriarchal society. She shows that she is brave, intelligent, and has self-confidence.

This story shows independence from patriarchal restrictions and changes the hegemonic discourse of women, by showing women as independent, strong, and confident, which is an inspiration to women all over.

Feminism will continue to evolve to meet the changing needs of women in society, and the stories will reflect those change appreciates the strength and independence.

Cinderella is a traditional fairy tale, made in the early 1950s, and so it is hardly a tale of female rebellion and independence.

Cinderella is not the world's most defiant character, but she does have personality. She dreams of the day when she will be happy and free, and although she quietly takes the abuse of her family. Cinderella establishes the ideologies of the patriarchy and oppression for depending on others.

At first Cinderella is being abused by her step mother and step sisters and forced to do traditional works such as cleaning the house, and cooking. It pictures that she is an innocent girl who needs escape. fairy God mother who turns her rags into a ball gowns made us to think that men needs beautiful and well dressed women

Cinderella accepts the prince's proposal not because she is "in love" but in order to escape from her step mother and sisters.. Cinderella escapes from her abusive life by prince. The prince is in love with Cinderella's beauty only than anything. He takes her away because no men should make her his property.

She is not the willing martyr — she will argue for her right to go to the ball, and when the dream is torn from her, she does not simply shrug and sigh, but breaks

down. Not because tears are weak and feminine, but because no-one could face that kind of abuse without giving up hope once in a while. She dreams of happiness, but she isn't wishing that a handsome prince will sweep in and save her. But Cinderella's dreams are also sadly undefined. Cinderella is a dreamer, without any depth to her dream.

Cinderella is a traditional figure doesn't have to mean shallow or weak. It just means stereotypically feminine. Cinderella is not just a fairy tale of dreams which comes true for an innocent girl. It is a story about the control and power of the patriarchy. This story makes us to believe that women depend on men to escape from their problems. This story is not just a dream but reveals the underlying ideologies and oppressions of women

Conclusion

Reading fairytales often leads you to incorporate real life situations in the stories read and apply the lessons learned into your own life. Stories allow us to expand our imaginations and give us hope. Cinderella is the perfect example of a beautiful, quiet, nurturing, and subordinate woman. Social conventions are instituted to children through fairy tale characters that they can relate to in order of the society.

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THEMATIC CONCERNS IN THE SELECT NOVELS OF AMITAV GHOSH

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Abstract:

Recent Indian writers share a common thing - that is questioning or investigating the history, Ghosh is a forerunner among them. Ghosh passionately and invariably concerned with the very existence of human, their loss of identity, rootlessness, alienation, displacement and aloneness which is tantamount to the causes of distress and anguish for the corporeal. His novels throw light on the themes like nationalism, communal violence, and helplessness of middle class people, who undergoes compulsory migration from home and vulnerable to purloin education and so on. Ghosh utilises artfulness in the form of novel to project his evaluation and findings of meanings for many phenomena of life of Indian middle class families in comparison with the historical facts. Ghosh stresses the need of rational method for imparting education and profession, as a literary personality epitomize the verity in literature. The ideological theme of 'reason' / 'rationality' is evoked. He is such a skilful writer who can manage the staunch of history and mix the flavour of contemporary things to produce new literary aroma.

Key words: Nationalism, identity, displacement, national boundaries and freedom.

Essentially the writers (novelists) craft their narrative from what they acquire or, are inspired from the social as well as political state of affairs. Apart from this, the wide-ranging swot up of history, sociology and anthropology enrich them a lot; hitherto Amitav Ghosh's mind filled with intellectual and ideological concerns incarnated as fantastic novels. This paper exemplifies the themes in the novels *The Circle of Reason* (1986), *The Shadow Lines* (1988) and *In an Antique Land* (1986) by Amitav Ghosh, who has been bringing about highly unconventional, cultural and social miscellany. The Impact of his social atmosphere as well as family environment has deep imprints in the mind of young Ghosh and which are embodied in the themes of his novels. The writer's incalculable and comprehensive scrutiny of the material which may be informative, chaotic, social, or political creates the novels by keeping dependable thematic occupation in the centre. The thematic consideration and assay of problems of a common man with its ordinary prudence and their existence is the core of the three novels under study. The themes of the novels are both varying and manifold. However certain thematic aspects of life, few conventional similarities are figuring in all the relegated novels of Amitav Ghosh.

Ghosh lays his thematic motif on the base of travel, which evades and blurs the boundaries and border lines. The cosmopolitan touch in his selection of themes makes him iconic. Contemporaneous Indian writers are

categories - as native and diasporic i.e. home grown and NRI's. Ghosh falls into the second category, but still he maintains deft touch of Indianess in his themes. Recent Indian writers share a common thing - that is questioning or investigating the history. Ghosh is a forerunner among them; his novel *The Glass Palace* (2000) is a chronicle of the history behind World War II. In Ghosh's novels the readers and critics leave their minds to exercise and stumble upon the true meaning of nationalism, spars - cultural and cross religious. Ghosh duly accentuates how the violence and clashes ascending from political and communal differences affect the middle class people in the society. Ghosh is passionately and invariably concerned with the very existence of human, their loss of identity, rootlessness, alienation, displacement and aloneness which is tantamount to the causes of distress and anguish for the corporeal.

Amitav Ghosh's novels throw light on the themes like nationalism, communal violence, and helplessness of middle class people, trapped like birds that undergo compulsory migration from home and vulnerable to purloin education and so on. In *The Circle of Reason* Alu's School of Reason fails, why? Rest of his co-existence are interested in weaving and sewing machine rather than in education. Ghosh's obsession with the problems that rip up middle class families has been prominently shown in the knack of the novel. Ghosh advocates the cause of dispossessed, unnecessary

misery, hardship and unhappiness caused by unpredicted and unwanted communal frenzy. Ghosh goes on to show how the modern world is preoccupied with hypocritical religion, resultant exploitation and violence by militant fundamentalists, which play crucial and fatal roles in the lives of mortals in the society. The political emulsion of these nuisances by re-demarcation of national boundaries based on political fallacy is neither a resolution at grass root level nor it soothes the problems of dislocated families. Homelessness and mass dislocation out of war (Second World War), agony of the people are other issues to be discussed and developed. The refugees who struggle both physically and mentally take great effort to cross the natural barriers such as Rivers and Mountains. The elderly people are driven by carts and often lose their lives in the due process. The theme of existential challenges, migration and consequent chaotic alarming situation, loss of human lives (especially middle class families), sprung of refugees in many countries remain as the centre of study in Ghosh's novels. The theme in *The Circle of Reason* (1986) is relatively greenhorn and it digresses from traditional theme of Indian writings on social customs, religious issues and political confrontation within folks or sections of the society. The novel renders the insinuation of unhappy events in the society faced by the middle-class families thriving to nurture by economic upliftment or even at least by migration. Ghosh engraves through the character of Zindi:

But let something happen outside, and that is the end, there is nothing I can do? Why because I can give them food, I can give them roof, but I can't give them work...the house is almost empty now and work is gone...Where can I go? (Ghosh 219)

The characters in the novel turns nomad who move from one place to another for better work and for better future. The migration does not only earn wealth, but also creates a collective mixture of cultural collation and other related crisis. "The different locales are small overcrowded places with refugee's population adding socio-cultural dimension as well as economic and political problems" (Kothandaraman, 156). The post colonial situation, modern man's problems of estrangement, relocation and existential catastrophe are extensively narrated in deeper sense and touch reaches the

unreached corners of human heart. While exploring the themes of migration of small group, the problems of an individual is exposed rather than the problems of group as a whole.

Another momentous theme in the novel is education. Ghosh questions the system of education; as it makes a man a mere machine for certain amenities. Repetition of information in schools produces skilled machines. Instead, the students should be trained in their natural questions to live and to face the challenges of life. Ghosh stresses the need of rational method for imparting education and profession. The ideological theme of 'reason' / 'rationality' is evoked in *The Circle of Reason*. It is a novel of thoughts and reasons, inclusively three philosophical elements of Indian philosophy. Even the titles are derived and explored in the context of an ordinary human's visions of life viz., *Satva*: the reason, *Rajas*: the passion and *Tamas*: the Death. Man's three stages of life is explained with the depiction of characters like a doctor, a professor, a scientist, a businessmen, a weaver, a merchant, a lawyer and above men's house wives, who are all facing the existential challenges and practical problems to earn money to maintain balanced life. Does Ghosh try to suggest a question? Do philosophical values end with the power of money begin? These are the questions of argumentation in the themes of *The Circle of Reason*, which are different in many ways from conventional themes of novels of prior times. The thematic pattern embodied in the novel is crossing the boundaries - the boundaries may be between two nations, two regions, two religions, two cultures or between two individuals, with the style of Magical Realism.

The Shadow Lines dwells with themes like concept of freedom and man's longing for freedom, respectable life and peaceful living; violence and partition of nation interconnected with the life of middle class families. Ghosh has a deep insight into the grounds of carnage and its meaning. The turf of action in the novel is to widen themes in the background of India, Pakistan, Bangladesh and England which links the events of the present and the past hand in hand. Violence in *The Shadow Lines* squeezes out to a higher degree when the demise (death) of Tridib takes place. The effect of violence is not only in physical torments but also in the

very soul and the emotions of human beings. The extremity of violence inflicted on the narrator is severe, he baffled and dumbfounded with jolt and grief. Ghosh finds no words to describe Tridib's death. The novel basically coalesce the public dealings and personal lives of the people mostly halfway class. His social obligations are actually a warning to the society and to the nation. Ghosh really drives the readers to discard such fundamentalists, anti-social elements which are deeply rooted and concealed in the society under the fallacy of communal, political motives. Ghosh focuses on the theme of partition and its consequent tragic effects on the psyche of the people. He projects the futility of bifurcation of a nation. Separation and segregation neither solves the basic demands nor it soothes the agony and anguish of displaced persons, but on the contrary, people face existential problems. The partition gives rise to the sensitivity of humiliation. Tha'mma in *The Shadow Lines* inquires whether she would be able to see the boundary line between India and East Pakistan. Thus he puts ideological themes before the readers for evaluating such illogical political axis. Another theme is the concept of nationalism which is gaining grounds in today's world. However Ghosh's novel *The Shadow Lines* does not seek or offer any elucidation through the multipart system of Globalization.

Ghosh presents sensitive issues of nationalism which swallowed and swallows the common, middle class families. Ghosh himself says in an interview: "Today nationalism, once conceived of as a form of freedom is really destroying our world; it is destroying the forms of ordinary life that many people know. The nation-state prevents the development of free – exchange between people" (152). While as a Professor in Delhi University says that *The Shadow Lines* was drawn in Ghosh's mind when he himself faced the riots of 1984 in India. Ghosh neither comments on the riots nor criticize who is right and who is wrong. He simply puts the outcome of riots in the novel, reveals evils of shallow nationalism, 'groups' formed on some or other religion or cultural heritage amidst the common species of mankind. The theme of freedom and its multiple applications in the present and postcolonial state is the prime theme of *The Shadow Lines*. The novel provides the complexity of ideas of freedom viz. personal freedom, social and

political freedom. It seems Ghosh is so much 'concerned' over the issue, through the novel he cautions not only the readers but also the society as a whole. Ghosh exemplifies the ideas of freedom, political, social and religion through various characters in various facets of life. Grandmother Tha'mma advocates political freedom and Ila propagates individual freedom. The theme of feminism and nationalism is unique with the narrative. The women characters are secluded from each other, never feel solace and comfort with the other.

For every character in *The Shadow Lines*, the concept of freedom varies at different level of experience. The extent of freedom which an individual desires is related to the constraints experienced by him and accepted as desirable or inevitable. (Karpe, 307)

The novel discusses the theme of freedom for individual, diaspora, national and international boundaries. Clashes for freedom between communal and caste group of various religions and faith compared with the daily clashes of an individual or in a family is inscribed intrinsically. Ghosh never describes or butchers human bodies but he merely depicts the violence as 'newspaper reports'. Ghosh puts forth the histories and creates the characters with emotional and existential challenges and leave the rest of interpretation and conclusion to the readers. It appears that Ghosh's intention is to make contemporary people to think about their ancestors, who are humiliated, uprooted, due to limited sense of patriotism, ideologies of national boundaries and nationalism.

Thematic elements of *In an Antique Land* are complex and plentiful. Thematic field encompasses Amitav Ghosh's own understanding as a researcher, erudition relating with the subversion of history, anthropology, philosophical elements of sociology and religion. These concern much to the mankind who thrive for peace. Ghosh explores the values of history and human behaviours by keeping the ordinary people in centre and construct themes. However *In An Antique Land* is not merely a novel but also a presentation of history. It evinces the flourishing trade between India and Egypt in the 12th century. Ghosh came across Tunisian Jewish merchant Abraham Ben Yiju, who comes to India in the motif of trade via Egypt and marries an Indian girl (Ashu) and remains in India away from his home and

family in Egypt. The theme of migration and alienation is discussed in the novel. Ben Yiju's problems of accepting India as his home and abode, may be the cause of his agony and anguish he has to remain as fugitive in India. To linger away from one's own land, home or family for whatever reason or for any fruitful purpose might create the sense and feeling of alienation. Ben Yiju's life is dated before seven or eight centuries. It is subversion of history. Ghosh puts forth the life of Nabeel in modern times, which is based on Ghosh's own experience in Egypt during his stay for research work. Nabeel and Ismail are mesmerized over the prospects of money-spinning jobs in Iraq and go there for better seek out. But to his disappointment he stays in Iraq, accepts a job as that of labour of slaves. Nabeel is longing for his family in his lovely hours of life in Iraq. Ghosh explores the business and trade protocol in midlevel lives and human relationship of different culture and social backdrops in historical times. Ghosh writes, "In matter of business, Ben Yiju's networks appear to have been wholly indifferent to many of those boundaries that are today thought to mark social, religious and geographical divisions" (Ghosh, 278).

The theme of two civilizations and culture; one ancient medieval time and another modern, have been in the fibre of the novel as a comparative situation and study thereof. Above all, Ghosh's presentations of these civilizations are impartial and not favouring either. It is interwoven on the subaltern invincible protagonist Bomma (Slave of Ben), presented in the manner of a travelogue, dairy and anthropological record with some fictional episode. Ghosh's personal touch of alienation reflects as the theme of the novel. His feel increases when he faces the religious and cultural custom of the new land and especially at the rituals. Ghosh's mind evokes many contradictory questions on culture, religious beliefs, practices, customs and other alien things. The theme 'fear' highlighted on Bomma - a subaltern embarrasses to questions about the cultures he faced. The theme of trade between India - Gulf countries - Egypt, human relationship of different ethnicity is discussed while presenting Ben Yiju's business across many countries. Ben Yiju settled as a trader in Malabar before 1132A.D. He amassed much wealth in India and returned to Egypt. Ghosh intensively researched about

Ben Yiju. Ghosh himself was in Egypt in 1980 for his research work. Ghosh writes:

Long active in the Indian Ocean Trade, Gujarati merchants had plied the trade routes for centuries, all the way from Aden to Malacca, and they exerted a powerful influence on the flow of certain goods and commodities. They evidently played a significant role in the economy of Malabar in Ben Yiju's time and work probably instrumental in the management of its international trade. (Ghosh, 278)

Ghosh explores the business and trade activities in good olden times. For trade, mash of different culture and social backgrounds happen, when few trader-settlers settled in the lands where they visited, they left their antiques in those historical times. Ghosh illustrates the evaluated picture of trade without violence, without socio-religious diversities, fruitful human relationship for mutual prosperity. Ghosh's subversion of history can be valued and appreciated.

Ghosh as a literary personality epitomize the verity of literature, a novel should be aimed to find out the solutions for the familiar, routine problem includes the day-to-day quandaries of middle class men and women in the society, those of different culture and faith. He envisages the historical events in comparison with postcolonial situation and puts forth struggle for existence, for work, for wages, for money, for home, ultimately for life and survival. Ghosh utilises artfulness in the form of novel to project his evaluation and findings of meanings for many phenomena of life of Indian middle class families in comparison with the historical facts. Ghosh cannot be categorised as a mere Indo-Anglian novelist, who successfully made a pull a niche his name in the literary world, with the typical themes and unique touch of writing. Ghosh is such a skilful writer who can manage the staunch of history and mix the flavour of contemporary things to produce new literary aroma.

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SOCIO-ECONOMIC CHALLENGES AND HEALTH ISSUES FACED BY THE TRANSGENDER

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Abstract

Gender expression refers to the way a person communicates gender identity to others through behavior, clothing, hairstyles, voice, or body characteristics. "Trans" is sometimes used as shorthand for "transgender." Transgender people are those who experience a mismatch between the gender identity and biological sex. Family members often do not support transgender. A variety of problems that include verbal and physical abuse, isolation and rejection, denial of family property are faced by transgender in family. Society often stigmatizes and discriminate transgender based on their sexuality or gender identity.. Lack of adequate education and lack of employment opportunities, they are forced into sex work and begging. While some transgender manage to sustain their job inspite of stigma and discrimination in workplace, most of them resign their jobs without tolerating stigma and discrimination. A variety of multiple-level factors such as lack of adequate education, lack of employment opportunities, and lack of familial support put the male-born sexual minorities at risk of contracting HIV. Sexual minorities do not assume significant role in any states' position or political parties although there are many sexual minorities with adequate political and governance knowledge and interest. Although transgender contested local body election with social responsibility, they were not adequately recognized by public. Despite discrimination and marginalization, a transgender person is emerging as successful personalities, thereby proving their potential.

1.1 Introduction

In everyday language as well as in the law, the terms "gender" and "sex" are used interchangeably. However, it is often important to distinguish the two terms. Social scientists, for example, use the term "sex" to refer to a person's biological or anatomical identity as male or female, while reserving the term "gender" for the collection of characteristics that are culturally associated with maleness or femaleness. The specific characteristics that are socially defined as "masculine" or "feminine" vary across cultures and over time within any given culture. Gender identity refers to a person's internal sense of being male, female, or something else; gender expression refers to the way a person communicates gender identity to others through behavior, clothing, hairstyles, voice, or body characteristics. "Trans" is sometimes used as shorthand for "transgender." Transgender people are those who experience a mismatch between the gender identity and biological sex.

1.2 Transgender survival

Transgendered people have existed in every culture, race, and class since the story of human life has been recorded. The term "trans gender" and the medical technology available to transsexual people are new. Transgender persons have been documented in many indigenous, Western, and Eastern cultures and societies from antiquity to the present day. However, the meaning of gender nonconformity may vary from culture to culture. Hijras (Transgenders) are deserted by their families and society and forced to live in isolation. They become beggars, cheap dance performers and sex-workers for a living. They suffer from diseases and get no help for their well-being from Government sources. They are deprived of education and employment and lead a miserable life with all-round hatred and repugnance of the people. It is difficult for Hijras to find permanent homes - and they are often driven to live in communes on the fringes of society. Within these communes, there is a firm social structure - organized around the hierarchy of the guru or mother, over her chela or daughter. When the relationship between these 'generations' is loving and nurturing, these

groups are also a place of security and safety for young hijra who have been ostracized by their families.

This organized group of Hijras or the hijra communes generally dwells in the outskirts of cities and towns. It helps them to reach the nearby populace and earn money by doing begging, sex work or offering blessings to new-born babies. Due to unhealthy dwelling, lack of proper medical treatment and uninhibited sex-life the Hijras in these places become victim of some dreadful diseases and suffer a lot.

The ways in which transgender people are talked about in popular culture, academia, and science are constantly changing, particularly as individuals' awareness, knowledge, and openness about transgender people and their experiences grow. Over the past few years, many gay, lesbian and bisexual organizations have broadened the scope of their work to include the issues and concerns of transgendered people (hence the acronym GLBT for gay, lesbian, bisexual, and transgendered people). This change reflects an acknowledgment that sexism and gender stereotyping have a powerful effect on the social and legal treatment of gay as well as transgendered people. It also reflects the growing strength and maturity of the GLBT civil rights movement, which has expanded its self-understanding to include heterosexual family members and friends, allies who have endured similar oppressions, and others who share a broader vision of human rights and social justice than a narrowly defined "gay identity politics" could hope to achieve.

1.3 Transgender in India

In ancient Indian culture transgender people have respect. Evidences are available in famous Hindu religious scriptures such as Ramayana and Mahabharata. The eunuchs were also allowed important responsibilities in the royal courtyards of Mughal emperors. Their downfall came only at the beginning of British rule in India during the eighteenth century when they were blacklisted and treated as criminal elements in the society. Thereafter till 2011 Indian Census has never recognized third gender i.e. Transgender while collecting census data for years. But in 2011, data of Transgender's were collected with details related to their employment, Literacy and Caste. In India, total population of

transgender is around 4.88 Lakh as per 2011 census. The data of Transgender has been cubbed inside "Males" in the primary data released by Census Department. For educational purpose, separate data of Transgender has been curved out from that.

Table No.01
Transgender Population in India (State wise)

Sl.No	States	Transgenders
	INDIA	487,803
1	Uttar Pradesh	137,465
2	Andhra Pradesh	43,769
3	Maharashtra	40,891
4	Bihar	40,827
5	West Bengal	30,349
6	Madhya Pradesh	29,597
7	Tamil Nadu	22,364
8	Orissa	20,332
9	Karnataka	20,266
10	Rajasthan	16,517
11	Jharkhand	13,463
12	Gujarat	11,544
13	Assam	11,374
14	Punjab	10,243
15	Haryana	8,422
16	Chhattisgarh	6,591
17	Uttarakhand	4,555
18	Delhi	4,213
19	Jammu and Kashmir	4,137
20	Kerala	3,902
21	Himachal Pradesh	2,051
22	Manipur	1,343
23	Tripura	833
24	Meghalaya	627
25	Arunachal Pradesh	495
26	Goa	398
27	Nagaland	398
28	Puducherry	252
29	Mizoram	166
30	Chandigarh	142
31	Sikkim	126
32	Daman and Diu	59
33	Andaman and Nicobar Islands	47
34	Dadra and Nagar Haveli	43
35	Lakshadweep	2

Source: Census of India (2011)

In India, transgender people include hijras/ kinnars (eunuchs), shiv-shaktis, jogappas, Sakhi, jogtas, Aradhis etc. In fact, there are many who do not belong to any of the groups but are transgender persons individually. Transgender fall under the LGBT group (lesbian, gay, bisexual and transgender). They constitute the marginalized section of the society in India, and thus face legal, social as well as economic difficulties.

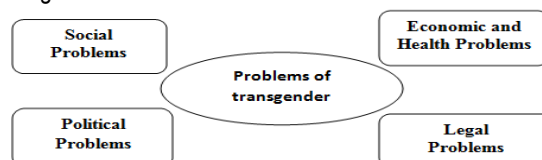
The problems faced by the transgender people in India include:

- These people are shunned by family and society alike.
- They have restricted access to education, health services and public spaces.
- Till recently, they were excluded from effectively participating in social and cultural life.
- Politics and decision-making processes have been out of their reach.
- Transgender people have difficulty in exercising their basic civil rights.
- Reports of harassment, violence, denial of services, and unfair treatment against transgender persons have come to light.
- Sexual activity between two persons of the same sex is criminalised, and is punishable by incarceration.

In a landmark judgment in 2014, the Supreme Court observed that "The transgender community, generally known as "Hijras" in this country, are a section of Indian citizens who are treated by the society as "unnatural and generally as objects of ridicule and even fear on account of superstition". In its judgment, the Supreme Court passed the ruling that "In view of the constitutional guarantee, the transgender community is entitled to basic rights i.e. Right to Personal Liberty, dignity, Freedom of expression, Right to Education and Empowerment, Right against violence, Discrimination and exploitation and Right to work. Moreover, every person must have the right to decide his/her gender expression and identity, including transsexuals, transgenders, hijras and should have right to freely express their gender identity and be considered as a third sex." Thus, today the transgender people in India are considered to be the Third Gender.

1.4 Problems of Transgender in Society

Problems faced by transgender can be explained using social exclusion frame work.



1.4.1 Social Problems

Family members often do not support transgender. A variety of problems that include verbal and physical abuse, isolation and rejection, denial of family property are faced by transgender in family. Society often stigmatizes and discriminate transgender based on their sexuality or gender identity. Social stigma includes being looked down upon, labeling and negative/generalized attitude towards such as sex work or sex solicitors. The other fields where this community feels neglected are inheritance of property or adoption of a child. They are often pushed to the periphery as a social out caste and many may land up begging and dance. This is by all means human trafficking. They even engage themselves as sex workers for survival. There is need for social acceptance of transgender group. For instances, there is no space available for them, say in hospital wards. The authorities do not admit them in women's ward because women do not feel comfortable or free in their presence and in men's ward they face sexual abuse. Besides there are no separate toilet facilities for transgender people.

1.4.2 Economic and Health problems

Most of the transgender people are school dropouts. Similarly, gays and bisexuals especially after voluntary or involuntary disclosure of their sexuality face a lot of stigma and discrimination in schools. Lack of adequate education and lack of employment opportunities, they are forced into sex work and begging. While some transgender manage to sustain their job inspite of stigma and discrimination in workplace, most of them resign their jobs without tolerating stigma and discrimination. A variety of multiple-level factors such as lack of adequate education, lack of employment opportunities, and lack of familial support put the male-born sexual minorities at risk of contracting HIV. Similarly, sexual and reproductive

health needs are often not adequately addressed. In particular, most transgender person does not get adequate state's support (except Tamil Nadu) for sex transition surgeries such as hormone administration, emasculation, and breast augmentation surgery.

1.4.3 Political problems

Sexual minorities do not assume significant role in any states' position or political parties although there are many sexual minorities with adequate political and governance knowledge and interest. Although transgender contested local body election with social responsibility, they were not adequately recognized by public. Despite discrimination and marginalization, a transgender person is emerging as successful personalities, thereby proving their potential. There are instances of transgender persons occupying positions of political power. For example – Shapnam Mousi became Member of Parliament from Sahogpur in Madhya Pradesh in 2000, Kamla Jaan was elected as Mayor of Ketni in the same year. These odd instances have not significantly empowered the large community. Such people can-not do things which others do such as to find mainstream job, to vote, etc. In 1994 transgender persons got the voting right, but the task of issuing them Voter Identity Cards got caught up in the male or female question. Several of them were denied cards with their sexual category of their choice.

1.4.4 Legal Problems

- Sec.377 that criminalizes adult consensual homosexual relationship in private • Human and civil rights violation (especially for transgender)
- Lack of recognition for marriage

To generate awareness of the transgender is viewed and under-stood as a culture, community and a movement. After constitutional amendment, right to education has become fundamental right and all steps should be taken by the government to ensure proper education to them and in this respect proper legislation is to be made like other countries. Under the Federal Law, discrimination or harassment directed at transgender or gender transformed students may violate the equal protection clause of the Constitution. All students have Federal Constitutional right to equal protection under the

law and this means that the schools have a duty to protect transgender students from harassment on an equal basis with other students. If the management fails to respond the harassment directed at transgender, then that will amount to violating equal protection clause.

1.5 Conclusion

The states like Tamil Nadu and Kerala in India were the first state to introduce a transgender (hijra/ aravani) welfare policy, which can be implemented in all over India. According to the transgender welfare policy in Tamil Nadu and Kerala, transgender people can access free Sex Reassignment Surgery (SRS) in the Government Hospital (only for Male To Female); free housing program; various citizenship documents; admission in government colleges with full scholarship for higher studies; alternative sources of livelihood through formation of self-help groups (for savings) and initiating income-generation programmes (IGP). Tamil Nadu was also the first state to form a Transgender Welfare Board with representatives from the transgender community. In 2016, Kerala started implementing free SRS (Sex Reassignment Surgery) through government hospitals. But in India one group of transgender people are called Hijras. They were legally granted voting rights as a third sex in 1994. Due to alleged legal ambiguity of the procedure, Indian transgender individuals do not have access to safe medical facilities for SRS. Though the Supreme Court has provided many facilities by judgment on Transgender by the year 2014, but still welfare policy is provided only in the states like Tamil Nadu and Kerala and it is necessary to treat Transgenders equally as all the human being in the world and it is even better if the transgender is treated as human resource more than human.

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FEMINIST PANORAMIC VIEWS ON THE SELF: A STUDY OF TONI MORRISON'S THE BLUEST EYE

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Abstract

Toni Morrison is considered as one of the prominent writers in African-American history. In 1993, Morrison won the Nobel Prize for Literature and she became the eighth woman and the first African-American to win the prize. Her novels furnish themselves to feminist interpretation because they challenge the cultural norms of class, gender and race. In her novels, Beloved bagged Pulitzer Prize award for Fiction in 1988 and remains one of the most well-known and critically-acclaimed works. Toni Morrison's first novel The Bluest Eye makes a scathing attack on the imposition of white standards of beauty on black women and the creation of cultural perversion and also presents the concept of motherhood has been distorted by racial ideology. The purpose of writing this article is to display the panoramic views of feminist on the self and also how far it advocates the difficulties faced by the feminine characters to survive among the racist society.

Toni Morrison, a novelist is considered as one of the prominent writers in African-American history. In 1993, Morrison won the Nobel Prize for Literature and she became the eighth woman and the first African-American to win the prize. Morrison's literary career started in 1970 with her first Novel, The Bluest Eye, initiats concerning a victimized adolescent black girl who is obsessed by white standards of beauty and longs to have blue eyes. Morrison put her hard working on producing eloquent and ground breaking novels. When her flair in writing bloomed, she showed her talent and task of capabilities. She has stated that she can't live without art and cease writing. In her novels she deals with those experiences which for long have been overlooked; childbirth and nursing from the mother's side, the desire of preverbal infant; and the pain and troublesome of those who lost by American white dream and slavery. Morrison explores and dramatizes the past and present of African-American history through the myth and folklore of many nations and people. The purpose of writing this article is to display the panoramic views of feminist on the self and also how far it advocates the difficulties faced by the feminine characters to survive among the racist society.

In the The Bluest Eye, Toni Morrison describes Western beauty and reveals the concept of beauty is socially interwoven. Toni Morrison clearly shows the concept of becoming the black people as slaves in the hands of white. Whiteness is used as a standard of

beauty so black people value is humiliated. This novel works to subvert that tendency. Matus clearly observes in this regarding in his work:

In demonstrating pride in being black, this writer does not simply portray positive images of blackness. Instead, she focuses on the damage that the black women characters suffer through the construction of femininity in a racialised society. (37)

The passage obviously displays how far the black people were treated as slaves by the white people and it clearly shows Toni Morrison not only portrays positive images of blackness but also she portrays how the feminine characters survive among the racialised society.

As Gurleen Grewal also argues, merely reversing perceived 'ugliness' to beautiful blackness "is not enough, for such counter-rhetoric does not touch the heart of the matter: the race-based class structure upheld by dominant norms and stereotypes" (21).

It never occurred to either of us that the earth itself might have been unyielding. We had dropped our seeds in our own little plot of black dirt just as Pecola's father had dropped his seeds in his own plot of black dirt. Our innocence and faith were no more productive than his lust or despair. (6-7)

In this passage, Claudia anticipates the events that the novel will recount most notably Pecola's pregnancy by incest. Here, she remembers that she and Frieda blamed each other for the failure of the marigolds to grow one summer, but now she wonders if the earth itself was

hostile to them - a darker, more radical possibility. Both Claudia and Frieda blamed themselves for Pecola's suffering and also they felt that they should have helped Pecola more. One can blame the cause of Pecola's suffering on her parents and on racism; but Cholly and Pauline have themselves suffered, and the causes of suffering seem so diffuse and prevalent that it seems possible that life on earth itself is hostile to human happiness. This hostility is what the earth's hostility to the marigolds represents. The complexity of the question of blame increases when Claudia makes the stunning parallel between the healing action of their planting of the marigold seeds and Cholly's hurtful action of raping Pecola. Claudia suggests that the impulse that drove her and her sister and the impulse that drove Cholly might not be so different after all. Motives of innocence and faith seem to be no more effective than motives of lust and despair in the universe of the novel.

Pecola Breedlove is a prominent character in this novel. She expresses her desires that she wants to have blue eyes because then only she is also respected among the racialised society. In this way readers could realize that how far the feminine characters think on the self to survive.

It had occurred to Pecola some time ago that if her eyes, those eyes that held the pictures, and knew the sights-if those eyes of hers were different, that is to say, beautiful, she herself would be different. (46)

The above lines clearly display the complexity of Pecola's desire and she does not like to have blue eyes simply because she needs to conform to white beauty standards. She believes that the reality will change as well as white people, if she changes eye color. Pecola has just been forced to witness a violent fight between her parents, and the only solution she can imagine to her passive suffering is to witness something different. She believes that if she had blue eyes, their beauty would inspire beautiful and kindly behavior on the part of others. Pecola's desire has its own logic even if it is naïve. According to Pecola, the color of one's skin and eyes do influence how one is treated and what one is forced to witness.

The standard of beauty that her peers subscribe to is represented by the white child actress, Shirley Temple, who has desired blue eyes. The novel begins

with the description of an ideal white family but in the near-parodic style of a school reading primer, where we meet Dick and Jane and their lovely parents living in a nice and comfortable house with a lovely dog and a cat. The Dick and Jane text functions as "the hegemonizing force of an ideology focused by the supremacy of 'the bluest eye' by which a dominant culture reproduces its hierarchical power structures" (24).

As Donald B. Gibson also argues, the Dick and Jane text implies one of the primary and most insidious ways that the dominant culture exercises its hegemony, through the educational system. It reveals the role of education in both oppressing the victim – and more to the point – teaching the victim how to oppress her own black self by internalising the values that dictate standards of beauty (Gibson, 1989, 20).

The *Bluest Eye* deals with the dysfunction of motherhood in African American culture. Toni Morrison portrays unimaginable dark-skinned young girl, Pecola, who finding herself by her family and the society embarks on a search for what she believes to be an acceptable self, by achieving in her imagination the blue eyes of a young girl. Light thinks Pecola is ugly but her ugliness doesn't stem from a grotesque physical deformity, but is rather a quality arbitrarily assigned to her by a dominant culture that equate worthiness with skin color (33). Sugiharti also believes the novel dwells on the beauty which is the central focus of many women, it is something has been derived from the myth. The ideal beauty is depicted as a woman with a light skin and blue eyes, a physical feature, that white people more likely to have (2). She grows up in a family bare of any affection, zenith and self-esteem. She wants to have blue eyes because she only wants to be loved by the people and knows that her huge difference with whites is the definition of beauty in society. "It is [her] blackness that accounts for, that creates, the vacuum edged with distastes in white eyes" (39). As Oshiro believes Pecola doesn't want materialistic fulfilment, she only wants it to fulfil her wish (168). So Pecola is locked in a perpetual conversation with herself because the self is fragmented and she has no one to speak with to ease herself off. Quoted in Wen-Ching Ho, Naintara Gorwany points out succinctly, "the primary concept of the self emerges within the womb of family relationships (4).

In the similar way E. Earl Baughman expresses a similar idea in black Americans; a psychological analysis, "the child's family usually regarded as the single most important determinant of how she comes to value herself, and, within the family, the influence of the parents as viewed as having special significance"(5). From another side her mom and her family have the negative influence on her that she adores the blue eyes. Thus Pecola lives in a family wracked by a morning fights or evening quarrel between a father who is drunkard and a mother who rejoices in a housekeeping for her employer's family while overlooking her duty at home. Unlike Miss MacTeer who is capable of expressing her love to her children, Miss Breedlove fails to endow Pecola with love and concern that are indispensable to establishing a healthy sense of self.

Geraldine, for example, represses her black characteristics which are not 'fitted' to white femininity as she strives "to get rid of the funkiness" (64). She also rejects Pecola when she sees her in her house as Pecola seems to embody all the negative aspects of her views of black girls.

She looked at Pecola. Saw the dirty torn dress, the plaits sticking out on her head, hair matted where the plaits had come undone, the muddy shoes with the wad of gum peeping out from between the cheap soles, the soiled socks, one of which had been walked down into the heel on the shoe. ... She had seen this little girl all of her life. Hanging out of windows over saloons in Mobile, crawling over the porches of shotgun houses on the edges of town, sitting in bus stations holding paper bags and crying to mothers who kept saying 'Shet up!' (71-72).

Being well educated and having adopted Western ways of life, Geraldine draws the line between coloured and black. She deliberately teaches her son the differences between coloured and black: "Coloured people were neat and quiet; niggers were dirty and loud" (37). Maureen Peal, a light-skinned girl at school, also thinks that she is pretty and Pecola is ugly and Morrison sets up a hierarchy of skin tone marking proximity and distance in relation to idealised physical attributes. As "high-yellow dream child with long brown hair braided into two lynch ropes that hung down her back" (47), Maureen is treated well at school:

She enchanted the entire school. When teachers called on her, they smiled encouragingly. Black boys didn't trip her in the halls; white boys didn't stone her, white girls didn't suck their teeth when she was assigned to be their work partners; black girls stepped aside when she wanted to use the sink in the girls' toilets, and their eyes genuflected under sliding lids (47-48).

Finally, having been treated very badly by most people surrounding her, Pecola yearns to have blue eyes in the hope that people will love her.

As Pecola does not have blue eyes, these social symbols of white beauty, she cannot come anywhere near to the ideal of white beauty. In other words, white women may lack something in terms of the gendered body, but due to their white privilege, they are not racialised in the same way. Grewal also argues that

Feminine subject (a universal feminine subject) is defined as lack, as absence, then the black woman is doubly lacking, for she must simulate or feign her femininity as she dissimulates or conceals her blackness" (26).

Therefore, *The Bluest Eye* can also be read as text which is critical of liberal white feminism which excludes the experience of black women. As Madhu Dubey also argues, The presence that defines black feminine characters in the novel as deficient is represented not by the black man but the white woman. ... Each expression of black feminine desire, whether Pecola's longing for blue eyes, Frieda's love of Shirley Temple, Claudia's hatred of white dolls, Maureen's adoration of Betty Grable, or Pauline's of Jean Harlow, takes the white woman as its object. (39-40).

Then novel also shows black people who are aware of the danger of adopting Western standards of beauty. Claudia, the young girl narrator, at the very beginning of the novel, describes herself as indifferent to both white dolls and Shirley Temple. She also realises that she does not really hate light-skinned Maureen but hates the thing that makes Maureen beautiful: "and all the time we knew that Maureen Peal was not worthy of such intense hatred. The Thing to fear was the Thing that made her beautiful, and not us" (58). It is the ideology of whiteness that makes Maureen appear beautiful (8) and Bouson argues in this regading.

The 'Thing' Claudia learns to fear is the white standard of beauty that members of the African American community have internalised, a standard that favours the 'highyellow' Maureen Peal and denigrates the 'black and ugly' Pecola Breedlove (Bouson, 2000, 31).

Claudia recognises that if we follow the white ideology of aesthetics we may gain beauty but only at the expense of others. Claudia blames the black community which adopts "a white standard of beauty ... that makes Pecola its scapegoat" (Furman, 1996, 21). Pecola is symbolically 'dumped': being pregnant, ugly, and mad and an object of repulsive nightmares:

All of us –all who knew Pecola – felt so wholesome after we cleaned ourselves on her. We were so beautiful when we stood astride her ugliness. Her simplicity decorated us, her guilt sanctified us, her pain made us glow with health, her awkwardness made us think we had a sense of humour. Her inarticulateness made us believe we were eloquent. Her poverty kept us generous. Even her waking dreams we used – to silence our own nightmares (163).

This also shows the danger of the transformation of western ideology into black community which enforces hierarchical power structures.

Claudia attempts to tell us what her story means. It describes love as a potentially damaging force, following the suggestion that Cholly was the only person who loved Pecola "enough to touch her." If love and rape cannot be distinguished, then we have entered a world in which love itself is ambiguous. Against the usual idea that love is inherently healing and redemptive.

Love is never any better than the lover. Wicked people love wickedly, violent people love violently, weak people love weakly, stupid people love stupidly, but the love of a free man is never safe. There is no gift for the beloved. The lover alone possesses his gift of love. The loved one is shorn, neutralized, frozen in the glare of the lover's inward eye. (206)

The passage obviously displays psyche of Claudia, who suggests that love is only as good as the lover. This is why the broken, warped human beings in this novel fail to love one another well. In fact, Claudia suggests, love may even be damaging, because it locks the loved one in a potentially destructive gaze. Romantic love creates a damaging demand for beauty - the kind of beauty that

black girls, by definition, may never be able to possess because of the racist standards of their society. But the pessimism of this passage is offset by the inherent hopefulness of the idea of love. If One can understand Cholly's behavior as driven by love as well as anger (and his rape of Pecola is in fact described in these terms), then there is still some good in him, however deformed.

At the end of the novel, Cholly died, Mrs. Breedlow continues to do housework and Pecola with her mother shifted her family on the edge of town. Pecola compares a beauty with coke bottles and milkweed because she realises that beauty is what she has.

The birdlike gestures are worn away to a mere picking and plucking her way between the tire rims and the sunflowers, between Coke bottles and milkweed, among all the waste and beauty of the world-which is what she herself was. All of our waste which we dumped on her and which she absorbed. And all of our beauty, which was hers first and which she gave to us. (206)

Claudia's impressions of Pecola's madness. Here, she transforms Pecola into a symbol of the beauty and suffering that marks all human life and into a more specific symbol of the hopes and fears of her community. The community has dumped all of its "waste" on Pecola because she is a convenient scapegoat. The blackness and ugliness that the other members of the community fear reside in themselves can instead be attributed to her. But Claudia also describes Pecola as the paragon of beauty, a startling claim of all the emphasis on Pecola's ugliness. Pecola is beautiful because she is human, but this beauty is invisible to the members of the community who have identified beauty with whiteness. She gives others beauty because their assumptions about her ugliness make them feel beautiful in comparison. In this sense, Pecola's beauty is ironic-she gives people beauty because they think she is ugly, not because they perceive her true beauty as a human being.

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'THE UNITED FRUIT COMPANY': A TIRADE AGAINST NEO-IMPERIALISM

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Abstract

The poem 'The United Fruit Company' by Pablo Neruda is an example of post colonialism as a literary theory. The historical background of the poem reveals how The United Fruit Company, an American Corporation that traded tropical fruit specifically bananas and pineapples, used their power to dictate, manipulate, and exploit citizens of the Latin American countries. United Fruit had a deep and long-lasting impact on the economic and political development of several Latin American countries. Critics often accused it of exploitative neocolonialism, and described it as the archetypal example of the influence of a multinational corporation on the internal politics of the banana republics. Workers' rights are not followed and instead of the promise of good fortune, they were maltreated and abused by the corporation. This paper views 'The United Fruit Company' as a tirade against neo-imperialism

There have been many different kinds of empire (Roman, Ottoman, Imperial Chinese, Russian, Soviet, Austro-Hungarian, Napoleonic, British, French, etc.). From this motley crew we can easily conclude there is considerable room for maneuver as to how empire should be constructed, administered, and actively operated. Different and sometimes rival conceptions of empire can even become internalized in the same space. Imperial China went through a strong expansionary phase of oceanic exploration only to suddenly and mysteriously withdraw into itself. American imperialism since the Second World War has lurched in unstable fashion from one vague (because always left undiscussed) conception of empire to another. The New Imperialism (sometimes Neoimperialism or Neo-imperialism) was a period of colonial expansion—and its accompanying ideologies—by the European powers, the United States of America and the Empire of Japan during the late 19th and early 20th centuries. The period is distinguished by an unprecedented pursuit of overseas territorial acquisitions. At the time, States focused on building their empires with new technological advances and developments, making their territory bigger through conquest, and exploiting their resources.

The US multinational United Fruit Company has been considered the quintessential representative of American imperialism in Central America. Not only did the company enjoy enormous privileges in that region, but also counted on authoritarian governments in dealing with labour unrest. In, 'The United Fruit Company', Neruda describes the neo-imperialist intervention of the

United States, specifically noting the dictators it has supported and the destructive behavior of the Boston-based 'United Fruit Company' from which the poem derives its name. The poem uses mock-biblical language to describe a series of tragic events, and the continued exploitation of Central America by the region's richer neighbour(s) to the North.

Neruda begins the poem with a biblical tone, lending the poem an epic or mythical feeling.

"When the trumpet sounded, it was all prepared on the earth, the Jehovah parcelled out the earth to Coca Cola, Inc., Anaconda, Ford Motors, and other entities: The Fruit Company, Inc. reserved for itself the most succulent, the central coast of my own land, the delicate waist of America."

This religious language, juxtaposed against the names of icons of consumerism like Coca Cola, Ford Motors and The United Fruit Company reveals a sarcastic disdain towards the arrogance of the North. At the same time, Neruda weaves in the quasi-religious language of Democracy employed by the companies in popular culture to cover up their immoral behavior. The exploited Latin American countries are 'baptized' in the propaganda of the North as 'Banana Republics', a euphemistic phrase, derogatory in the sense that it belittles the idea of democracy in Latin America as limited and primitive, almost cute, and conveys the not so subtle message that by selling off their natural resources, the 'Banana Republics' could be elevated from their primitive conditions towards a more modernized and democratic level of existence.

"It rechristened its territories as the 'Banana Republics' and over the sleeping dead, over the restless heroes who brought about the greatness, the liberty and the flags, it established the comic opera: abolished the independencies, presented crowns of Caesar, unsheathed envy, attracted the dictatorship of the flies,"

Neruda uses the image and language of fruit as an extended metaphor for the Latin American countries, using adjectives like 'juicy' and 'sweet'. By describing the coastline of his country as the hips of a woman, Neruda likens the plundering of Latin America to the act of rape. For Neruda, the Latin American countries are like a fresh, virginal fruit, consumed by the north then carelessly cast aside to rot. By invoking the memory of dead ancestors, over whose graves the North American companies erect their operations, Neruda both comments on the irreverent attitude of the northern companies towards the cultures and histories of the exploited lands, and also points to the history of imperial conquest that has manifested Latin American history from the time of the great indigenous empires like the Incas and Mayas, to the conquistadors of Spain. The cavalier attitudes of companies like the United Fruit Company and Coca Cola are only the most recent iterations of the pattern of conquest and domination that has plagued Latin America since its earliest history: Here, the biblical reference to the 'crowns of Caesar' (translated in the English version as 'imperial crowns') represents the United States. The 'comic opera' refers to the puppet governments set up by the CIA in Latin America to safeguard the interests of North American companies at the expense of the Latin American people.

Neruda describes the orgy of blood and greed that ensued, portraying the bloody Latin American dictatorships supported by the United States as carnivorous flies, parasites that live off the suffering, rotting fruit of Latin America. The repetition of the word 'mosca' (fly), combined with the alliteration of 'zumban' (buzzing noise of an insect) and 'tumbas' (tombs) creates a musical tone that amplifies the extended metaphor of Latin America as a fruit being consumed by parasites. Now, however, the fruit is rotting and putrid. Toward the end of his poem, Neruda's sarcasm changes to lamentation as we witness the pillage of his country: the ripe, juicy, virginal fruit we saw at the beginning of the

poem has turned into a 'bunch of rotten fruit' cast aside to the waste pile. The Latin American people have been used and discarded mechanically in the same manner as expendable produce, their dead bodies buried in obscurity or dumped into the water. Neruda's poem, 'La United Fruit Company' is a protest, not just against the greed and corruption of North American companies in Latin America, but also against the consumeristic propaganda used by companies like the United Fruit Company and Coca-Cola in the United States to portray their activities in the South as benign.

The poem is a tirade against economic imperialism and commercial exploitation. Imperialism is one nation taking control over another. This may be done directly by using military force in which the imperialist nation acquires political, military and economic control over the subject nation, which is often then referred as a colony. Imperialism can also occur, as in this case, indirectly, when one nation gains control over the economic life of another nation without ruling it directly. The poem is thus a strident protest against the powerful northern neighbour of South and Central America and the Caribbean: the United States, and in particular the multinational companies that are U.S.-owned and U.S. based. The poet's main target is the United Fruit Company. The relationship between this company and the Latin American countries in which it operates is one of inequality, which is the case in all imperialistic situations. The powerful country or company arranges things to its own profit and advantage, without regard for the welfare of the local population. Companies such as the United Fruit Company make their profits by exploiting the labour of people on plantations in Latin American Countries and appropriating their products and resources. The company makes off with its spoils while the country that supplies the valuable commodity sinks into poverty and ruin. Economic imperialism is thus shown to be a ruthless, immoral system that results in suffering and injustice.

If an imperialistic country does not wish or is unable to occupy a country and rule it directly by force, it can often achieve the same result at a much lower cost simply by installing unscrupulous local leaders whom it can bribe into doing its bidding. The local leader is ready to do so if it will give him power over the people. According to the poet, this has happened on numerous

occasions in Latin America, and it is because of these corrupt leaders that the United Fruit Company has been able to exert so much control beyond its own country. It has behaved like a Roman emperor of old, handing out prizes to those who are greedy enough to want them. In these ways, the company creates local partners who look after its interest. The poet regards them as corrupt, petty tyrants, no better than insects that live off fruit. He names directly the leaders of five central American nations: Guatemala, Nicaragua, Honduras, EL- Salvador, and the Dominican republic. He regards them with contempt and writes of them with the at most scorn. They are contrasted with the dead heroes he lauds, great men of the past who fought to free their countries of foreign domination.

The local dictators who serve the interest not of the people but of the United Fruit Company are named but the millions of local people who have over the years toiled in the plantations of Latin America are depicted as anonymous victims. They enter the poem only at the end, with images of death. Their labour is exploited and they are treated as virtual slaves, ending up as victims of the powerful company and the corrupt local leaders. They are powerless to alter the conditions under which they are forced to live, and their lives are not valued by the company, even though it is their labour that enables the

company to make its profits, a share of which should rightfully be theirs.

Written in a yearning voice, 'The United Fruit Company', a poem by Chilean Nobel laureate Pablo Neruda, draws attention to U.S. capitalist imperialism or neo-imperialism in Latin America. In this poem Neruda refers pejoratively to some of the countries in Central America and the Caribbean as banana republics under the influence of several U.S. corporations. In fact, as Neruda laments, in the 20th century numerous South American and Caribbean countries became banana republics. Thus the poem is a harangue against neo-imperialism.

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TODAY'S LIFESTYLE OF CALCUTTA: REFLECTED IN THE SELECT NOVELS OF AMIT CHAUDHURI

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Abstract

Literature is basically the reflection of life. This paper focuses to explore the aspects of human life and society that is reflected in the selected novels of Amit Chaudhuri, particularly of Calcutta, where he was born and partly raised. It is also a prominent setting within his works. A professor of contemporary literature at the University of East Anglia, Amit Chaudhuri, was born in Calcutta in 1962 and brought up in Bombay. He has written many fictions, poetry and reviews to numerous publications including *The Guardian*, *the London Review of Books*, *the Times Literary Supplement*, *The New Yorker* and *Granta* magazine till now.

The two novels dealt in this paper are *A Strange and Sublime* (1991) and *A New World* (2002). *A Strange and Sublime* contains nine stories featuring an Indian boy, Sandeep who spends his school holidays at his uncle's home in Calcutta. Amit Chaudhuri presents the people's common life, day to day events and their customs & believes, culture, the changing seasons of the year, the special events of the seasons, of Calcutta. The beauty of the streets, full of shabby doors and windows, of dust constantly rose into startling new shapes, is also presented beautifully. *A New World* begins with the arrival of Jayojit and Bonny at his parents' apartment and ends with them on the plane from Dhaka to New York. This novel highlights the marital relationship, every day life, personal crisis of man and sufferings. Thus, it is explored how Amit Chaudhuri has reflected the life of people of Calcutta, in his two novels.

1. Introduction

Amit Chaudhuri was born in Calcutta in 1962. He was brought up in Bombay. He did his graduation from University College, London. After that he was a research student at Balliol College, Oxford. In later days he was Creative Arts Fellow at Wolfson College, Oxford, and received the Harper Wood Studentship for English Literature and Poetry from St John's College, Cambridge. He has written many fictions, poetry and reviews to numerous publications including *The Guardian*, *the London Review of Books*, *the Times Literary Supplement*, *The New Yorker* and *Granta* magazine till now.

A professor who lectures in contemporary literature at the University of East Anglia, Amit Chaudhuri's cerebral works reflect his background in academia and theory. Chaudhuri is also a renaissance man in the best sense of the term. He regularly publishes celebrated books and articles on literature, culture and India alongside his novelistic pursuits. Chaudhuri's fiction persistently interrogates the rapid modernization of India

and the complex shift that it causes in many people's relation to their culture and tradition. This is most evident in his first novel *A Strange and Sublime Address* (1991), and in his two recent works, *The Immortals* and *A New World* (2002). Calcutta, where Chaudhuri was born and partly raised, is also a prominent setting within his works, and his recent non-fiction book *Calcutta: Two Years in the City*.

2. Today's Lifestyle of Calcutta

Literature is basically the reflection of life. This aspect is well demonstrated in the novels of Amit Chaudhuri. In the novel *A Strange and Sublime Address*, many aspects of human life, their culture, tradition, day to day events and the changing seasons of the year are represented as it is prevailing now, particularly in Calcutta.

2.1. *A Strange and Sublime Address* (1991)

A Strange and Sublime Address is the title of this collection of stories. The novella itself comprises 14 short

chapters. These can almost be read as fourteen individual stories. They are all exquisitely crafted vignettes of ordinary everyday life in an upper-middle class family living in Calcutta, to whom almost nothing 'happens'.

2.2. People's life

A Strange and Sublime Address is a book which won the Betty Trask Award in the year of 1991. This book contains nine stories featuring an Indian boy, Sandeep who spends his school holidays at his uncle's home in Calcutta. Heat waves, thunderstorms, mealtimes, prayer-sessions, shopping expeditions and family visits create a shifting background to the shaping of people's lives. This book is mainly a colourful portrayal of life in Calcutta, seen through the eyes of ten years old boy Abhi. The vivid descriptions are touched with humour, as Abhi tries to make sense of the often confusing world of adults around him. Chaudhuri depicts his thoughts and feelings beautifully.

2.3. Every day events.

Small everyday events are given in an enchanting quality as the writer describes them with wit and originality. The language is thick with the use of images, often giving the novel a poetic feel. Since Amit Chaudhuri himself was born in Calcutta and raised in Bombay, then sent to England for his university and postgraduate education, it is hardly surprising that so many of the characters in his fiction feel like outsiders in the place where they happen to reside. During his summer visits to relatives in Calcutta, Chaudhuri became aware of the subtle cultural differences even between two cities in the same country. His own experience became the basis of the critically acclaimed novel A Strange and Sublime Address. When the ten-year-old protagonist of that work visits his relatives in Calcutta, he finds himself among people who are poorer and less well educated than his family in Bombay. However, it is not just the difference in social class that makes him ill at ease. But, even more important are the unfamiliar customs and the daily rituals that are so much a part of life in Calcutta that makes it seem like a foreign country.

For example, when he takes his first bath, the narrator observes that there was a tap in the middle; at

the top, a round eye sprinkled with orifices protruded from a pipe that was bent downward like the neck of a tired giraffe. This was the shower. There was no hot water and no bathtub. But, no one missed what was not there. Then, after the bath, when Mamima oils his body, a sharp aura of mustard oil flowered, giving Sandeep's nostrils a faraway sentient pleasure—it wasn't a sweet smell, but there was a harsh unexpectedness about it he liked. It reminded him of sunlight. There is also a wide range of sounds: from the local radio that babbles like a local idiot, to thunder that, after a moment's heavy silence speaks guruguruguru. In embracing the sensuous and of the smallest fragments of everyday life, Chaudhuri seems to be inspired by Tagore, from whose essay on a Bengali nursery rhyme, Chhelebhulano Chhara is taken.

2.4. Bengali culture

In the A Strange and Sublime Address the richness of Bengali culture is presented in a descriptive manner. The relations between various members of an extended family, the flavour and fragrance of Bengali food, prayer times and visits to relatives, all are portrayed with a touch of humour that amused the readers from the beginning to end. This book drags the readers for the author's other creations.

2.5. Seasons & Seasonal Special events

Sandeep, an only child living in a Bombay, comes with his mother to his maternal uncle's house to spend his vacations with his cousins Abhi and Babla. This book has a mention of two such vacations one and a half year apart, one in the summers and one in the winters of the following year. The way the kids spend their time in the summer vacation, looking at the pigeons, watching the passers by, sitting on the balcony, looking at the palm tree in the neighborhood reflects how innocent childhood is. The story is narrated in a very descriptive manner and some of the scenes can actually be visualized.

2.6 .Customs & Beliefs

Sandeep's aunt, Mamima, goes to the prayer-room with a custom of offering to the gods of arranged slices of cucumber, oranges, and sweet white batashas. The ceremony is observed by Sandeep who, as a secular observer, enjoys the sight of a grown-up at play. Prayer-

time was when adults became children again. He remarks that, all that was important to the gods and the mortals was the creation of that rich and endlessly diverting moment in the small chamber, that moment of secret, almost illicit, communion, when both the one who prayed and the one who was prayed to were released from the irksome responsibility of the world. Mamina feels secure in the world of mythology and the external symbols of Indianness. The national colours, in this instance are, however, real physical objects, not symbols. They smell, taste and, tellingly, are not permanent. And in perceiving his aunt's ceremony as child's play, Sandeep's perception transcends the religious and the national and remains open to new interpretations and ways of inhabiting the world.

Sandeep's aunt Mamina, receives as a present a sari from Bombay, the pattern of which broke into a galaxy of hand-woven stars, a cosmos of streaking comets and symbolic blue horizons. Her husband grudgingly concedes its beauty although he maintains that Calcutta saris are the loveliest. In this example as in others, the stars and the moon are interwoven with local images. In one scene, when the boys run up to the terrace to spy on the world, they see the moon and the great constellations in the sky. It is a clear sky, and the clouds seemed to have descended upon Calcutta; rivers of smoke and mist travelled through the streets, blurring the lights in the houses. Here the reference to the stars could be read as signifying the global—indeed the cosmological beliefs.

2.7 .The Contemporary Calcutta City

Contemporary Calcutta in A Strange and Sublime Address, under the layer of industrialization and progress, displays the traces of pre-industrialized Bengal, remembered sentimentally by Sandeep's aunt when Chhonomama's car breaks down in the morning. There is a visible twist to the all chronic depiction of the city. The beauty of the streets, full of shabby doors and windows, of dust constantly rose into startling new shapes and unexpected forms by the arbitrary workings of the wind, forms on which dogs and children sit doing nothing. The dining-table that was old and weathered; stains from teacups and gravies and dirty fingers had multiplied on it like signatures. It is not confined to post-colonial countries. It is also reminiscent of Western "high"

modernism's curious relationship to progress. Chaudhuri explains that even though Western culture is mostly associated with the privileging of light and logos, Western modernism also involves a profound critique of light and knowledge; with a precursor, especially in the visual arts, the Impressionism. It advocates a condition of imperfect visibility, holding up, against the total, the finished, and the perfect, the fragment, the incomplete. Chaudhuri positions high modernism's desire for decrepitude and recycling against the conventional pursuit of novelty supposedly treasures of the nature.

2.8. Post Modernism

Chaudhuri is interested in recovering this modernist moment in the postmodern, globalized world. He evokes epiphanies in ordinary, immediate surroundings which, through the use of an expression, imagery or suggestion, reveal inner life and are invested with new meanings. Indeed, it is rich in frozen moments which show the relation between a character and his surroundings. But also establish the character's identity and render his/her experience unique. One of the first such moments happens during Sandeep's walk to the maidan with his uncle and cousins, during a power cut in the evening. When the lights came back, it was a dramatic instant, like a photographer's flash going off, which recorded the people sprawled in various postures and attitudes, smiles of relief and wonder on their faces. ... There was an uncontrollable sensation of delight, as if it were happening for the first time. With what appeared to be an instinct for timing, the rows of fluorescent lamps glittered to life simultaneously. The effect was the opposite of blowing out candles on a birthday cake. It was as if someone has blown on a set of unlit candles, and the magic exhalation has brought a flame to every wick at once.

2.8 .Man's relationship with Nature

There is no life for human beings without his relationship with Nature or environment around him. It's inevitable. Man has to depend on his own environment for his basic needs such food, shelter and clothing. During this dependence he also enjoys the pleasures prevailing in it.

For example, in the hospital garden, Sandeep hears two kokils singing, busy with their mating cries. The boys, fascinated, try to locate the birds in the trees, but the kokil itself is invisible. They feel that it did not seem to exist at all, except the cry, which rose questioningly and affirmatively again and again from the leaves. A long time later, when the boys forgot about it, Abhi catches a glimpse of the kokil in the tree eating the orange flower and points it out to the other boys, who watch in wonder. The bird senses their presence, because it interrupted its strange meal and flies off—not flies off, really, but melted, disappeared, from the material world. The scene with the kokil further encourages wariness in the reader towards the vision they are presented with. The bird's meal is especially curious as earlier we learn that only in a month, the gulmohur trees would explode into fierce orange flowers, in an undifferentiated, trembling orange mass, with the effect of a volcano erupting and balancing, momentarily, the unspilled lava in its mouth.

3. A New World (2002)

A New World begins with the arrival of Jayojit and Bonny (his son) at his parents' apartment and ends with them on the plane from Dhaka to New York. Although the first few chapters of A New World are uneventful, there are hints that the summer will not pass without incident.

3.1. Marital relationship

Any family get-together can produce a quarrel, and Jayojit knows that his parents are troubled about the divorce, which has limited their access to their grandchild, and also about their son's failure to marry again, which would at least give them the hope of other grandchildren. Moreover, as Ruby keeps reminding Jayojit, Bonny may become ill either from too much exposure to the sun or from something he eats, not to mention his being exposed to germs for which his American immune system is unprepared. Jayojit is also well aware that his father might have another stroke; perhaps these time a fatal one. However, the months pass by without a crisis.

3.2. Every Day life

Every day is much like another. Bonny plays with his miniature cars and trucks and his Jurassic Park

dinosaurs; the admiral checks on his investments and takes his naps; Ruby dusts, cooks, and complains about her shiftless servant. Jayojit observes the neighborhood, thinks about working on a new book, eats his mother's *luchis*, and gains weight. Chaudhuri's realistic story is as engrossing as the novels of the Magical Realists dominating Indian fiction on the cusp of the twenty-first century. Not only does he capture the essence of life in upper-class Calcutta society, its nostalgia, and its inherent comedy, but through his protagonist he also reveals what it means to be an exile and, even more fundamentally, what it means to be a human being.

3.4 .Personal Crisis & Sufferings of a Man

Like many adults shaken by personal crises, Jayojit arrives at his parents' home expecting to recapture the sense of security he knew as a child. However, because his father pressure he comes to stay there to spend his retirement years in a place where he had never been based. Calcutta is never Jayojit's home, and therefore it has few associations for him. Moreover, Jayojit himself has too many new experiences to be able to return to the past. He is indeed a different person from the child he was once was. For example, though his mother takes great pains to cook food he once liked, Jayojit is so strongly influenced by American notions about diet and health. Not only does he capture the essence of life in upper-class Calcutta society, its nostalgia, and its inherent comedy, but he also reveals what it means to be an exile and, even more fundamentally, what it means to be a human being.

4. Conclusion

To conclude, Amit Chaudhuri in the above dealt two novels fashions a highly sensuous life that goes beyond the postcolonial dichotomies of the global and local; foreign and national; and West and East. His local habitations are situated in relation to a wider world perspective. The culture and the literary being a habitation for the human are in a way that incorporates the everyday and the local. But, somehow transcends the national or the racial. Chaudhuri's novels attempt to create a dwelling for man, rather than to be only fashioning a national literature. The everyday, the specific, and the local become, in this notion of culture,

aspects of that making are displayed in his novels. The novels are representative of human life at large and understand the domestic as weaving one mutually pervasive pattern of contemporary human circumstance and experience, containing both dark and light.

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VICTIM OF IMMORAL PARENTS (A STUDY OF HENRY JAMES'S WHAT MAISIE KNEW)

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Abstract

This paper focuses on the novel What Maisie Knew. It probes into the psychology of the children, their trials, fears and trauma, which ensue due to the nonchalance of parents and dereliction of parental duty. The intention behind the choice of this paper is to stress the significance in rearing and nurturing children. The present scenario is such that childhood and children are neglected in the pursuit of wealth and self-gratification. It is an alarming fact that the steady increase in divorce has endangered the security of children and has led to many psychological and moral issues.

Keywords: *Psychology, immorality, childhood etc.,*

Henry James is concerned about the plight of children marooned by obnoxious adult, the dilemma of delusion in relationships and the moral degeneration of the age. It is essential to reiterate that James unlike Dickens had no intention of reformation but dealt on moral issues pertaining to the age to expose the crumbling of edifice 'morality' which shook the very foundation of childhood and deprived the children the rights of enjoying the pleasures of a secure childhood. Eventually dejection sets in the child and forbids him or her from enjoying his or her sojourn on the earth.

This paper Victim of Immoral Parents explores the quandary of a child who is only six years old amidst rightly, capricious parent. What Maisie Knew captures the trouble of the child Maisie to transcend her corrupt environment by sheer exercise of her imagination and moral sensibility. James keenly observes adultery and infidelity prevailing in the society. In his treatment of adultery and infidelity one can find his social consciousness, for his protagonist 'Maisie' is not influenced by these two evil forces but as spectators watch her parent wallow in immorality. She becomes victim but her contact with what she should not 'know' and disapprove, brings her a painful experience, a hard-won knowledge.

Maisie's parents Beale Farange and Ida Farange welcome the verdict of divorce in triumph. Maisie is legally divided between the two, and each parent should take the child in his or her custody alternatively for a period of six months. Maisie has to face this traumatic legal arrangement at a very early stage of her life. At an

impressionable age when stability in filial relationships is a major factor for security and happiness, Maisie becomes a 'trump card' for the exchange of bitter animosities between her parents. Maisie is hurled from one parent to another as if she were a commodity, the possession of which was a prestige for the owner. Her feelings as a dependent child are callously overlooked in this obsession for ownership. In being a bone of contention Maisie becomes a victim of selfish egotism.

Mr. Beale and Ida carry on their flirtation in the presence of the child, shamelessly brutally ignoring the adverse effect it might create on the child. Beale and Ida throw parties to their immoral friends and Maisie is a silent spectator. These friends hurt the little child sarcastically commenting on her looks even handled her roughly criticizing and kissing her. The father, Mr. Beale Farange, in whose presence Maisie is man handled stands a mute spectator without any filial resistance or affection. Maisie never does enjoy 'a mother's fond love' or 'a father's warm affection'. Their parental instincts are queerly detestable for they are the representatives of a debased, derelict, defunct society which focuses on selfish, personal and obnoxious revelry which undoubtedly culminates in emptiness.

Her mother Ida takes custody of Maisie and employs Miss Overmore as Maisie's governess. Mr. Beale, a flirt, easily falls for Miss Overmore who very cunningly gains Maisie's confidence and love. Ida marries Sir Claude, a handsome young man who easily wins Maisie's trust. Ida senses the illegal affair between Miss Overmore and Beale Farange and dismisses her from service. Miss

Overmore marry Beale Farange, but they pursue an immoral licentious life in Maisie's presence.

Maisie returns to Ida's house to be coldly shoved into the hands of a new governess Mrs. Wix. She is a queer type who is quite melancholic for she has lost her only child Clara Matilda in an accident. Mrs. Wix showers her love and affection on Maisie who reciprocates this emotional bond and becomes a substitute for her dead daughter. Based on Maisie's initial experience with Mamma in particular, she surmises that "parents had come to be vague, but governesses were evidently to be trusted" (59). Sir Claude, Maisie's step father accompanies Maisie on her visit to Beale Farange and Mrs. Beale. Sir Claude falls for Mrs. Beale and they use Maisie as a scape goat to legalize their illegal affair. Sir Claude adores and treats Maisie with tenderness and the child believes him. He is scheming and deceitful for the enrolls Maisie in an amorous conspiracy to keep the secret of his romping with Mrs. Beale. Mrs. Wix too is taken up with the charming demeanor of Sir Claude but detests his affair with Mrs. Beale. Mrs. Beale too offers no consolation to Maisie. Mr. Beale like Ida is caught up in degenerate affair with women. He decides to go to Africa with an affluent countess and asks Maisie to choose between accompanying him to Africa and staying with Mrs. Beale. Maisie senses her father's motive in discarding her and hence decides to go home. Beale puts her in a cab without paying money acidly instructing Maisie to ask her stepmother to pay for the cab. Bewildered Maisie leaves her father, reaches home to find Sir Claude in Mrs. Beale's arms.

Maisie's attitude towards her mother is one of fear. Ida resents Maisie's capacity to know and judge other people. A stage comes in Maisie's adolescence when she prefers to withdraw from Ida completely because of the latter's cruel treatment of her. She is caught up in her affairs with men that she has no love for Maisie and completely ignores her. Sir Claude is shocked and confronts Ida for her infidelity but Ida turns the tables on him. Maisie approaches to the Captain, her mother's new lover and implores him to love her mother and not to desert her. The child's love for her mother who has no maternal instincts is really pathetic. It is ironical that the child Maisie loves Ida, despite her mother's slovenly attitude.

Sir Claude evinces a parental care provides the child a sense of security, a kind of safeguard against the odds posted by the strange response of her mother Ida. Claude and Mrs. Beale influence and exploit Maisie's gullibility for she takes them for granted without realizing their scheming affectations. Maisie's parents abandon her but Sir Claude does not shirk his responsibility. Claude is set free by Ida but her action in deserting Maisie is a hideous abominable crime.

Mrs. Beale is a beautiful, charming but unscrupulous woman. Maisie loves her and she does reciprocate, but it is not in her nature to make a sacrifice for either a person or ideal. She insists on retaining Maisie in her fold, for explicit reasons that her association with Claude would safely thrive in Maisie's presence. Gradually she perceives Maisie's interest in Claude and considers Maisie as her enemy.

Mrs. Wix, the only sincere loving adult Maisie knows, is very protective of the child. She makes Maisie comprehend that the association between her step father and step mother was morally wrong.

Maisie questions Sir Claude about his affair with Mrs. Beale and insists on Sir Claude leaving her. Maisie discusses with Sir Claude, the possibility of Mrs. Wix living with them, but she perceives that Sir Claude, a victim of his passions has been enslaved by Mrs. Beale. Maisie in choosing to chart her course with Mrs. Wix her surrogate mother eventually asserts her autonomy to emerge as a wholly independent person.

What Maisie knew explores the pathetic state of a child who becomes the victim of her environment enduring the corrupt deals driven by avaricious parents and step parents resulting in the death of her childhood. It thus explains what Maisie knows, knew and has known in connection with the society and the illicit sexual relationship existing among her parents and step parents.

James has crept snugly into the shoes of a child a delineate the iniquity pervading in his age through the inward reflection of Maisie. Maisie, a victim of sinning father and an unholy mother has only lost her childhood. James's message is that if a child is instilled with a sense of propriety in an early age, it can emerge into a morally convincing person despite the vicious atmosphere. Maisie is, fortunate James had made Maisie fortunate.

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JEET THAYIL'S NARCOPOLIS: CONFESSIONS OF AN INDIAN OPIUM EATER

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Abstract

Dreams and Drugs have inhabited with Literature from time immemorial. Both transcend, in fact, alter the human consciousness by a frenzied state. There are numerous references and enough evidences prevail that Dreams and Drugs have become an integral part of Literature. Metamorphosis is inevitable when a dream is dreamt or when a drug is consumed. There are no differences in these forbidden worlds. Dreams in Literature are endless. Throughout the ages, Dreams have become a recurrent leitmotif in literary works. The symbols which occur in dreams are thought to be the prophecies of past and future. Drugs have been a source of inspiration and pleasure to the writers throughout the history. But it is also worth mentioning that the addiction has always taken a heavy toll of authors physically and psychically. Jeet Thayil holds a place in the list of these addicted writers. But the difference between Thayil and these writers is that the Indian author has denounced himself from the addiction and has taken the second chance to become a writer. He has produced a landmark novel "Narcopolis" post insomnia. Almost all the characters in the novel are addicts. They consume drugs to escape from the realities surrounding them. Images of hallucinations and disturbed dreams haunt the characters often. The novel has told nothing new about drugs but it has brought out the drug worlds of Bombay with darker reality.

[Key words: *Dreams, Drugs, Literature, Narcopolis, Thayil, forbidden world, hallucination]*

Dreams and Drugs have inhabited with Literature from time immemorial. Both transcend, in fact, alter the human consciousness by a frenzied state. There are numerous references and enough evidences prevail that Dreams and Drugs have become an integral part of Literature. In some cases, Dreams and Drugs are inseparable and "half of the child" of artistic creation belongs to dream or drug. The aesthetic glamour reaches pinnacle when these two components amalgamate with the literary perception. They offer immaculate imagination, virulent senses, powerful glossary which the writers cannot receive in the conscious real world. Metamorphosis is inevitable when a dream is dreamt or when a drug is consumed. There are no differences in these forbidden worlds except in the inheritance of hallucination and intoxication one attains. Consciousness is altered and exchanged with another identity. Sometimes an alter ego is born at the demise of conscious ego. The 'entheostic' (Greek term) circle of Dream, Drug and Creativity has also provided a pathway to escapism to the authors as well as the characters in a work of art. In ubiquitous states, the writers explore the unexplored and sketch their experiences with mighty pens and intoxicated words which are, sometimes,

incomprehensible to the mind. The writers en route a brief journey into the world of vision and addiction and come back to drag the real world into the same realms.

Dreams in Literature are endless. Throughout the ages, Dreams have become a recurrent leitmotif in literary works. The symbols which occur in dreams are thought to be the prophecies of past and future. Dreams co existed with literature from the Homeric epics The Iliad, the Odyssey, the Arthurian Legends, during the ages of Plato, down through the Elizabethan age, the Romantic period, and in the pages of Sigmund Freud in the Modern age. In ancient times dreams were associated with supernatural powers and the modern psychologists attribute dreams as internal rather than external. Dreams are filled with various emotions such as mirth, lust, guilt, etc. They hold the mirrors of reality and human consciousness.

The word 'drug' owes its origin to the Greek word "Pharmacon" which means both "poison" and "remedy". Drugs have been a source of inspiration and pleasure to the writers throughout the history. But it is also worth mentioning that the addiction has always taken a heavy toll of authors physically and psychically. The addiction mechanism has a guild of famous writers belonging to

various cultures. Samuel T. Coleridge was addicted to opium, Thomas De Quincey to laudanum, Charles Baudelaire to hashish, Aldous Huxley to mescaline, William Burroughs to marijuana, Stephen King to cocaine, Philip K Dick to speed, Jack Kerouac to Benzedrine, Elizabeth Barret Browning to opium, R. L. Stevenson to cocaine, and needless to say about Beat Generation writers. To all these writers these drugs had served an ideal comfort zone to write. The space provided either a healing power or destructive evilness in all the cases.

Jeet Thayil holds a place in the list of these addicted writers. But the difference between Thayil and these writers is that the Indian author has denounced himself from the addiction and has taken the second chance to become a writer. He has produced a landmark novel "Narcopolis" post insomnia. In an interview to The Hindu newspaper, the author has shed thoughts on his unfortunate addiction and recorded "I spent most of that time sitting in bars, getting very drunk, talking about writers and writing. It was a colossal waste. I feel fortunate that I got a second chance." Thayil has experimented his pen in writing poetry and later turned out to write a novel portraying the darker side of Bombay, India. Many writers have served themselves as examples to describe the physical and psychical subjects of drugs with verve. Thayil will be remembered one among them because of portraying a grotesque picture of the drug world. His own prolonged and rich association with heroin has led him to write this novel with firsthand experience.

Narcopolis was a serious contender to the Booker Award. About Narcopolis, Thayil told, "I've always been suspicious of the novel that paints India in soft focus, a place of loved children and loving elders, of monsoons and mangoes and spices. To equal Bombay as a subject you would have to go much further than the merely nostalgic will allow. The grotesque may be more accurate means of carrying out such an enterprise." The prologue, in one sentence, goes for almost seven pages which gives a lucid introduction to the novel. The opening sentence of the novel begins, "Bombay, which obliterated its own history by changing its name and surgically altering its face, is the hero or heroin of this story, a great broken city" (1). Of course, the novelist has got some "night-time tales that vanish in sunlight like vampire dust"

(1) and gives something for the mouth of the readers by saying "now we're getting to the who of it and I can tell you that I, the I you're imagining at this moment ... who's arranging time in a logical chronological sequence ... that isn't the I who's telling this story, that's the I who's being told."

Narcopolis is divided into four parts with a prologue. It is about the stories of drug addicts, dreamers, prostitutes, eunuchs, ill-legal immigrants, drug hawkers, criminal, pimps and opium dens. Dom Ullis who has been deported from the United States is the narrator of the story. The novel also adopts the stories of Dimple, a pretty eunuch, Lee, a troubled Chinese army man, Newton Xavier Francis, a poet, Rashid, a graduate, Lee's father and Rashid's son.

Almost all the characters in the novel are addicts. They consume drugs to escape from the realities surrounding them. Images of hallucinations and disturbed dreams haunt the characters often. Dimple and the Chinese army man Mr. Lee are the most suffered characters the novel. Dimple had very few memories of her mother but they were clear. Her organ was mutated at the age of nine and possessed the dormant ache. When Dom asked her whether "she was a man or a woman" (11), she replied "Woman and man are words other people use, not me. I'm not sure what I am. Some days I'm neither, or I'm nothing. On other days I feel I'm both" (11). On the painful night Dimple had so many dreams. She dreamt of living in a house where she did not know anyone and neighbourhood was unfamiliar. She acquired the habit of opium and for her it was like eating vegetables. She felt grateful for not identifying her 'self' with anybody else and not even with her mother. She did not know "what is truth?" (57) and for her "forgetfulness was a gift, a talent to be nurtured" (57).

The episode of Lee describes his childhood, his love, his service in the army, and his exile to India. Lee hates Bombay but he has no other go because of the city's proximity with sea. When he dies he leaves a set of pipes to Dimple so that the latter can earn a place in Rashid's khana. Lee met Dimple as a conjugal visitor and gradually became a surrogate father to alleviate her pains. Lee's fate took an abysmal turn when he took a journey to Wuhan, a great industrial city of China as a part of military command. Lee became terrified when

Tung, a General in army, said "I am prepared to sacrifice my life ... We are soldiers. This is what we have trained for, self sacrifice" (111). His love with Pang Mei is short lived because of the strict rules of the Party. Lee could not accept the harsh reality when Wei warned him by saying "Isn't it a good thing you decided not to marry her? ... this is our reality. Anything can happen to anyone at any time" (117). This made Lee to be on run and to exile to India.

Lee's father, a less famous author, too had suffered the impediments of military regime. He was summoned to the communist head quarters to attend a series of talks given by Moa Tsetung's. Lee's father undergoes a contraction in his stomach when he heard Moa saying "They [writers] must seek neither fame nor literary merit, for these were avenues of self-gratification. Fame served no purpose other than to puff up the writer's ego, ... their work was no more important than a peasant's ... the proper use for literature was in service of the political cause. Writers who did not understand this had no place in the China" (86, 87). Lin Ling, a sixty seven year old writer was judged unsatisfactory and sent to prison for re-education. After these events, Lee's father took opium smoking with new vigour. He bought good quality opium and dedicated his evenings in pipe. He started smoking opium "six to eight in the course of a single day" (88) and his mind was full of questions about his own writings and works. The publication of Ah Chu stories neither brought him money nor fame. His next book Prophecy disappeared from the book shelves as soon as it was

published. The official wrath was soon pronounced on him for publishing that book and he was entitled as revisionist and sent to the country side for manual labour. An ultra-leftist writer branded his books as "the product of a diseased mind" (89) and he would be made to wear a placard stating "I AM A MONSTER" (89) for his opium addiction.

The novel has told nothing new about drugs but it has brought out the drug worlds of Bombay with darker reality. To quote the words of Alan Warner "Narcopolis cultivates for us a glamorous world which is simultaneously fantastical yet highly realistic. Jeet Thayil has written a work we can place on our shelves next to Roberto Bolano, next to G. V. Desani and Hurbert Selby ... Completely fascinating and told with a feverish and furious necessity."

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DISTORTED TRUTHS: MEDIA AS MANIPULATIVE AGENTS IN BADAL SIRCAR'S SCANDAL IN FAIRYLAND

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Abstract

Media are powerful agents which play a vital role in the well-functioning of any society. The ideas, opinions and perspectives share by media have immense power in controlling and shaping one's attitude towards the society. Hence, it becomes imperative for media, whether they are digital or print to act with a sense of responsibility. In contemporary society, one finds media being manipulated by people with vested interests. As a result, truth becomes elusive and distorted. In the play taken for study, Badal Sircar deals with the corrupt media which are driven by sensation and profit-making rather than a penchant for truth. Although the play is set in a fairyland with all its incredible elements like prince, princess and Ogres, it has ample relevance to the contemporary society and is a powerful critique of its corrupt practices.

Literature reflects society in its full dimensions. As a mirror which never distinguishes the gross and the refined, Literature portrays the society accurately by engaging itself with the light and dark side of its socio-cultural milieu. Every genre of literature has its own way of reflecting this stark reality. However, drama occupies a very prominent place among all of them as far as depicting social reality is concerned. It is because of its emphasis on the presence of human element in it. It has been a very active social force at all times. In pre-independent India, it was used as an excellent tool to arouse the patriotic feelings of Indians so as to instigate them to fight against the British. Plays like *Mirrors of Indigo* created huge impact on the Indian minds which led the British to enact a law prohibiting performances of all kind. Similarly, Post-Independent India brought its own share of socio-economic problems which were effectively dealt with in Indian plays written in the regional language as well as in English. The large corpus of works available in the genre of drama with pertinent social themes is a testimony to it. The contributions of playwrights like UtpalDutt, Mohan Rakesh, Mahaswetha Devi, Shafdar Hashmi and Badal Sircar of post-Independent India vouchsafe for the revolutionary power of drama in combatting the hegemonic forces which plague the Indian society.

The research paper attempts to study Badal Sircar's *Scandal in Fairyland* in order to expose the fraudulent means of media and its persuasive power in shaping the opinions of the people. All of us live in a society where

everyone is bombarded with information explosion. The large amount of information that come to us through print or digital means have huge impact on our thought process. Those bits of information subtly or directly contribute to one's perspectives about the society. Hence, it becomes imperative for media to act more responsibly so as to present the actual news stories without any malicious intention. In the play taken for study, the playwright deals with a similar theme in which the power of media is misused and manipulated for personal gains. Through a story set in a fairyland, Badal Sircar attempts a critique of media in the present society which he believes are driven by political and personal agenda rather than a penchant for truth. In addition, the play also offers a bitter criticism of various social evils that affect the society.

Badal Sircar (15 July 1925 – 13 May 2011), whose real name is Sudhindra Sircar is an influential Indiandramatist and theatre director. He founded his own theatre company, Satabdi in 1967. His "Third Theatre" scripted a new dramatic movement in Indian Theatre. He wrote more than fifty plays which include proscenium plays for the conventional theatre and those non proscenium plays written for Third Theatre. His famous works like *Ebong Indrajit*, *SeshiNei*, *Spartacus*, *BasiKhabar*, *Michhil*, *Bhoma*, *Indian History Made Easy*, *Beyond the Land of Hattamala*, *Scandal in Fairyland* and *Life of Bagala* are well-known literary pieces. His immense contributions to Indian Drama have fetched him a prominent place along with Vijay Tendulkar, Mohan

Rakesh and Girish Karnad in Modern Indian playwriting. Commenting on his greatness, Veena Noble Dass remarks, "If there is any playwright in the contemporary Bengali Theatre, a theatre supported and created by the people and not merely performed by the people, it is Badal Sircar". (69)

About "Third Theatre", it was partly inspired by the direct communication techniques of Jatra, a traditional theatre form of Bengal and partly by the techniques of western theatre practitioners such as Jerzy Grotowsky and Richard Schechner. So it is a fusion of the theatrical techniques from the east and the west. It is also considered to be an alternate to the traditional theatre and the city theatre in order to create a "Theatre of Synthesis as a Rural-Urban link". The fundamental ideology in Third Theatre is to create a direct communication with the spectators and emphasize on physical acting. There is no elaborate lighting, costumes or make-up and other stage paraphernalia. The nature and characteristics of Third Theatre make it a people-friendly theatre.

Badal Sircar's theatre has a well-defined philosophy to guide its course. All the technical and thematic innovations one finds in Third Theatre are made with the whole intention of reaching out to poor people in villages who cannot afford to pay money for the ticket. He wants to enlighten them on socially relevant messages by dealing with appropriate themes in his plays. In short, the emphasis is given more to content rather than form in his plays. Badal Sircar observes that, "this new theatre was not a matter of form for us but that of a philosophy, and therefore we always start from the content, from what we have to say, and not from how we can say it." (On Theatre 138). Hence his plays were not written just for the sake of experimentation but for reflecting the atrocities and social ailments that prevail in the society. Thematically, his Third theatre movement is a resistance and a protest against the establishment and societal decay and technically, it is a new theatrical idiom which registers a sharp contrast to the conventional theatrical traditions and parameters.

Roopkathar Kelenkari translated as Scandal in Fairyland by Suchanda Sarkar was performed by Satabdi in the year 1975 at Curzon Park. The play adapted from children's story by Premendra Mitra was later improvised

and modified by Badal Sircar to deal with a socially relevant theme. Written 'for the park', the play attempts to educate the audience on the corrupt practices of the media which go to any extent for sensation and money. Using the framework of a fairy-tale, the play criticizes the contemporary society for its fraudulent means to achieve selfish gains.

The play is about Midas Speculatorooti, the owner of a newspaper named Daily Fairy Green, who creates a plot using a prince and an Ogre to make money. The Prince Thunderbolt is believed to have killed seven ogres which have threatened the neighbouring kingdoms. When he killed the Ogres, the Kings of the respective kingdoms reportedly offered him a half of their kingdoms. In addition, they were also ready to give their daughters in marriage to him. However, the Prince Thunderbolt turned down the offer in order to pursue his heroic deeds. So the kings had to pay a huge amount of gold equivalent to the value of the Princess to the Prince Thunderbolt. Naturally, he becomes the richest person in the Fairyland with his huge fortune.

In the meantime, an Ogre has threatened the Kingdom of Ironia. As expected, Prince Thunderbolt is requested to kill it. After killing the Ogre, the prince, much to the surprise of everyone decides to get married to the Princess Rose. The fairyland resonates with joy and celebrations on hearing the news. As the wedding day nears, the newspaper starts publishing adverse stories aimed at nullifying the heroic adventures of Prince Thunderbolt. This ultimately culminates in a demand for a public trial. The Prince Thunderbolt voluntarily accepts it and calls two witnesses to make matters clear. The first witness is an old Ogre who testifies that because of a 'crooked idea' he has been made part of a conspiracy to threaten people and he has to do it for his survival. The second witness is Midas Speculatorooti, the owner of Daily Fairy Green, who deposes that he is the man behind this conspiracy. Accordingly, he reveals that the Prince Thunderbolt and the Ogre exist but the stories of the killing of Ogre by Prince Thunderbolt are his figments of imagination in order to dupe people and extract money from the kings. Using his power of media, Midas Speculatorooti has built up a heroic image ('superstar', 'brave knight', 'freed the Copper land from fear') of Prince Thunderbolt and a demonic image ('bloodthirsty', 'the

demand of one stout citizen daily' (42) of the simple, elderly and innocent Ogre in the minds of people to further his ends. In return, he gets thirty-five percent of the reward as commission from Prince Thunderbolt. While confessing the crime, he expresses no guilt or remorse and justifies saying that it is a business trick which has benefitted everyone involved in the plot. He is asked to leave the country as, 'Fairyland is not developed enough to appreciate your genius' (57). He decides to move to Bengal as he can execute his fraudulent means to make money easily. Prince Thunderbolt is allowed to marry the Princess as promised as a reward for helping the people indirectly to get rid of the fear psychosis with his tale of heroic adventures. He also promises to help the Ogre with 'pension'. Typical of a story from fairyland tradition, the play ends on a happy note with the marriage celebrations of Prince Thunderbolt and Princess Rose.

The play is a critique of media which indulge in unfair means and sensations to make money. Media become a tool in the hands of the bourgeoisie in order to shape the opinion of the public and garner their support towards the hidden agenda of the capitalistic class. In the words of Nirban Manna, it "tampers the reality, creates the situation, thrusts the situation upon common people, frames opinion for people and makes money out of it" (Muse India Archives). In the play, one can understand the influencing power of media in moulding the opinions of people. When the Prince Thunderbolt continues with his impressive exploits of killing the Ogres, he is hailed as the saviour of the nation. All glorifying terms are attributed to him. When he decides to marry the Princess, the media turn hostile to him. The reason is obvious that Midas does not want the marriage to take place as it will jeopardize his business interests. So he decides to capitalize on the power of media for his vested interests. Careful in its words and diplomatic in approach, the media slowly set the stage for the defamation of Prince Thunderbolt and his so called extraordinary feats. The editorial of the newspaper indicates this:

Prince Thunderbolt is getting married at last. It calls for rejoicing. But should not a man who chose the welfare of the nation as his cause be made of sterner stuff! If a prince and a hero of the distinction of Prince Thunderbolt stoops to place his personal comfort and happiness over considerations of nation and state, like any Tom, Dick or

Harry, can the nation expect anything more from him? (Scandal in Fairyland 49-50)

Beginning with this, the subsequent editorials carry out captions such as 'Thunderbolt persists in his weakness', (50) 'Thunderbolt still lost in delusion' (50) and finally ends with 'Thunderbolt exposed' (50) and demand for a 'public trial' (52) by the public. Thus the media with its carefully devised rhetoric and power succeed in pulling down a prince from reputation and honour to the state of humiliation and public shame in no time.

The use of a fairy-tale, king, prince and Ogre in the play serve as a symbolical representation of various facets of corrupt contemporary society. None of them can be pinpointed to a particular aspect of the society as they offer multiple interpretations. Badal Sircar using such a tale of fantasy – an important characteristic feature of his Third Theatre plays tries to expose the corrupt society he lives in. It is interesting to note that in this tale of fairyland with all its incredible elements, there are obvious references to the practices of the contemporary society. For instance, the amount of gold in the possession of Prince Thunderbolt is considered equivalent to, "worth at least seven first prizes of seven State lotteries" (45). In another place, when Midas Speculatorooti was asked how he made an entry into fairyland, he replies,

Why? Is there any ban on our coming into the fairy-tale? We're all over the world making business deals. I make films too. All those religious stories –jazz them up, cut and paste them, and make them into box office hits. I make so many things -ask me what I don't make! Parties, revolutions, plays, temples, you name it, I make and unmake them! Why shouldn't I come to Fairyland? (Scandal in Fairyland 56)

The above lines show Badal Sircar's frustration with the media of his times which misguide people and indulge in unhealthy practices. They also have ample relevance to contemporary society where media continue to exploit people by providing misleading information on all matters which concern public welfare.

Scandal in Fairyland was performed by Satabdi in 1975 when the Indian Government under the leadership of Shmt. Indira Gandhi was contemplating the declaration of Emergency throughout India. Badal Sircar, an

advocate of human rights and democracy, strongly criticizes it in this play. When people gather in large number demanding a public trial against the prince Thunderbolt, the king of the Fairyland furiously says, "Declare an emergency. Arrest them all under the internal security law" (52). By making fun of it, he registers a strong protest against it in his play in order to express his support for a free and democratic society.

Once again the fantasy story touches the realm of real world when Badal Sircar lets out a scathing attack on the effectiveness of setting up an enquiry commission. When the king suggests setting up an enquiry commission to try those who have organized demonstrations against Prince Thunderbolt, the minister mockingly says, "after the performance of ten of those enquiry commissions, the citizens of our country only laugh at the mention of one" (52). Here Badal Sircar only expresses people's disillusionment with the ineffectiveness of the different enquiry commissions set up by various governments to arrive at truth in some sensational and most significant issues pertaining to the country.

The play with all its entourage of king, queen, minister and princess could have been enacted with glitzy and rich costumes. Since it is a Third Theatre play and 'a play for the park', the actor and actresses appear in ordinary clothes with a tag on their back identifying the role they play. Even the gender differences are overlooked when a woman is asked to perform the role of a King. Badal Sircar has also broken lengthy dialogues for its effectiveness. With all these innovations in technicalities and the apparatus of a fairy-tale, he helps us understand the social reality in its essential colour. His whole intention in the play is to expose the corrupt media

and condemn it for failing in its responsibility to act as guardians of a democratic society. It is not only a critique of media which indulge in unethical journalism but also credulous nature of people who believe in everything reported in newspaper without verifying the facts.

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CORRUPTION BY EDUCATION IN CHETAN BHAGAT REVOLUTION 2020

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Abstract

Indian literature which reveals about our country's tradition and culture in a closer inspection. Indian philosophy and religion greatly influence both east and west. Indian culture has distinctive qualities. Chetanbhagat one of the most popular Indo- Anglican authors is a prominent columnist and renowned orator. Chetanbhagat was born in New Delhi to a middle class family. Bhagat education was mostly in Delhi. Bhagat is the author of bestselling novels. Five point someone (2004), Revolution 2020(2011) and what young Indians want (2012). In the year 2010 bhagat was listed among the world's 100 most influential people by time magazine. This paper innovates the ambition of parents, the passion of youths and especially the corruption in education system. Revolution 2020 is the story of three friends of Different classes there are three major characters. Gopal, Raghav and Aarthi. Gopal's father ambition to see his son an engineer ruins him barely but Gopal's passion is different. He comes in the contact of politician and open a technical institute, beginning with corruption. Raghav from middle class family, cracks the IIT entrance but his passion is to be a press reporter. Aarthi, she is childhood friend of Gopal they were love in school times. But after the mid separation of Gopal, Aarthi falls in love with Raghav. And Raghav succeeds to achieve his goal but he has to pay a big cost for his Revolution due to the corrupt system. The novel enunciates corruption for which the energetic and gentle youths fall a prey a major problem of modern century.

ChetanBhagat one of the most popular Indo-Anglian authors is known as the biggest selling English language novelist in India's history. He is a prominent columnist and a renowned speaker, writes columns for English & Hindi Newspapers – "The Guardian, "The Times of India" and "DainikBhaskar" focusing on youth career through their ambition and passion and some burning issues based on national development. Adorned with "society young Achiever's Award' in 2004 and "Publisher's Recognition Award" in 2005, Bhagat enjoy a well reputed position in various fields and has achieved a permanent place in the hearts of his readers. The Time Magazine named him as "One of the 100 most influential people in the world" and Fast Company UNN listed him as "One of the words 100 most creative people in business.

Revolution 2020 is the story of three friends from Varanasi. The life story is predictably a love story or rather a love triangle involving Global and childhood friends Raghav and Aarthi. The three protagonists belong different classes. But in the school class room, their share the same bench. Gopal loves Aarthi from the school days. The story's narrator is Gopal. Gopal comes from a filmy – Indian – Middle class background. Raghav is from an almost well to do family, whereas Aarthi comes from a kind of bureaucratic and political family. Three of

them have their own ambitions in life. Gopal wants to be a rich man, Raghav wants to change the world, Aarthi wants to become an air-hostess. The tagline of the book- love, corruption, ambition suit the characters perfectly well.

After the failure in getting through JEE and AIEEE exams, Gopal is forced by his father to repeat the exams next year. But Raghav secures a good rank and joins the top college in Varanasi. In that time Aarthi falls in love with Raghav. When Gopal returns to Varanasi after his one year stint at cracking the exams in the main part of the story.

But he studies hard but gets a low ranking in AIEEE exams for the second time. His father dies shortly after. Raghav decides to become a journalist and pursue a career in a newspaper publishing house. "...the revolution begins at home. Society changes only when individual family norms are challenged".(R149). Aarthi and Gopal chat online and Aarthi reveals her relationship to Gopal, who is heart-broken. In meanwhile, Gopal is contacted by a politician who wishes to build an engineering college on the highly valuable land that Gopal's family owns. Gopal agrees to the deal and joins the system of corruption in India in order to build the college with the politician's black money. Bhagat writes in his article, "Many of us unfortunate enough to be

educated and emotionally invested in our country are in pain these days. We see our nation being plundered in mismanaged by the politician in the power". He is tired of "giving white envelopes" to officials but has no other choice. Raghav now a journalist, exposes the corruption funded college and is eventually fired from the news house.

All these changes are possible by the inner urge not by imposing forcibly. Now a days the people especially the parents do not understand the passion and ambition of their youngsters. They try to obtrude their will on them as in case of Gopal his father wants to see him as an engineer. That, he forces him for the perpetration of AIEEE or JEE and send him to Kota for coaching while Gopal is not interested. He simply wants a degree from Varanasi and wishes to earn money as only earning money in his passion. But Aarthi clarifies here "that's not passion. That's ambition"(R150). Gopal's father is the representative of most of the fathers of today. Revolution 2020 also suggested the revolution is possible only by our own efforts and inner urge. Firm determination, honesty towards ourselves dedication for work and persuasion in the right direction can lead to desired destination and we can do many impossible works. But we have to pay the price for everything as Raghav has to pay a big cost for his revolution. It is his passion to write for media that he rejects the best opportunity offered by Infosys and works as a reporter in Dainik a well reputed paper. He has to suffer many times severely. He is expelled from the Dainik office due to a corrupt conspiracy.

Raghav starts his own newspaper, "Revolution 2020 to change the world" and expose the corrupt system in India. ChetanBhagat being a capitalist, warns the society not to be fully corrupt especially in the field of education. Talking to India real time he says, "I saw corruption at almost every level. While I am a capitalist at heart and I have no problems with commercialization as such, I believe that while it's okay if education becomes a profitable business, it's not okay if it becomes corrupt. You can make money everybody makes money, but the moment you enter into the corrupt mindset, it has dangerous consequences especially in education. If you have corruption in education, you can end up with a whole generation that is not trained properly".

After another expose, Raghav newspaper is shut down by politician and thugs and he losses almost everything. Gopal to started the work for institute construction, so Gopal is completely novice about the systems the brokers are available everywhere. To establish the institute files are just copied and pasted as he himself says, "It standard stuff taken from earlier applications" (R137). Initially they had to bribe to VNN to get permission for construction.

The writer made us feel it by administrative offices has clutched shocking incident in which Gopal get his land rezoned by greasing the palm. It is also humors how Gopal bargains with the deputy collector Sinha by requesting him to be reasonable as it is for opening a new college. Note the dealing of Gopal and deputy collector;

"It's a college. Please be reasonable; I said I am being reasonable, but ten is too less. Fifteen Sinha said, No concession for Shukla-ji? Said, This is already half of what I take Sinha said, Eleven? I said, I was bargaining with him as if I was buying a new Tea-shirt."(R140).

The deputy collector Sinha and Gopal to Bargain the money, to approval to the file. The corrupt people have to faces. Gopal named the new institute Ganga tech, with Gopal who will be its director. In order to build the new college Gopal head to handle corrupt politicians bureaucrats and regulators, all of whom had to be bribed during various stages of planning and construction of the college.

The headlines of Revolution 2020 also invoke the people and the matter, he writes attack and corruption directly or indirectly by exposing the inappropriate approvals and illegal construction. "Farms are turned into colleges....colleges will soon have malls next door. Politicians mean to protect us and prevent all this are often the culprits...we have proof to compare the vast difference between what is allowable and VNN approved. (R190-191)

Gopal does not understand the passion and motive of Raghav and interprets wrongly. Another Article "Because enough is enough of Revolution 2020 focuses on the reality of the society including corruption and its solution.

Conclusion

Thus, corruption in education system might be the worst curse for the people of any nation. It is the education which can make or mar the future of the whole country. Revolution 2020, very practical to the present scenario, exposes all the loop holes of our modern education system continues longer the huge number of youth will be unemployed undoubtedly these institutes will provide the students the best degrees which will

prove all in vain Bhagat also advices his readers as well as the government.

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SOCIAL PERSPECTIVE IN BLOG WRITING

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Introduction

What is a blog? Blog is a media and also a medium of literature. At its heart, blogging is about sharing your knowledge with the world. Choosing a topic that you are passionate about makes the process of starting a successful blog so much easier.

The internet is exploding with growth right now. More people than ever are online. This explosion in growth means more potential readers for your blog.

Successful bloggers have to keep their heads around many different aspects of the medium – but at its core is being able to write compelling and engaging content on a consistent basis over time. How you do this will vary from blogger to blogger to some extent as each blogger has their own style – however there are some basic principles of writing great blog content that might be worth keeping in mind.

The most important part of any blog is what you have to say and how you say it. People will return to your blog if they like what you write about a specific subject and if they like your writing style.

The more you promote your blog, the more people will find it and the greater likelihood that some of those people will read what you have to say, like it, and return. Therefore, your blog posts need to be dynamic, interesting and enjoyable.

The blogosphere is constantly changing, and it can be overwhelming to try to keep up with the features, opportunities and challenges of blogging. That's why it's important to have quick access to simple blogging tips that can point you on the path to success.

Every blog has a target audience for which it's written for. Before starting to write a blog post, a blogger should be aware of primary and secondary audiences.

Who will want to read blog and why? Are they seeking professional information and discussions or fun and laughter? Identify not only your goals for your blog but also your audience's expectations for it. Then decide what tone would be most appropriate for your blog, and write in that tone and style consistently.

This study is based on a small survey with writers and readers of blog in three major Malayalam newspapers. They are Malayala Manorama, Mathrubhumi, Kerala Kaumudi

1.1. Language and Literature of Blog

Bloggers handle different subjects as per the context. For an example, if there is a terrorist attack in a country, he handles that subject. That is the social perspective of the blogger. This is a post of a blogger named David Macintyre, he is a school teacher. This post published in a blog named INTHINKING. The post is as follows...

A recent article in The Economist ('Drawbridges up', July 30th 2016) highlights a key ideological tension of our contemporary world. It is a world, the article suggests, that pits openness, internationalism, and globalization against isolationism, xenophobia, and closed borders. I read this article whilst on a flight between Stockholm and Barcelona. On arrival in Barcelona, thanks to the Schengen Agreement, I walked seamlessly into Spain (Catalonia, if you prefer), no passport, no lengthy wait in line required. In an instant, banal as this example may seem, I became aware of what is at stake should wall-builders have their way.

Back on the flight, as teachers will, I was thinking about how the article and its ideas could inform my teaching upon my (increasingly imminent!) return to

school following the summer break. I have political preferences – who doesn't? – but I am a school teacher, not a political proselytizer with free licence to agitate for my world view. Nevertheless, it is the case that the International Baccalaureate (IB) is a mission driven organization, and it is a mission to which I, broadly speaking, subscribe. Surely the IB's mission does not translate to closing the door to the world.....

1.2 Aim and Objectives of the Study

The specific objective of the study is to analyze the the social perspective in blog writing especially in English.

1.3 Hypothesis

*Blog is a new venture taken up the in the media field.

*Blog writers has a social perspective.

1.4 Scope of the study

To study about the social perspective of blog writers ie. bloggers.

1. 5 Area of the study

Selecting the the editors of three major Malayalam newspapers, especially they are blog writers or readers.

1.6 Limitations of the Study

The sample covers only a few writers and readers of blog. The researcher has selected qualitative questionnaire for the field work.

2. Research Methodology

The methodology identifies the criteria to measure social perspective of blog writing. It spells out the questionnaire method. Further, it describes the statistical techniques employed to analyze the data. Though the study has given the impression of being a broad one, such a study is the need of the time so that it can serve as a database for other studies.

The questionnaire used in the study will prepare after conducting survey in newspaper editors. Fifty editors in the three newspapers of the city interviewed personally. Every question and its sequence were carefully analyzed.

Primary data has been collected from editors through questionnaires. Secondary data were collected from websites, books and journals. In the questionnaire, a few questions were left open ended to elicit bloggers ' views.

3. Analysis and Interpretations

In this part, the details and data collected regarding the topic were analyzed and interpreted for better understanding.

3.1. Points to consider bloggers and blog readers

What is the usual definition of a blog? Before start to write, have a clear understanding of target audience. What do they want to know? Consider what you know about your readers and their interests while coming up with a topic for blog post.

3.2 Sociologist's perspective

A very interesting post from Nate Palmer gives a sociologist's perspective on writing online. My favourite pieces of advice from his post include:

- "K.I.S.S. – Keep it Simple Scholar!"
- "Talk to your reader. Write as if your reader is in the room with you."
- "Don't Let Perfection Be The Enemy of The Good." – in other words,your grammar doesn't have to be perfect – focus on clearly communicating your ideas.

3.3 George Julian Gems

As a team, we recently benefitted from the experience and advice of George Julian on effective blog writing. Some time ago she put together her top ten tips for new bloggers which is well worth a read. Her tips include "blogging should be a pleasure and not a chore", "try not to overthink it" and "there are no rules".

3.4 Social media guide for researchers

This guide is a great starting point to show you how you can use social media within your research. It takes a frank look at both the pros and cons of using it. They conclude that "researchers who are active users of social media feel they offer them benefits in their professional life. By speeding up communication and enabling new

forms of collaboration, social media also have the potential to spark exciting new research, and to increase productivity." Is this, or will this be, your experience too?

3.5 Blogging benefits

Colleagues at LSE have provided a really helpful set of presentation slides on how to embark on academic blogging. They demonstrate just how effective, low-cost and interactive a blog can be, as well as being a great opportunity for widening your networks and building contacts. Their presentation demonstrates graphically the potential of effective blogging – a huge spike in viewings of their work as their blog post was released. They give you some useful ideas about what you can blog about ranging from updates on research progress, comments on current events and reports from conferences, as well as collaborations with other bloggers or reposting their work.

3.6 Making data meaningful

We use a lot of statistics in PSSRU, but can we use this data more effectively to convey our messages more clearly, concisely and accurately to our audience? The United Nations Economic Commission for Europe sets out, "A guide to presenting statistics" providing invaluable advice. They make it clear that first and foremost, you need to find a story. "For data to be meaningful to a general audience, it is important to find meaning in the numbers." The guide goes on to stress the importance of writing in a journalistic style – using the "inverted pyramid" – presenting the most important facts first. This guide is well worth a read and is set out very clearly, following its own advice of "Language: keep it clear, concise and simple".

3.7 Sociology and Social change

Sociology is the study of social change, how we live our everyday lives and how we interact with other human beings. The evolution of the internet has erupted a social shift in how we interact and communicate, with offline human behaviour being replicated through popular platforms such as Facebook and Twitter.

This helps us to see that it is incredibly important that businesses move towards a focus on listening intelligently, gaining insight and observing online

customer behaviour, on a human level, with empathy, rather than merely using social media as a monitoring tool – and by listening and taking part in online conversations, a business can mirror the human nature of the offline social landscape and is better able to gain a deeper understanding of who they're trying to reach, which can inspire your social media strategies as well as products and services.

Sl. No.	Category	Total No.	% of the Total	No. of bloggers
1	Total No. of blog readers and bloggers (editors) attended in the Survey	50	100	10
2	No. of that blog readers and bloggers supported social perspective	45	90	8
3	No. of blog readers and bloggers against social perspective	5	10	2
4	No. of Publishing houses that support Bloggers	3	100	-

Chart 1 reveals that more blog readers and bloggers supports social perspective in blog writing. That is the 90%

Sl. No.	Category	No. of bloggers	% to the Total
1	Total No. of bloggers(in english) that attended the Survey	10	100
2	No. of bloggers supporting social perspective	8	80
3	No. of bloggers against social perspective	2	20

Chart – 2

Chart- 2 reveals bloggers are more interested in social perspective. That is 80%..

4. Summary

Social media allows us to be social on the internet and opens up a world that reflects the culture of immediacy in our society which allows us to solve our problems quickly and communicate more effectively. The technology is important but only serves as a vehicle that supports and enables us to connect with others in a very personal and compelling way, through posts and conversations that actually happen on a very human level.

The audience is key in social, not the computer and, from a sociological perspective, social media has triggered a shift in the power relationship between the business to consumer – Marx would be proud!

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THE POST-COLONIAL CULTURAL EFFECTS IN THE PLAY THE LION AND THE JEWEL OF WOLE SOYINKA

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Abstract

Wole Soyinka is often referred to as the bringer of light to African literature. She is the Africa's most distinguished playwright who won the noble prize for literature (1986). This paper aims to focus the post-colonial cultural effects in the *Lion and The Jewel* (1963). The play portrays Post colonial culture effects in Africa. It shows deep familiarity of Soyinka with the various aspects of African tradition and the influence of the modern world on the African mind. The customs of Yoruba the branch of Niger Congo language family is typically presented in the play. Some of the customs like, bride-price, polygamy, and wine wooing girls are presented for her husband. This drama is based on culture, sound, tradition and Politics of Africa.

The play *The Lion and the Jewel* is the most simplest among Soyinka's play. It shows deep familiarity of Soyinka with the various aspects of African tradition and the influence of the modern world on the African mind. The play focuses on the failure of an elementary school teacher to apprehend the sense of culture advancement of civilization. Bride –price, is money or property given by the bridegroom to the family of his bride. This is their culture. Getting child after one's marriage is one of the most vital purposes of marriage this is also one of the cultural life. In the play Soyinka portrays the African polygamous society. The marrying of multiple wives is legal in Nigeria and of is prominent feature of cultural life. But according to their culture the first wives receive all honors in the family.

1. Introduction

Post colonialism explores the political, social, and cultural effects of decolonization continuing the anti – colonial challenges to western dominance. The lion and the jewel is a comedy set in the small remote village of Ilujinle. There are three central characters. Lakunle, an eager but naïve school teacher accepts western ideas and modernity. The play focuses on several conflicts that Soyinka presents but does not attempt to resolve. Lakunle and Baroka embody the contrary urges towards modernity and tradition. They personify the two sides of the major social and political issue in Africa during last half.

2. Cultural effects

Lakunle, the school teacher is teaching. Sidi walks past carrying a pail of water on her head. He is described as wearing a threadbare and rumpled clean English suit that is a little too small for him. He wears tie that disappears beneath his waistcoat. His trousers are ridiculously oversized, and his shoes are Blanco-white. He comes out and retorts, saying that he told her not to carry loads on her head or her neck may be shortened.

He also tells her not to expose so much of her cleavage with the cloth she wore around her breasts. She says that it was too inconvenient for her to do so. Sidi scolds him, saying that the village thinks him stupid, but Lakunle says that he isn't that easily cowed by his aunts. Lakunle also insults her, saying that her brain is smaller than his. He claims that his books say so. Sidi says that she doesn't care for his love. Eventually, we find out that Sidi doesn't want to marry him because Lakunle refuses to pay her bride-price because he thinks it an uncivilized, outrageous customs. Sidi tell him that if she did so, people will jeer at her, saying that she wasn't a virgin. Lakunle further professes how he wants to marry her and treat her just like the Lagos couples he has seen. Sidi doesn't care. She also tells him that she finds the western customs of kissing repulsive. She also tells him that not paying her bride price is mean and miserly. Sidi represents the Nigerian people, who are tempted to believe the impotence of the past but eventually experience its power. The Bale represents the centuries of tradition that extent into the present. The mimes, which take place twice in the play, present flashbacks that give the play added historical depth. His characters and the

mimes, which take place twice in the play, present flashbacks that give the play added historical depth. The play's energetic combination of dance, song, mime, and comic dialogue reinforces its themes. Soyinka shows a passionate concern for his society, seeking freedom for all, his ideas are not only African, however his characters and mannerisms are African, but his people represent the whole race. Although many characters are potential victims of their own ingenuity, his heroes are marked ultimate by their ceaseless striving.

2.1. Admiration for Western Culture

Lakunle deeply admires western culture and seeks emulate, often because he thinks it a uncivilized, outrageous customs. Sidi tells him if she did so, people will jeer at her, saying that she wasn't a virgin. Lakunle further professes comically inadequate effects. He is portrayed by Soyinka as clumsy in both action and words. He is in love with Sidi, but he has not married her because she demands that he should pay the traditional bride price, something he refuse to do. The lion and the jewel, on one level, is a comedy about love. Lakunle, the naïve, modernist schoolteacher, attempt to win Sidi's love by teaching her about the "new" woman's role, a role based largely on Western Society. Opposing him is the shrewd Bale, striving to win Sidi's love by any means he can, including the ruse about his supposed impotence. Lakunle's dress and speech indicate the shallowness of his role of reformer. His clothes show his rejection of the traditional dress of the villages, and his speech expresses his undigested ideas comically. He rejects a traditional comically. He rejects traditional elements of the marriage ceremony, "the bride price." He addresses Sidi as an ignorant girl, demonstrates his impetuous lack of control. He alienates himself from the audience with his lack of valid ideas. He shows the influence of British culture during 1940s & 1950s on Nigerian ways of life. Western civilization's influence advances into Soyinka's village school teacher. Lakunle has become fonder of the modern way of life and wants the village of Ilujinle to back away from tradition as well. This task is not made easy because villages refuse to put aside their Yoruba roots tradition.

2.2. Monogamy – Modern phenomenon

There are many inconsistencies in Lakunle which also irritate Sidi. Although he claims to detest Baroka's habits and powers, in fact he secretly envies them. In one speech he wishes if he had the Bale's privilege of marrying many wives. Now, polygamy is a familiar tradition in older, backward society where as Lakunle is contradicting himself here by trying wholeheartedly to uphold modernity. But ironically he cannot obviate identity and demands. Even he seems to forget his principles at the end of the play when he eagerly embraces the thought, that since Sidi is no longer a virgin now, he cannot be asked to pay a bride price for her. Our human natural inclinations towards monogamy have always been wobbly. The reality today is that a good number of folks, buoyed in part by the sexual revolution, have sex and children without marriage. In the modern west, some 40 percent of all children, and some 60 percent of all poor children are born outside of marriage and without the ongoing support of father or marriage based kinship stretched. The modern and social welfare state has heaped to buffer and spread out the costs of this, "species destructive". Sexual and reproductive fiscal ropes, however, it's not clear how long that support will continue. Of course, we should Chinese sexual liberty and autonomy. But we should also develop laws, politics, and curricula to teach the basics about the nature of human sex and marriage and to live their sexual lives in accordance with the natural norms and limits that govern us all.

2.3. Choice for Husband

The fact that Sidi's photograph covers three pages and the Bale's only the corner of a page seems to her to prove that she is far more important than he is. Her confusion in choosing between Baroka and Lakunle as her husband indicates the young generation's wavering to choose between the old values and the new allurements of western culture. At the beginning of the play, Sidi learns that her image is throughout –an entire magazine, and there occupies a corner of a page. She immediately worries for being old and less popular than her. When Sadiku asks Sidi if she will become the Bale's next wife, Sidi tells her that Baroka is jealous and then mentions that Baroka's skin looks like a leather saddle.

She compares herself to a jewel and says, he is the hind-quarters of a lion! Sidi goes on to mention that Baroka has a bad reputation for deceiving women and convincing them to sleep with him, that is why she refuses to initially attend his feast. After Sidi hears the rumor that Baroka is impotent, she decides to visit his palace so she can mode him to his face. However, Baroka deceptively woos Sidi by showing her a machine that makes stamps and promising Sidi that her image will be on every stamp leaving Ilujinle. After taking Sidi's virginity, she has a choice to either marry Lakunle without receiving a bride-price or become Baroka's next wife. Sidi chooses to become Baroka's next wife and ask Lakunle, why, did you think I flirts after him, and I could endure the touch of another man? Sidi's decision too many Baroka is ironic because she marries him for his, "youthful zest" and masculinity. These were qualities which Sidi used to ridiculer the Bale for not having. After sleeping with Baroka, her perspective about the Bale's age and masculinity changes. She now sees him as powerful and manly, instead of old and unattractive. The overall plot of the play, Lakunle and Baroka's fight for Sidi's more. This play is a confrontation between tradition and modernity between the two of them. Sidi has to choose between a modern or traditional marriage. Lakunle's refuses to accept tradition. Sidi response to one of his many proposals stating, "I shall marry you today, next week or any day you name. But my bride-price must first be paid" (Soyinka 896). This is an obvious indication that Lakunle will only sticks to the modernity the leaves the doors open for Baroka's who knows that it he can seduce Sidi. She will have a choice in marrying him. Because, she will no longer be a maid. This is the battle which causes tradition to triumph over modernity.

2.4 Conflict between tradition and modernity

Each of the characters uses both tradition and modernity to their advantage and convenience. Lakunle adopts his misinformed western attitude due to the fact that, as a school teacher, he cannot afford to pay Sidi bride-price. In the middle of the play, Sidi's internal conflict is revealed as well. When she is offered a position of being Baroka's youngest wife, she uses Lakunle's modern ideas about being property by that saying, he seeks to have me as his property where "I must fade beneath his jealous hold" (Soyinka907). Although she is a traditional maiden, she has absorbed the modern idea of not becoming Baroka's property. Baroka's internal conflict is revealed in his use of the stamp machine which is a western innovation. He uses his technology to persuade Sidi to be with him.

3. Conclusion

The drama has underlined the influence of post colonial cultural effects in the modern society. Soyinka shows a passionate concern for his society, seeking freedom for all. His ideas are not only African. Thus the paper has highlighted the cultural of in *The Lion and the Jewel* of Wole Soyinka.

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IMPROVED MAPREDUCES PROCESS FOR GRAPH DATABASE USING DISTRIBUTED FREQUENT LOADBALANCING TECHNIQUES

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Abstract

In recent years, the "Big Data" phenomenon has immersed countless and application areas including information mining, computational science, ecological sciences, e-business, web mining, and interpersonal organization examination. Frequent Sub graph Mining (FSM) is an essential undertaking for exploratory information examination on diagram information particularly when the chart is tremendous. In the late years, numerous calculations have been proposed to tackle this undertaking. These calculations expect that the mining task's information structure is sufficiently little to fit in the principle memory in the frameworks. However, as the real-world graph data grows, both in amount and size, such a suspicion couldn't be met. To overcome this, some diagram database-driven strategies have been proposed in genuine issue for settling FSM; in any case, a conveyed arrangement utilizing Map Reduce worldview has not been investigated broadly. Since Map Reduce is turning into the accepted worldview for calculation on huge information, an efficient FSM calculation on this worldview is of immense interest.

I.Introduction

Data mining is about finding new data in substantial measure of information. Information mining, the extraction of concealed prescient data from vast databases, it is an intense new innovation with incredible potential to help organizations concentrate on the most essential data in their information stockrooms. Data mining apparatuses foresee future patterns and practices, permitting organizations to make proactive, learning driven choices. The robotized, forthcoming examinations offered by data mining move past the investigations of past occasions gave by review apparatuses regular of choice emotionally supportive networks. Data mining instruments can answer business addresses that customarily were tedious to determine.

Big Data

Big data is an expansive term for data sets so large or complex that traditional information preparing applications are insufficient. Challenges incorporate analysis, catch, search, sharing, storing, exchange, perception, and data protection. The term frequently refers to the utilization of prescient examination or other

certain propelled techniques to concentrate esteem from information, and rarely to a specific size of data set. Accuracy in huge information may prompt to more certain basic leadership. Furthermore, better choices can mean more noteworthy operational effectiveness, cost decrease and reduced disk. Analysis of data sets can discover new relationships, to spot business patterns, forestall sicknesses etc. Researchers, business officials, experts of media and promoting and governments alike routinely meet challenges with vast data sets in areas including Internet search, bank and business informatics. Researchers experience confinements in e-Science work, including meteorology, genomics, connectomics, complex material science reproductions, and organic and natural research. In short, every one of the information – regardless of whether ordered – introduce in your servers is all things considered called Big Data. This information can be utilized to get distinctive results utilizing diverse sorts of examination. It is redundant that that all investigation utilize every one of the information. Diverse examination utilizes distinctive parts of the Big Data to deliver the outcomes and forecasts necessary.

II. Research Metodology

Existing System

Frequent Subgraph Mining (FSM) is the quintessence of chart mining. The goal of FSM is to concentrate all the incessant subgraphs, in a given information set, whose event numbers are over a predefined edge. The clear thought behind FSM is to "develop" hopeful subgraphs, in either an expansiveness first or profundity first way, and after that figure out whether the distinguished applicant subgraphs happen as often as sufficiently possible in the chart information set for them to be viewed as fascinating (bolster checking). The two fundamental research issues in FSM are along these lines how to proficiently and successfully (i) produce the hopeful frequent subgraphs and (ii) decide the recurrence of event of the created subgraphs.

The existing system involves mining frequent subgraphs from the given graph database (A database with 'N' graphs). Here MapReduce approach is used which is a programming model that enables distributed computation over massive data. In special, Iterative MapReduce is used here which can be defined as a multi staged execution of map and reduce function pair in a cyclic fashion, i.e. the output of the stage i reducers is used as an input of the stage $i + 1$ mappers. An external condition decides the termination of the job. Graph isomorphism is also considered.

Drawbacks

- Nodes have to wait for Reduce phase and can start the process only after all the mapper processes are completed in all nodes.
- Overall time efficiency is poor.
- Candidate generation strategy poor.
- The mechanism for traversing the search space and low occurrence counting process.
- Single graph based FSM applied.
- Graph isomorphism is neither known to be solvable in polynomial time nor NP-complete.

Proposed System

Initial, a FSM calculation figures the support of a competitor sub chart over the whole info diagram. In a conveyed stage, if the info diagram is parceled over different specialist hubs, the nearby support of the

subgraph is very little valuable for choosing whether subgraph is comprehensively visit. Likewise, the bolster calculation can't be postponed discretionarily, since competitor visit subgraphs can be created just from continuous sub diagrams according to Apriori rule. Moreover, despite the fact that there are a few existing models, including MapReduce accepted enormous information handling structure, they likewise don't suit chart calculations. Among the dispersed chart handling systems, Pregel is perceived for its versatility, adaptability, adaptation to internal failure and various other alluring components. It is a vertex-driven programming model to such an extent that designers normally just need to submit preparing scripts on vertices to the system, which will handle the rest of the issues, for example, diagram parcel and synchronization. In any case, it is proposed that structure-related calculation may not fit Pregel actually. Along these lines, mapping a structure mining calculation onto Pregel requires non-paltry endeavors, since Pregel does not determine execution points of interest for self-characterized capacities. The proposal concentrates on proficient execution of FSM over single huge diagrams on a Pregel like extensible registering stage. To the best of our insight, this is among the principal endeavors to address the issue at scale under a current circulated programming system.

Advantages of Proposed System

- To evaluate the resulting algorithm pegi with extensive experiments on public real-life data. The experiment results confirm the efficiency and scalability of the proposed methods.
- Before sending input graph data to nodes, they are balanced. For example, two nodes are equal number of nodes and edges.
- Nodes complete the Mapper process in less a intervals so that Reduce phase can be started with minimum delay.
- Overall time efficiency is increased.

Frequent Sub-Graph Mining

Let, $G = \{G_1, G_2, \dots, G_n\}$ be a diagram database, where every $G_i \in G, \forall i = \{1 \dots n\}$ speaks to a marked, undirected and associated chart. For a chart g ,

its size is characterized as the quantity of edges it contains. now, $t(g) = \{G_i : g \subseteq G_i \in G\}$, $\forall i = \{1 \dots n\}$, is the support-set of the chart g (here the subset image indicates a subgraph connection). Along these lines, $t(g)$ contains every one of the diagrams in G that has a subgraph isomorphic to g . The cardinality of the support-set is known as the support of g . g is called visit if $\text{bolster} \geq \pi_{\min}$, where π_{\min} is predefined/client indicated least support (minsup) limit. The arrangement of incessant examples are spoken to by F . In view of the size (number of edges) of a successive example, we can parcel f into a few disjoint sets, f_i with the end goal that each of the f_i contains visit examples of size i as it were.

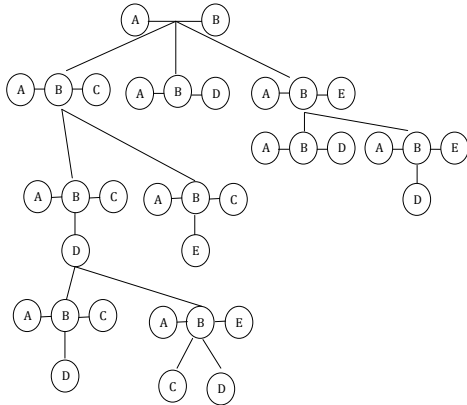


Fig 1 Map Reduces Mining

Algorithm: Iterative_MapReduce():

While(Condition)

Execute Map Reduce Job

Write result to DFS

Update condition

// g is the database

// k is initialize to 1

Mining_Frequent_Subgraph(g, minsup):

Populate f_1

while $f_k \neq \emptyset$

$C_{k+1} = \text{Candidate_generation}(f_k, g)$

forall $c \in C_{k+1}$

if **isomorphism_checking**(c) = true

support_counting(c, g)

if $c.\text{sup} \geq \text{minsup}$

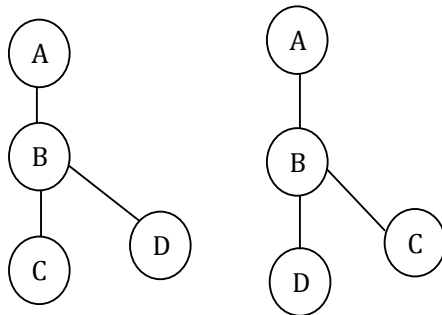
$f_{k+1} = f_{k+1} \cup \{c\}$

$k = k + 1$

return $\cup_{i=1 \dots k-1} f_i$

In this paradigm, the mining task starts with frequent patterns of size one (single edge patterns), denoted as f_1 (Line 0). Then in each of the iterations of the while loop (Line 1-6), the method progressively finds a f_2, f_3 , and so on until the entire frequent pattern set (f) is obtained. If f_k is non-empty at the end of an iteration of the above while loop, from each of the frequent patterns in F_k the mining method creates possible candidate frequent patterns of size $k + 1$ (Line 2). These candidate patterns are represented as the set c . For each of the candidate patterns, the mining method computes the pattern's support against the dataset g (Line 5). If the support is higher than the minimum support threshold (minsup), the given pattern is frequent, and is stored in the set f_{k+1} (Line 6). Before support counting, the method also ensures that different isomorphic forms of a unique candidate patterns are unified and only one such copy is processed by the algorithm (Line 4). Once all the frequent patterns of size $k + 1$ are obtained, the while loop in Line 1 to 7 continues. Thus each iteration of the while loop obtains the set of frequent patterns of a fixed size, and the process continues until all the frequent patterns are obtained. In Line 8, the FSM algorithm returns the union of $f_i : 1 \leq i \leq k - 1$.

FSM algorithms impose force limitation on the expansion nodes of the parent design so that redundant generation paths can be reduced. One such limitation that is utilized as a part of the mainstream gSpan calculation is called furthest right way era that permits bordering edges just with vertices on the furthest right way. Straightforward yield, "Right Most Vertex" (RMV) is the vertex with the largest id in a candidate subgraph and "Right Most Path" (RMP) is the briefest way from the least id vertex to the RMV entirely taking after forward edges.



Pattern	Occurrence List (OL)
A-B	1:[(1,2)];2:[(1,2)]
B-D	1:[(2,4)];2:[(2,3)];3:[(1,2)]
B-E	2:[(2,5)];3:[(1,3)]
A-B-D	1:[(1,2),(2,4)];2:[(1,2),(2,3)]
A-B-E	2:[(1,2),(2,5)]

Fig 2 Isomorphism Graph

Mention the previous section, a hopeful example can be produced from numerous era ways, yet just a single such way is investigated amid the applicant era step and the rest of the ways are distinguished and in this way overlooked. To recognize invalid applicant era ways, a chart mining calculation needs to illuminate the diagram isomorphism assignment, as the copy duplicates of the examples are isomorphic to each other. A notable strategy for distinguishing chart isomorphism is to utilize accepted coding plan, which serializes the edges of a diagram utilizing an endorsed arrange and produces a string with the end goal that every single isomorphic diagram will create a similar string.

There are many different canonical coding schemes, min- dfs-code is one of those which is used in.

Mapper_FSG($f_k^p(xmin - dfs - code, x.obji)$):

$C_{K+1} = \text{Candidate_generation}(f_k^p)$

forall $c \in C_{K+1}$

if **isomorphism_checking**(c) = true

populate_occurrence_List(c)

if **length**($c.occurrence_{list}$) > 0

emit ($c.min - dfs - code, c.obj$)

In this present a brief overview of the current status and future directions of frequent pattern mining. There are various inter-disciplinary domains like chemo-informatics, bio-informatics etc. where mining of recurrent patterns across large collection of networks is required. Due to increasing size and complexity of patterns in there

is a need for efficient graph mining algorithm. With over a decade of extensive research, there have been hundreds of research publications and tremendous research, development and application activities in this domain. Many algorithms for frequent sub graph mining have been proposed so far. Most of the algorithms, they focus only on a static set of graphs. Very few algorithms are for mining patterns from dynamic set of graphs. Also all the algorithms proposed so far, outperform each other, either in terms of memory requirements or in terms of few orders of magnitude of computation time. None of them completely address the issue of NP-completeness of the sub graph mining problem. Also the algorithms mine either a specific set of patterns or a complete set of patterns which may not be significant. So there is a need for an efficient algorithm which can mine significant patterns specific to the application, both from a static or dynamic set of graphs in less than polynomial time.

III.Experimental Analysis and Results

The following table describes experimental result for existing and proposed system analysis. The table contains search node, subgraph mapping details are shown.

$$\text{Map Reduces} = \sum_{i=1} \text{FN}_i = \sum_{i=1} \text{FN}_i / \text{min_Sup (N)}$$

$$\text{Map Reduces (N1)} = (100) = (5 \times 23) / (2) = 57.50$$

Where F= Max_Support Node, N_i = Frequent _Support Node, N= Min_Support Node

Table 1 Frequent Sub-Graph Mining Performances Analysis (Weight of Node)

S.NO	Search Node	Mapping Sub Frequent Graph Node Count (n)	Average of Mapping Frequent Sub graph Node [%]
1	200	155	77.5
2	250	220	88.00
3	300	272	90.66
4	350	322	92.00
5	400	383	95.75
6	450	429	95.33
7	500	468	93.60
8	550	523	95.05
9	600	578	96.33
10	650	633	97.74

The following Fig 5.2 describes experimental result for existing and proposed system analysis. The figure contains search node, frequent subgraph mapping node count and average frequent subgraph mapping and subgraph details are shown. The below chart shows the frequent graph mining for the performance analysis this performance analysis is calculated using frequently searched node sub frequent graph node count and the average mapping frequent subgraph node that is represented as the percentage level.

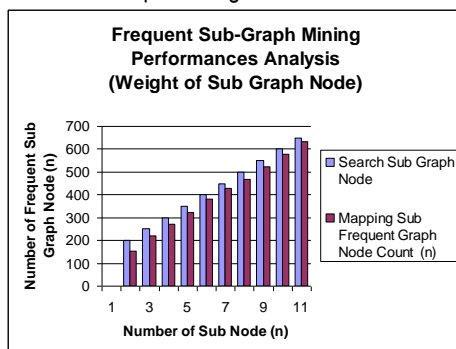


Fig 3 Frequent Sub-Graph Mining Performances Analysis (Weight of Node)

The below graph shows the frequent subgraph node performance analysis that is which node participation in the network is high the average of the mapping is also done. The sub frequent graph node count is been mentioned using the n count value.

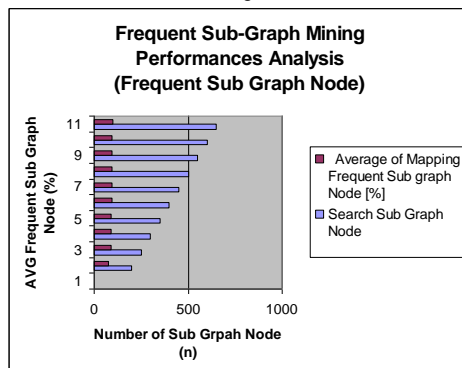


Fig 4 Frequent Sub-Graph Mining Performances Analysis (Frequent Sub Graph Node)

IV. Conclusion

This research focuses on solving the problem of finding the most frequent occurrence. In the existing system there is no proper separation of occurrence so that server may take more time for the separation of data. This thesis shows that FSM-H is significantly better than the existing method. In future, more number of systems, nodes can be allocated for frequent subgraph mining and the time reduction can be checked with current proposed system. In addition, graph of different sizes may be given to single system and can be checked. This may eliminate the transfer of vertex and edge details found in isomorphic graphs between two systems since both the subgraphs are mined in single system. This can be enhanced by using the support vector difference for reducing the graph. Neural network based enhancement is done for finding the occurrence of the recent data, and also the minimum medium and the high level of the data. Fuzzy logic can be applied for the separation of graph or for the clustering of data in the future enhancement.

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A STUDY OF THE QUEST FOR GENDER IDENTITY IN MAYA ANGELOU'S I KNOW WHY THE CAGED BIRD SINGS

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Abstract

I Know Why the Caged Bird sings emphasizes on the most important element, Racism. It focuses on how Maya, the protagonist of the novel struggles with the racism in the society and its effects on her family. This novel tracks down the negative, undesirable and traumatic effects of molestation, feeling of insecurity, racial and gender discrimination. Maya's life becomes pale and sullen that leads to the quest for identity. Maya has not forgotten about the act of rape even after a long time. As a result, she has to share her guilt through innocence with silence for five years. She regained her voice with the help of Mrs. Bertha Flowers through literature. The black woman like Maya are emotionally numbed and sensually damaged and she is being left in the social class that makes her subservient to others. At first, Maya accepts the problem of racism but as she grows, she is unable to accept and tolerate. It also concentrates on how Maya overcomes and faces the society by her hardships.

Literature reflects society in all its aspects; it is generally called the mirror of the society. Literature indeed reflects the society, its good values and its ills. Obviously, literature mirrors the ills of the society with a view to making the society realize its mistakes and make amends. It also projects the virtues and good values in the society for the people to emulate. I know why the caged bird sings talks about the agony and suffering of the protagonist, Maya. Being a woman, she is unable to voice out in the society.

Black woman in America experiences threefold strong-arming of race, sex and class. It presents a realistic account of socio-economic and cultural condition of the past, making the current generation acclimatize with the life and the times of the earlier generation and its influence on the contemporary life and to develop a sense of respect for the women in their respective arenas and treat them with equality.

Racism focuses on the subordination of people of color by white people. The protagonist, Maya undergoes the same issue and struggles with racism in the society. White people subjugate blacks' and treat them as an oppressed people. The structures of racism work in two ways: to discriminate against and subordinate people of color, and to privilege white people.

Maya, the protagonists of the novel is traumatized. Maya is not able to lead an ordinary life. I know why the caged bird sings portrays Maya's pain of

abandonment and quest for identity. Maya and her brother live in Stamps, Arkansas with their grandmother, Annie Henderson. She is the most influential person in her childhood. After the abandonment of their father, Momma Henderson teaches Maya and Bailey how to work and she instills in them the importance of education, cleanliness and manners and led them spiritually. She is concerned about Maya. However, Maya does not feel loved. The feeling of insecurity makes it tough for her to get along with people.

Momma Henderson is a God-fearing woman whose store is the heart of Black socializing in Stamps. Despite her strength, she is a woman who submits to racist behavior without a struggle and maintains the submissive manners of the past. Though she has a great position in Stamps she is not able to maintain the strategy of obedience. Maya disagrees with her Grandmother of being very passive when Bailey witnesses a black man's death at white folk's hand.

Momma Henderson is the leader of Black community in Stamps. She is unable to talk against white folks. The rural white girls stand in front of Momma's store and taunt her like the witches from Macbeth. When they taunt her, she did not talk even a word. They expose their white sexuality and mock Momma's black features and black womanhood. "The girls had tired of mocking Momma and turned to other means of agitation" (ICBS 31). Maya is frustrated about the activity of the whites and the silence of Momma Henderson. Being a black

woman, especially a leader of Black community she is not able to talk about their rights of black women.

Rosalyn Terborg- penn suggest that in cases in which women lead community resistance movements, respected older women often became Leaders. These women were revered generally because of supernatural or spiritual powers, which their followers believed were strong enough to combat the oppressive forces against which their society was struggling. (qtd. in Collins 190)

Not only the white men oppress the black women but also they are even treated badly by white women. In this novel, Maya and Momma Henderson go through a hard time and are mocked by the white girls. Maya goes to school and the girls mock at her appearance and girlhood. At one cause, she thinks that she should have born as a boy. Bailey does not belong to black people because he resembles his mother. His mother belongs to white community.

In one early episode of her life when she enters the school, she has to face up with the bias of the manager who is white. The manager humiliates the black students especially black girls by his unreasonable and obstructive speech that black girl must stay at home, doing the dishes and low jobs. What is significant according to Mickle is the fact that in spite of all the harsh treatment and the white dominated power that the students get from minister, they derive strength from their national anthem and music. So black people are able to create with their music an aesthetic community of resistance, which in turn encourage and nurture a political community of active struggle for freedom.

Another racist episode is when Maya's grandmother takes her to the doctor for treatment. Because Maya knows, as her grandmother explained to her about racial prejudices, that the doctor may not welcome her, she decides to go with her grandmother. When grandmother takes Maya and speaks with the doctor about her tooth, the doctor refuses to cure her though her Grandmother Momma Henderson once did a favors to him instead he humiliates them by saying " I'd rather put my hand in a dog's mouth rather in a nigger" (ICBS 160). Momma shows her anger towards him, holds him by his collar, and orders him to "leave Stamps by sundown" (161). She shows her anger but she is not able to talk against the oppression of black people.

Even as a very young girl, Maya struggles with racism and its effects on her family. Maya accepts the problem of racism but as she grows she is unable to accept and tolerate. Maya's stepfather Mr. Freeman molests and rapes her at the age of eight. Due to this traumatic incident Maya is affected physically and psychologically. Later her suffering and agony causes to question the world around her. Mr. Freeman, who belongs to white community has a low esteem for blacks and considers Maya as a sexual object. He rapes Maya at the age of eight. He needs only sexual pleasure.

She is unable to voice out after the act of rape. As a child, she is affected by oppressions, race, gender, class and patriarchal dominance. The black women did not have the space in the society. Maya is treated inferior to men. Even her father sees the gender discrimination. Being a black woman she is unable to voice out and another heart breaking instance is being treated inferior in the gender roles. Even her father did not give her space. As she grows up, she is no longer imprisoned in her body of her race and gender. She gains confidence and the ability to face her problems. Finally, she goes to her father's house with him in southern California for vocation. He lives with his girlfriend named Dolores.

Presently, Maya's father is concerned about her but his girlfriend did not allow him to be kind with her. She is tossed and tortured wherever she goes. Throughout the novel, Maya searches for identity. Dolores becomes jealous with Maya; she does not want her to come between herself and Maya's father. She is not quite happy with the activities and appearance of Maya. She says, "I shivered to think how that revelation would add to her iceberg hate for me" (ICBS 244).

Dolores says "Bailey Johnson, I'm marrying you; I don't want to marry your children" (244). Dolores hates Maya to the core, but Maya expects motherly love from Dolores. She tortures and beats Maya for staying with them. She even wounds her arms to bleed. The black women are treated even worse than animals. Maya's father does not speak a word or startle to see her bleeding. He does take her to the hospital but tells her to manage. He runs towards his girlfriend to compromise her. Maya bears her pain and goes to her friend's house; at last, she knows the concept of self-righteousness.

During her hardships and loneliness she feels that she needs more security and attention from someone than before. She suffers through the pain of abandonment, being raped, racism and patriarchal dominance. She is totally fed-up when her own father avoids her. She is rejected by her family and also by the society. She learns to love herself and gains knowledge about the world. Then she allows herself to be free from imprisonment. She then goes to her mother's house, Vivian Baxter lives with new boyfriend Daddy Clidell.

Maya is interested to get a job in a streetcar company but her mother tells her that they refuse to take blacks as their employee. Anyhow, she gets a job and she is allowed to run-around because she is a black. She gets a man's name and still determined to get a job. Wherever she goes she faces racial discrimination. But the job helps her to feel independent.

The Black female is assaulted in her tender years by all those common forces of nature at the same that she is caught in the tripartite crossfire of masculine prejudice, white illogical hate and black lack of power. (272)

Mrs. Viola Cullinan, a woman who Maya works for when she is ten treats Maya as though she does not exist, calling her Mary or Margaret instead of her name Margurite. Maya tries to get fired by coming late but in vain. She smashes several pieces of Mrs. Cullinan's prized china sets. Maya's intentional breaking of her prized china sets shows an affirmation of Maya's individuality and value. The confrontation is necessary if Maya is to save herself from the dehumanizing atmosphere of her environment.

Maya struggles with racism and its effects on her family. At first it is something Maya angrily tolerated, but as she grows up she fights for change and acceptance. Maya finds herself in a similar plight to that of a caged bird which yearns, longs and craves for freedom. Angelou wants to break all the obstacles and shackles of the society which is beset by the narrow domestic walls of sex, caste and racism. She explores the subjects like identity, rape, racism and literacy as it contains a sequence of struggles and harassments. A cage, restrains not only the black body but also the female black body; a black woman is doubly threatened because of her race and gender. Maya's identity is

shaped by her hardships. Maya is treated inferior to men in the family and also in the society. She faces gender discrimination wherever she goes. Maya bears the hardships that she goes through in the society at first, and then she has the courage to stand in the society.

The nature of Negro resistance she observed in the society is mainly divided in two forms subtle resistance and active protest. Women in America suffer dual peril from the white and male hegemony. Maya, an innocent victim succumbs and submits to the illicit lust of Mr. Freeman. After the act of rape, she gets confused between sexes with love; she oscillates between childhood and womanhood. Maya has emotional and mental scars that she carries with her as she grows up in hard times and hatred. Life becomes muted and pale to Maya, and she is not able to survive and voice out in the society. The black women are subjugated and the men do not give space for women to come out in society. Due to this negative incident of being raped in her childhood, she remained silent for five years. She regained her voice with the help of Mrs. Bertha Flowers through literature.

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POST MODERN ELEMENTS IN PAULO COELHO'S THE ALCHEMIST

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Abstract

The Alchemist is a world recognized novel by Paulo Coelho. In this novel Coelho narrates a shepherd boy's dreams. He visualizes dream of the boy into vision. The shepherd boy travels world wide to search for his life treasure. He could have been directed by an old King to the treasure. When he starts his travel he could find two stones in the oasis which speaks to him. The author chooses unrealistic attitudes make into realistic views. An English man approached Santiago and directs the Egypt's Pyramid. At last he finds the treasure under the sycamore tree, life treasure does not lie anywhere it is with everyone. Franz Koh coined the term Magical Realism that means revealing one's unrealistic attitudes into realistic manner.

Keywords : Treasure, Attitude, Realistic, Oasis, Sycamore.

Paulo Coelho portrays Magical Realism and Quest for Meaning in Life through Santiago's dreams. He is a shepherd boy who is from Andalusia. The boy and his sheep arrive at an abandoned church. He decides to stay in the church at night. The roof of the church falls in. Inside the church there is an enormous sycamore. Santiago never sleeps without dream. He wishes to sleep without dream at least that night, but he has the same dream which he had a week ago. He wakes up, before the dream ends as he did a week ago. He tells his father that he wants to search new things in the world. The next day his father gives three ancient Spanish gold coins to him. His father permits him to go, but he says "you'll learn that our country side is the best, and our women the most beautiful" (TA 9). The boy's father explains the beauty of women. His father says these things to the boy because he does not know the details of country side women. The boy wishes to travel because he learns and searches many things through travelling many places.

The most important thing is that, he always lives in his dream. Dream world is entirely different from the real world. He thinks that there are some possibility of having dream comes true that makes life interesting. He suddenly remembers his dreamt that, in Tarifa, there is an old woman who places his hands her hands and begins to pray quiet which is like a gypsy prayer. The boy becomes nervous and he pulls his hands. The old woman says that "you came so that you could learn about your dreams and Dreams are the language of God" (12). As a reply he reveals his dream to her. In his dream, he is in Andalusia field with his sheep.

At that time children play with his sheep. He does not like people because animals are afraid of people. But children are able to play with them without frightening them. The old woman knows where the Egyptian pyramids are. The old woman shows the way to the body before he receives the instructions suddenly he wakes up in both of his dreams. She demands for one tenth of the treasure which he finds. Finally the boy accepts her demand and he asks her that how he will go to the Egypt. The old woman replies "I only interpret Dreams. I don't know how to turn them into reality" (14). The boy becomes upset. He decides not to believe his dreams and begins to read a lot of books in a merchant shop. There he meets the king Salem, Melchizedek. The old king demands one tenth of his sheep to tell the clue "..... to find the hidden treasure"(TA, 19). Suddenly the boy remembers his dream that everything is clear now. He understands that the old king is husband of that woman. He decides to travel Africa. Both old king and old woman encourage the boy to find out the hidden treasure.

The boy sees another dreamer in his dream. "Another dreamer said the ticket seller to his assistant, watching the boy walk away. He does not have enough money to travel"(25). Without money one cannot survive in the world. The boy wants to achieve his dream but he has enough money to continue his journey. Suddenly the boy has some idea on, the next day the boy meets the old man. He feels more about his sheep after he sells. The old king advises the boy to remain himself as a shepherd and that it is a good omen for him. The boy

asks the old king where the treasure is. He replies, "it is in the Egypt, near the pyramids" (27). The old gypsy woman says the boy, "God has prepared a path for everyone to follow, you just have to read the omens that he left for you" (28). He also gives the boy two magical stones, "urim and thummim"(28). The old king hopes that the boy will be successful. The boy thinks the old king's blessing is equal to God's blessing definitely to achieve his dream. He has enough money to buy camels. He gets a new friend to guide him properly. Both of them are walking in the narrow street of Tangier. He is inspired by a sword in the market place. He promises himself that when he returns from Egypt, he will buy that sword. He is waiting for the arrival of his friend in the market place. He promises himself that when he returns from Egypt, he will buy that sword. He is waiting for the arrival of his friend in the market place. Each and every person in the world believes their friends like the boy believes his friend. But he steals his money when he left his bag in the merchant shop. He is about to cry, that he remembers his sheep now. Frequently he remembers the saying of the old king's words "Learn to recognize omens, and follow them"(39). He thinks that the two magical stones help him to read the omens. He picks up that two stones and puts them back in his pouch. He believes that the old king is living with him. He is enthusiastic to find out the hidden treasure.

The boy becomes very hungry. He wants to eat something. He meets a crystal merchant in Tangier. The merchant has been living in Tangier for past thirty five years of buying and selling crystals. The crystals are so dirty in the shop. The boy uses the opportunity to satisfy his appetite so he cleans the dirty crystal and asks the merchant to give some food to eat. The merchant says that "Both you and I needed to cleanse our minds of negative thoughts"(44). He thinks that the boy's arrival is a good omen. The boy demands money to go Egypt from the merchant by cleaning the pieces of crystal. The merchant informs the boy that Egypt is thousand kilometers away from here. He becomes silent. He stops thinking about his dream and the treasure and he decides to go back to his country and he says "I need some money to buy some sheep" (45).

The boy follows the old proverb "Hard work never fails". He thinks that if he works for a year, he will

buy some sheep. He suggests some idea to sell the crystals. By the boy's suggestion, the merchant displays the crystals outside. At the time two customers buy three crystal glasses. The boy receives good commission. The merchant enquires about purpose of the boy to go Egypt. He shows deaf ear to him because he does not want to think over the painful memory of his dream. The merchant says about his dreams. Later, the merchant gives his blessings to the boy. The boy still remembers the king's saying "Never stop dreaming", "Follows the Omens" (59).

He speaks himself that he has to work hard to make his dream true, but now he loses his confidence. He convinces and believes himself that the two magical stones give strength to him. He thinks that "I can always go back to being a shepherd, the boy thought, I learned how to care for sheep, and I have not forgotten how that's done. But maybe I'll never have another chance to get to the Pyramids in Egypt" (61). His mental change often makes him confused. He wishes to go back to his sheep; because they are friendly to him. He does not know whether the desert will be friendly with him.

The boy meets an English man on the caravan to all-fayoum. The Englishman tries to become a great Alchemist. His interest is to read books. He has been filling his suitcase with books. The boy and the English man buy two camels. Different people live in the desert and they follow different religion. The boy often believes Jesus Christ. "... Each was swearing quietly to his or her own god. The boy sore to Jesus Christ"(TA, 68). Because Christ is also a shepherd that he believes Jesus will save his life and his sheep too. The caravan moves towards the desert. The sound of the eternal wind only revolves around him, and the boy speaks himself.

I have learned things from the sheep, and I've learned things from crystal but now I can learn something from the desert too. The wind never stopped, and the boy remembered the day he had sat at the fort in Tarifa with this same wind blowing in his face. It reminded him of the wool from his sheep....his sheep who were now seeking food and water in the fields of Andalusia, as they always had (70).

The boy reads some while he is travelling to Egypt. After he is interested to listen the caravan and the wind. He throws his books away. The boy quietly

harmonious with the camel driver who frightens the boy "one you get in to the desert, there's no going back"(74). The English man advises to the boy "When you want something with all your heart, that's when you are closest to the soul of the world. It is always a positive force" (75). The English man speaks about the soul of the earth, Everything on the earth is being continuously transformed Because the earth is alive.... and it has a soul. We are part of that soul, so we rarely recognize that it is working for us. But in the crystal sop you probably realized that even the glasses were collaborating in your success. (75).

The English man has lot of books that deals about Kings, Mercury, Salt and dragons. But one of the books deals with Alchemy who has a power to transform any metals into gold. In the mean time the boy remembers about his treasure. He realizes his dream slowly that the boy seeks help from the Englishman to find out a well versed Alchemist. While the boy reaches the desert, he could understand that life brings treasure to him in the name of Fatima. She told him that she knew already one shepherd boy from Andalusia meets her. Finally he bids Fatima and tells her that I find my life treasure, under the sycamore tree.

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THE CHANGING PORTRAYAL OF WOMEN IN MODERN INDIAN LITERATURE

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Abstract

Indian society is embedded with loyalty, integrity and unity upon which Indian families stand. The influence of Western culture through education, global marketing, media, varied career opportunities, a manifold increase in life's challenges and the struggle for survival of the fittest, the scenario in the Indian society has changed dramatically. Indian writers threw more light on this matter comparatively to other countries. The writers tried to depict the Indian women as an ideal woman who involved herself in the traditional society without grumbling, where they were regarded as inferior. Throughout the history they are portrayed as delicate darlings. Many Indian novelists especially women novelists have explored female subjectivity in order to establish an identity that is not imposed by a patriarchal society. They tend to trace the roots of the ever present psychic barrenness in women to the imperfect perception of reality. They tried to examine the innermost unexplored, recesses of the human heart. Through the term feminism the female protagonists in their writing evince sufficient vigour and courage to question the oppressive role of society, religion and culture, but yet they refrain from taking the paths suggested by the western feminists. They rather seek to find their own paths.

Key Words: Indian Literature, Women, Feminism

Indian society is embedded with loyalty, integrity and unity upon which Indian families stand. They learn about collectivism and about sacrificing individualism. Utmost care is taken to improve the personality of each individual when they are a child. With the changing times and values, the Indian society like the rest of the society has undergone essential changes. Industrialization, urbanization and migration from one place to another brought changes in the society. Spread of education, changes in occupational structures modification in the legal status of women and weakening of caste are some factors behind the changes. The influence of Western culture through education, global marketing, media, varied career opportunities, a manifold increase in life's challenges and the struggle for survival of the fittest, the scenario in the Indian society has changed dramatically.

The Indian society is broadly classified into four hierarchical levels in terms of distinctions based on economic and political power: the upper class, the middle

class, the working class and the downtrodden. Though it is not always true that the four classes have very clear and defined limitations, there is nevertheless a certain distinctive identity that each of these classes projects in terms of life styles and attitudes.

These themes became predominant in all the works, either to be in literature or economics or politics. Indian writers threw more light on this matter comparatively to other countries, because India is considered to be patriarchal society. The writers tried to depict the Indian women as an ideal woman who involved herself in the traditional society without grumbling, where they were regarded as inferior. They dare not look their elders, especially their husbands or men in face. The housewives were treated almost as servants who were forced to do all domestic works and must always follow the dictates of their society without asking questions.

In the Biblical Garden of Eden, woman was created after man, who without her cannot survive in this

world. But later on man had dominated all activities in the world and would not allow her for equality so that she could be known at the same time with him. Later development put women far behind the men folk in all areas of life, the political, economical, occupational and including the educational aspect of life.

Neither men nor women are superior to each other. Even though women comprise almost half of the world's population they are denied equal opportunities in many places saying they are weaker sex. Throughout the history they are portrayed as delicate darlings. India's National Leader Mahatma Gandhi once stated "To call women weaker sex is a libel; it is man's justice to woman". The growth of the country depends upon women empowerment. With confidence they can claim their rights such as control over their life in all places. They can make their own decisions and choices, acquire equal rights in social and religious. Their status in the society will be improved. This empowerment can be brought only through giving education to women.

In the ancient period in India, Manusmriti the most important among the many Dharmasastras of Hinduism says 'Men must make their women dependent day and night, and keep under their own control those who are attached to sensory objects. Her father guards her in childhood, her husband guards her in youth, and her sons guard her in old age. A woman is not fit for independence'. (Buhler 9.2-3). In Vedic period, women were actively involved in religious and social matters alone. Atleast during that time they had some freedom to choose their partner in marriage, which is known as swayamvara. Swayam in Sanskrit means self and vara means groom. Same as a widow was permitted to remarry. Old Indian literatures depict the status of women clearly. As India started its steps towards civilization, social discrimination increased. In olden days family hierarchy began to be traced only in the male line and sons were the direct heirs. As the status of men began to rise and the position of women went down. During the age of Dharmashastars, women were excluded from both economic and religious field and child marriage was encouraged and widow marriage was looked down upon. This was the period when the girl child was considered as an ill omen and even many went to the extent of killing the female infants. Female infant killing and female

foetus killing happened due to family pressure, preference of son, girls being considered as a burden, social discrimination against women etc. Sati was also practiced where women were forced to jump in the burning funeral of their dead husband and this was the only way for a good wife to behave. This practice spread vicariously in India.

After the advent of Mughal empire, the condition of women in society deteriorated. Purdah system was introduced. Even though many female rulers like Razia Sultana, Gond Queen Durgavati, Chand Bibi and Nur Jahan excelled in their duties the condition of poor Indian women were the same. During this time, only few girls of rich and popular families received the basic religious education. In the British period in India there was an uplift in the women's education in India. Many great leaders emphasized women's education. In the modern period the government is taking every possible step to increase the rate of women education and it believes that it is the most effective way to improve the lives of individual families and also bring economic development.

Development of education in India has attained a new level after independence. Considering education in the country, the beginning was by oral literature. The oral literature developed only through colloquial languages until sixteenth century. When Sanskrit and Tamil language took predominance poetry took a new form. Muslims classical Persian poetry later on grew strong in Urdu Literature because of Mughal rule. In the beginning of nineteenth century, with the establishment of language schools and usage of printing presses a great importance was given to popular prose. English was eagerly studied and to some extent used to classical Indian modes and themes because of the British rule in India.

Besides the famous and adorable Indian English literary personalities like Rabindranath Tagore, R. K. Narayan, later novelists like Kamala Markandaya, Manohar Malgoankar, Anita Desai and Nayantar Sehgal have ceaselessly captured the spirit of an independent India struggling to break away from the British and traditional Indian cultures and establish a distinct identity. Rabindranath Tagore writings offered a new view of life and his texts supplied the readers with cultural ideals and political ideology. Where as R.K. Narayan described the

social patterns of life in a traditional and conservative style. Kamala Markandaya presented her views regarding various aspects of feminism. Her novels also depicted the real society and the sufferings of the people of rural India.

During 1980's and 90's there was a massive development in Indian literature, written in important languages of India. India emerged as a major literary nation when Salman Rushdie won the Booker Prize.

The volume of Indian Literature written in English is smaller than that written in the various other regional languages. But in the last two decades apart from Indian male writers in India there has been an astonishing flowering of Indian women writers in English. They developed a new outlook of women in Indian society. Being women they brought out a new trend and aspiration about their women characters in their works. Indian Literature world accepted these women writers with an open heart.

The literature of this period was published both in India and elsewhere. The writers are mostly western educated, middle-class women who express their discontent with the troubles of upper-caste and upper class traditional women trapped in cruel institutions such as child-marriage, dowry, prohibition on women's education, arranged marriages, suttee and enforced widowhood. From time immemorial literature has presented women in various portraits from mother, sister, daughter, to sweetheart and wife to enchanting seducer, sorceress and witch.

Many Indian women novelists have explored female subjectivity in order to establish an identity that is not imposed by a patriarchal society. Thus, the theme of growing up from childhood to woman hood is a recurrent strategy.

Prior to the rise of the novel, many Indian women composed poetry and short stories in Hindi, Punjabi, Bengali, Urdu, Tamil, Malayalam and Kannada. Women were the chief upholders of a rich oral tradition of story telling, through myths, legends, songs and fables. Once literacy began to filter through society, those stories were transformed into poetry and drama. The novel was not at first common form, perhaps because the majority of women had less access to education than men. It was not until prose began to be used in the late 19th century

by Indian writers who had been exposed to European culture that the novel form took hold in India.

A number of Indian women novelists made their debut in 1990's producing novels which revealed the true state of Indian society and its treatment of women. Their work is marked by an impressive feel for the language, and an authentic presentation of contemporary India with all its regional variations. They generally write about the urban middle class, the situation of society they know best.

Many of these women authors, such as Chitra Banarjee Divakaruni, Suniti Namjoshi, Meena Alexander, Manju Kapur, Anita Desai, Shashi Deshpande, Arunthathi Roy, Anita Nair, Kamala Das, Susan Viswanathan, use magic realism in their novels to depict their female characters. Chitra Banarjee Divakaruni writes about Indian experience, contemporary America, women, immigration, history and challenges of living in a multicultural world. Suniti Namjoshi is a poet and a writer who writes about the prejudices such as racism, sexism, and homophobia. Meena Alexander is known for her lyrical writing that deals with migration, its impact, events that compel people to cross borders. Manju Kapur through her novels speaks for the middle class people. Anita Desai's characters of her novels are moulded with the moods and events of circumstances. Shashi Deshpande's main theme of her novels is to depict the anguish and conflict of the modern educated women. Arunthathi Roy is a political activist whose work talks about human rights. Anita Nair's novels relates to the many roles women play in their lives. Kamala Das always explores womanhood and love in her writings. Susan Viswanathan works are based on sociological studies, stories she has been told and imagined during her travels.

In their creative writing they started discussing openly the sexual problems of women and questioning the gender – role expectations. These themes were not touched openly by the women writers previously. The female protagonists in their writing evince sufficient vigour and courage to question the oppressive role of society, religion and culture, but yet they refrain from taking the paths suggested by the western feminists. They rather seek to find their own paths.

Women in this modern era think that they have freedom and rights to do what ever they want and try to prove their rights in this male dominated society. However the modern women have realized that they are equal to men and they are not helpless unlike the past when the men were considered as the sole bread earners. But today women too have become direct money earners of any household. Today's contemporary novelists use this as their main theme naming it as 'feminism' which interests the readers.

One must understand that feminism does not particularly talk of equality and rights of women but it is more about compassion, respect and understanding from the male counterparts. The main cause for the dissatisfaction of the women in today's society is the superior attitude of the men. Feminism evolved from the inequality between the sexes. Women have suppressed their feelings and learnt to be silent in olden days and feminism talks about that frankly as their concept in this modern era.

Indian women novelists tried to trace the roots of the ever present psychic barrenness in women to the imperfect perception of reality. They tried to examine the innermost unexplored, recesses of the human heart. They seem to believe that the socio-economic problems are mostly only on the surface and do not permanently solve the problems whether they are physical or psychological. The centre of psycho social earthquakes lies in the human psyche. Through feminism they convey the change of women in Indian society and make them to see the world in a different perspective.

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LITERATURE: A REFLECTION OF THE SOCIETY SUB-THEME - DIASPORA LITERATURE

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Abstract

Literature is the reflection of the traditions and culture of the society. It acts like a mirror in which members of the society can look at themselves and make necessary changes. Literature is mainly for education and entertainment. There are different types of the genres in literature like poetry, novels, biographies, dramas etc... They have been impacted by various factors at various times. One of them is 'Diaspora.' Diaspora was in existence from the very early times in the world and during the colonial period in India. It is a Greek word which means 'scattering' and it refers to migrating from home land to some other places. Globalization and other factors gave rise to diasporic literature and writers. Some of the Indian diasporic writers are Raja Rao, Anita Desai, Kiran Desai, Jhumpa Lahiri, Salman Rushdie and, Bharati Mukherjee and so on. All these writers have portrayed the people who have left the homeland, their nostalgia, cultural adaptation, memories in their motherland etc.,

Literature reflects the culture and tradition of a language or people. It can serve as an introduction to a new world of experiences. The purpose of literature is to instruct, inform and to recreate. It reflects both good and bad values existing in society. There is no literature without the elements of the society like attitude, morals, values, traditions and customs of the society as writer happens to be integral part of the society. His writings reflect characters possessing different temperaments. In a way, literature portrays the real life events in the society. It acts like a mirror in which members of the society can look at themselves and find the need for positive change. Each work in literature reflects the social, political and economic conditions of the society. In literature, through different genres, characters, are depicted to convey certain messages for the purpose of information, education and entertainment. It should contain the elements of imagination and reality. Imagination takes us to the new worlds whereas reality reflects harsh and unpleasant.

Poetry is the product of imagination, whereas prose is the product of intellect. Drama is partly a creation of imagination and partly of real life. It reflects the social, economic, political and moral life of the time and people. Essays of Charles Lamb, Stevenson and Huxley reflect contemporary society. As a result of globalization, people started moving from their native land to alien places and made them as their homes. Thus, "Diaspora" has become part of literature.

The term "Diaspora" is derived from the Greek word for "scattering" which refers to the movement of the population from their homeland. It is derived from the Greek composite word 'dia' and 'speirein'. It particularly refers to the historical mass dispersion of involuntary nature, eg. expulsion of Jews from Judea and fleeing of Greeks after the fall of Constantinople. In the recent times, scholars have distinguished different kinds of Diaspora based on different reasons like imperialism, trade or labour migrations and its ties to the ancestral lands. Some of the Diaspora communities maintain political ties in their mother land. Besides them, there are other strong influences like thoughts of return, relationship with different communities and lack of integration in the host country. Diaspora literature plays an important role in bridging countries and cultures. Diaspora is a mixture of and dislocation and locations of cultures and individuals and the writers cling to the memories. These writers, by living on the margins of two countries and make cultural theories. The main characteristics of Diaspora writings are the quest for identity, uprooting and re-rooting, insider and outsider syndrome, nostalgia, nagging sense of guilt etc. Retention of the culture in the host society or the place where the diasporas are migrated to is another important feature of the diasporas. Even migrated Indians have undergone this pressure and tried to spread our culture all over the world. As Kingsley Davis puts it in the Indian context, "...pressure to emigrate has always been great

enough to provide a stream of emigrants much larger than the actual given opportunities." And Tinker puts it, "there is a combination of push and pull: the push of inadequate opportunity in South Asia and the pull of the better prospects in the West."

The term 'Nation' and 'Identity' are very important for the study of Diaspora literature. Many intricacies like way of living, traditions, customs, family relations, role of the citizens in the society etc. A famous American travelogue says "India is the cradle of human race, the birth place of human speech, the mother of history, the grandmother of legend and great grandmother of tradition," Indian Diaspora writings are powerful tools to connect the entire globe by propagating information and in solving many problems. It works as a powerful channel to strengthen the relations among the states of India and India and the rest of the world. Indian Diaspora literature deals with the emigrants particularly from 1830 to 1930. The principal reason is the British rule which has impacted more on farmers and this led to famines, economic backwardness and resulted in mass unemployment. In the age of globalization, there is a need for the people to cross the borders for the sake of employment and education. The cause of migration decides the forms of diasporic experience, viz. home, away and return. The Indian Diaspora is the third largest in the world. Homesickness, longing, quest for identity and roots are the main elements of Diaspora fiction. Writers of Indian Diaspora have contributed in different fields like science, technology, etc. besides English literature. There are many fiction writers of Indian Diaspora like Anita Desai, Bharati Mukherjee, Jhumpa Lahiri, Salman Rushdie, Kiran Desai etc. who have received different prestigious awards. All these writers have made their homeland memorable and popular by writing about it. In the beginning of their journey abroad, they felt that they are 'outsiders' and faced the question 'who am I?' and their initial works are autobiographical and focus on the issues like nostalgia, rootlessness, homelessness, dislocation and displacement. Diaspora fiction deals with space, move between 'home' and 'foreign' country, between 'familiar' and 'strange', 'old' and 'new'. The idea of 'homelessness' is minimized by social networking.

Anita Desai is a noted Indian novelist, short-story writer and children's author. She wrote sixteen fictions. Her mother is a German and father is a Bengali. She picked up Bengali, German, Urdu, and English. English became her literary language. Because of her parentage, she has the advantage of developing different perspectives when writing about India and Indians, migrants in India and Indian migrants to the West. Her first novel was 'Cry the Peacock'. In her novel, 'Bye-Bye Blackbird', she has dealt with a group of diasporic Indians in Britain. In another novel, 'Baumgartner's Bombay', she has portrayed a migrant Austrian Jew in India. Anita Desai She considers 'Clear Light of Day' as her autobiographical work. Though Anita Desai is an existentialist, her fictions reflect background politicality, historicity, social settings, class, cross cultural pluralities etc. In most of her novels diasporas are portrayed. In the novel, 'Journey to Ithaca', she has sketched an Egyptian acculturated in India along with an Italian spiritual seeker. In another novel, 'Fasting, Feasting', she describes a lonely Indian in the USA. Besides writing, she has been actively involved in teaching. Her diasporic characters are full of solitude which is the result of external conditions and inner psyche. Jhumpa Lahiri's fiction reflects the temperament and mood of the present American society as experienced by immigrants in America. Jhumpa Lahiri has said, "The question of identity is always a difficult one, but especially for those who are culturally displaced, as immigrants are who grow up in two worlds simultaneously." 'The Namesake' estimates the subtleties of American social life and also the attempts made by the migrants to replace the same to be on par with their native culture. It is a poignant and finely shaped family drama centred around Ganguli couple, who are the first generation Indian immigrants. When Gogol realizes the details of his name, he feels cheated by his parents. The parents act according to Bengali tradition wherein pet names have an important role to play. Lahiri in this context says: "Pet names are persistent remnant of childhood, a reminder that life is not always serious, so formal, so complicated. They are a reminder too, that one is not at all things to all people." It shows that identity of the individual changes from individual to individual. Many of her short stories deal with people leaving and returning. Her strength is her

lovable characters which follow certain pattern. The characteristics homelessness, dislocation and alienation are well portrayed through the character Ashima in 'Namesake'. At every point of time, her loneliness abroad and the company in India, which makes her depressed and emotionally upset. Jhumpa Lahiri was born in England and went to the USA which makes her both migrant and diaspora writer. Jhumpa Lahiri has said, "The question of identity is always a difficult one, but especially for those who are culturally displaced, as immigrants are who grow up in two worlds simultaneously". Salman Rushdie throughout his works emphasizes on migrant or the exile. He feels that the act of migration is one that thoroughly transforms the individuals by changing the relationship of the migrants with their home country and the new host country. He dealt certain sensitive issues like "home" and "belonging" because migrants feel that their idea of home becomes detached from their home country. At the same time, they do not belong to their host country. In his "Imaginary Homelands" "Having been borne across the world, we are translated men. It is normally supposed that something always gets lost in translation; I cling, obstinately to the notion that something can also be gained." In his another work "Shame", he states....It is the fate of migrants to be stripped of history, to stand naked amidst the scorn of strangers upon whom they see rich clothing, the brocades of continuity and the eyebrows of belonging." The sense of alienation is expressed through this quote. Rushdie also argues that they are able to see both home culture and host culture and they are combining these two cultures as a result they are losing their diaspora identity. In his "Satanic verses" he quotes "Exile is a dream of glorious return. Exile is a vision of revolution: Elba, not St. Helena. It is an endless paradox: looking forward by always looking back. The exile is a ball hurled high into the air." The endless longingness to return to their homeland is ever present. Bharati Mukherjee hailing from West Bengal, stayed for a decade in Canada and finally settled in the USA is a woman diasporic writer. In an interview, she admitted openly, "I totally consider myself an American writer, and that has been my big battle: to get to realize that my roots as a writer are no longer, if they ever were, among Indian writers, but that I am writing about the territory about the feelings, of a new

kind of pioneer here in America. I am the first among the Asian immigrants to be making this distinction between immigrant writing and expatriate writing. Most Indian writers prior to this, have still thought of themselves as Indians, and their literary inspiration, has come from India. India has been the source and home. Whereas I am saying those are wonderful roots, but now my roots are here and my emotions are here in North America." Mukherjee's fictions revolve round the themes like nostalgia for home, disillusionment of expatriation, fragmentations to the self, assimilation, cultural translation and negotiation. According to her, the tendency of the women in the diasporic space is centered at the primary identities like religion, territory, ethnic and nation etc., and she has focused on these primary identities in her novels. The two important novels where diasporic ideas are clearly seen are *Desirable Daughters* and *Jasmine*. The novel *Jasmine* is about woman who crosses the border, initially she was timid. Because of her experiences, she becomes brave, dynamic and shows interest in knowing about USA and wants to become American. Her (Jyothi) diasporic experiences immediately after getting married and going to city with her husband. The novel *Desirable Daughters*, is about the story of the three sisters who are immigrants, having different attitudes towards the ways of negotiating the multiple dislocations in three different perspectives. Thus, the diasporic writers have influenced the literary world as well as the readers by narrating the immigrants' experiences in different angles.

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EFFECTIVENESS OF QUALITY OF WORK LIFE

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Abstract

Quality of Life is the extent of relationships between individuals and organizational factors that existing in the working environment. Quality of work life is the extent to which workers can satisfy important personal needs through their experiences in the organization. It is focusing strongly on providing a work environment conducive to satisfy individual needs. It is assumed that if employees have more positive attitudes about the organization and their productivity increases, everything else being equal, the organization should be more effective. Quality of work life improvements are defined as any activity which takes place at every level of an organization, which seeks greater organizational effectiveness through the enhancement of human dignity and growth ... a process through which the stockholders in the organization management, unions and employees — learn how to work together better to determine for themselves what actions, changes and improvements are desirable and workable in order to achieve the twin and simultaneous goals of an improved quality of life at work for all members of the organization and greater effectiveness for both the company and the unions.

Introduction

QWL is a prescriptive concept, it attempts to design work environments so as to maximize concern for human welfare. Quality of work life means 'the degree to which member of a work organization are able to satisfy important personal needs through their experience in the organization' QWL could be defined as "the quality of the relationship between the man and task".

QWL acts in two dimensions.

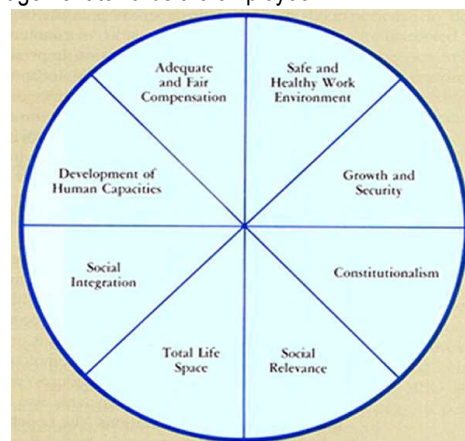
1. Goal,
2. Process

QWL acts as goal by

- creation of more involving
- satisfying and effective jobs
- work environment for people at all levels of the organization

Quality of work life covers the various aspects under the general umbrella of supportive organization behaviour. Thus the quality of work life should be broad in its scope. It must evaluate the attitude of employees towards personnel policies. The research will be helpful in understanding the current position of the organization.

And provide some strategies to extend the employee satisfaction with little modification which is based on the internal facilities of the organization. The research can be further used to evaluate the facilities provided by the management towards the employee.



This study also helps to manipulate the expectations of the employees.

According to the international Labour Organisation (ILO), "Industrial Relations deal with either the relationship between the state and employers' and workers' organizations or the relation between the occupational organizations themselves." The concept of

industrial relations has been extended to denote the relations of the joint consultations between employers and people at their organizations. The subject there fore includes individual relations of the joint consultations between employers and people at their work place, collective relations between employers and their organizations and trade unions and the part played by the State in regulating these relations.

Characteristics of Industrial Relations

Characteristics of industrial relations include:

- i. Industrial relations are the outcome of employment relationship in an industrial enterprise.
- ii. Industrial relations develop the skills and methods of adjusting to and co-operating with each other.
- iii. Industrial relations system creates complex rules and regulations to maintain harmonious relations.
- iv. The Government involves to shape the industrial relations through laws, rules, agreements, awards etc.
- v. The important factors of industrial relations are: employees and their organizations, employer and their associations and the Government.

Employee Counseling

Employees face a variety of uncertainties, issues and problems both at the work and the family. In fact, the problems are multi-faceted involving economic, social, physical, psychological and religious considerations. Counseling is one of the efficient interventions to find out work and family related employee problems that affect the work negatively. Counseling is the process of helping other persons to find and act upon a solution to their problems, anxieties, uncertainties and issues, the person conducting counseling is called counselor and the person being counseled is called counselee or client.

The following challenges are being faced by HR managers in terms of globalization:

- Managing diversity of workforce.
- Managing pressures for more labor rights in third world countries.
- Managing Outsourcing of employees.
- More part-time and temporary work
- Managing productivity and Quality

- Downsizing the workforce
- Coping with flexible working hours

Work Related Factors: Working environment

Environmental factors determine the type of supervisors behavior required as a complement if worker outcomes to be maximized. While personal characteristics of the workers determine how the environment and supervisor behavior are interpreted. It is observed that the climate of the textile industries in Tirunelveli is comply with statutory measures and it may suits to work comfortable for present employees.

Welfare Measures

Welfare measures are likely to promote good employee health and safety which may result in greater worker efficiency and productivity. It may also boost the employee morale and loyalty. Welfare measures of textile industries shows that they are in need of some provisions like sittings, suitable restrooms, transport facilities are found to be not adequate, but the making adjustments for late attendance, weekly holidays, rest hours, canteen facilities, recreation facilities are found to be satisfied by the respondents.

Safety measures

Safety is the freedom from the occurrence of risk, injury or loss. The management should provide proper equipments, and tools and training for using the tools. Top management in the textile industries has made provisions for the worker and some of the workers found to be unaware of it.

Supervision

Supportive supervision may leads higher employee performance and satisfaction when workers are performing structured tasks. It was expected that the supervisors would assume the role of change agent in enhancing the self image of workers and to develop them. The study area shows that supervisors' role in work done from the employees found to be critical and they very supportive and assertive to complete the task assignment

Participation in decision making

Participation in decision making, particularly workers in deciding important matters influence the workers to feel sense of workmanship and creativity. It is directly concerned with an individuals working and has an important bearing on his satisfaction. Only autocratic power of attorney is prevailed and supervisors are paying much attention to the proposal whispered by the employees

Communication

Communication enhances the capacity to convey information. Through upward communication, employees can share their views, grievances and how to overcome these, and getting suggestions for improving work performance. Communication is held through notice board and circulars to all the employees. Informal communication is also plays a vital role in the textile industries.

Conclusion

Quality of work life is an environment that promotes and maintains employee satisfaction with an aim to improve working conditions for labours and organizational effectiveness for employers. In QWL organizations, work is meaningful and done in a team arrangement. The identification of the measures of quality of life is indeed a difficult task, though there is a sort of common agreement on its concept of employee wellbeing. Evidently there are objective (physical and structural design) factors that provide work place setting and intervening policy factors that affect work processes of employees. As regards the outcome factors the immediate effects on psychology of employees (positive attitudes, commitment and satisfaction) and ultimate effects on performance of organization are being considered by researchers. Allowing employees who have knowledge, skill and experience to participate in

decision making make them to work enthusiastically and give recognition to them in their work which also promotes cooperation and conflict management, employee commitment, self-efficacy and organizational effectiveness. Finally it is very true to say that high degree of QWL leads to job satisfaction which ultimately results in effective and efficient performance.

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AN ANALYSIS OF ORIGIN AND GROWTH OF INDIAN AIR TRANSPORT

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Abstract

This paper is mainly focused on the origin and growth of Indian Air Transport (Indian Airlines & Air India). For the good of both Air Transports and their customers, but Indian Airlines being the National carrier is involved in the building of the Nation. It works as a second line of the defiance and precedes communications and transportation inside India and neighboring countries. Indian Airlines being a Government company is at a turning point with the disinvestment program for free flow of funds to increase the investments, dis-investments will enable, fleet, flexibility in service and profitability, above all it provide better services to the customer. This will provide a wonderful transportation service to the world by Indian Airlines.

Key Words: Air Transport Licensing Board, Air Transport Enquiry Committee, Initial Public Offering, Indian Airlines Corporation, British European Airways.

Introduction

Air transport is one such innovation of human kind, which has brought in a tremendous change in the lifestyle of people. Time is one of the most important factors of the Modern era. Until the Second World War, Aircraft's were used for bombing. They were later introduced into the field of civil Aviation. In India the Department of Civil Aviation was formed in 1925. A number of air services began to operate in the various aerodromes which must roomed at various cities throughout India. The products that Indian Airlines sells are 'SPACE'. It may be its seats or cargo space. This product is highly perishable and costly. Airlines earn revenue by selling this space. This means that higher the seats sold, more is the revenue generated. Thus if the plane goes in the air with empty space means much space has perished. Thus the lifecycle of the airline's product begins and ends with each flight.

Indian Airlines

India celebrated the golden jubilee of an era in October 1982 with the National Carries Indian Airlines and Air India. The star attraction of the festivities was the re-enactment of the solo flight from Bombay to Karachi and back in Puss moth air craft on October 15 by 1982. J.R.D Tata, the father of civil aviation in India

symbolically began with a six mile air mail service on February 18, 1911 from Allahabad to Naini junction. There was no activity worth mentioning in this field during the next 16 years. In the year 1927, civil aviation department was set up and a beginning was made in building aerodrome and opening flying clubs. Imperial airways in the year 1929 started a weekly air service between London and Karachi via Delhi. Domestic civil air transport was properly started with J.R.D. Tatas 1982 flight.

In the year 1946, Air Transport Licensing Board (ATLB) was set up with an object of ensuring an economically sound and orderly development of air transport miscarries. In the year 1950, Air Transport Enquiry Committee (ATEC) recommended a merger of all the private airlines into a single corporation with the government. However, decided in favor of complete National ownership which led to the setting up of Indian airlines and Air India under the air India Corporation Act 1953, Indian Airlines were given the responsibility of operating domestic and neighboring country services while Air India was given the responsibility of operating services.

The Nationalization of civil air transport opened a new chapter which was marked by the exaction of free routes and other facilities that go with civil aviation. The

Airline began to motorize its fleet and nationalize its operation. Their counts were induced in 1957 and the Fokker friendship in 1961. In the year 1964 Indian Airlines entered the Jet era with the induction of travelers. Aurore and Boeing 737 joined the fleet in 1970. The airline lined the wide body family with the arrival of the first Airbus A-300 B2 in 1 November 1976. But now the position is fact changing. Today Indian Airline arrived at a stage where it can meet total traffic demand both for passengers and freight transportation with no capacity constraints. Having built sound structure of professional management, personnel with long experience in airline, business in all areas of operation fully equipped to meet the air transport equipments of the country.

Indian airlines are the only national carrier which operates all domestic services and neighbouring country service. It is a public sector undertaking controlled by Board of Directors under the Ministry of Civil Aviation. Day-to-day operation is being carried out by Managing Director besides the commercial part of the organization is under the head of commercial in sector. The entire country is divided into four regions as western, eastern, northern and southern regions. Everyone is headed by the Regional Directors having their head quarters at Bombay, Kolkata, Delhi and Chennai respectively and the total number of employees are around 18,500 as on 31 December 2011.

The marketing concept of building an organization around the profitable satisfaction of customer need has helped firms to achieve success in high-growth moderately competitive markets. However, a well developed marketing strategy is required to be successful in markets in which economic growth has leveled and in which there exist many competitors who follow the marketing concept. Such a strategy considers a portfolio of products and takes into account the anticipated moves of competitors in the market. Just like any other marketer, the ultimate aim of an airline company is how to sell a product, namely its airline ticket from one place to another when a customer buys a ticket. He is entering into a contract with the company to transport him to his destination safely and comfortably. Hence it is vital for an airline company to provide the best services to his customers in order to gain an extra point in the market share as well as the goodwill of customers.

In order to reap a good amount of profit, the aviation industry tries to keep its planes in the air as far as possible there by reducing the ground time to their lowest next. It is the lead that each plane carries more the load it carries, more the revenue it earns. Thus one can conclude that each empty seat is a perishable product. Its life cycle begins and ends with each flights. Hence the airline will always try to sell as much as seat possible in order to earn maximum revenue. With this in mind, the airlines need to design products which caters to all the needs of passengers.

Indian Airlines Growth and Developments

Indian Airlines is an India's premier airlines was setup under the Air Corporations Act 1953 with its initial capital of ₹3.25 crores. It began its operation on 1st August 1953 and was entrusted with the responsibility of providing air transportation within the country as well as to the neighbouring countries. At the time of nationalization, Indian Airlines inherited 99 air craft consisting of various types of Air Craft's.

Indian Airlines is a major Indian Airline based in Mumbai and focuses primarily on domestic routes, along with several international services to neighbouring countries in Asia. Indian Airlines is state-owned and it is administered by the Ministry of Civil Aviation. It is one of the two flag carriers of India. Though the company that owns and operates the airline continues to be named Indian Airlines Limited on 7th December 2005. The airline was re-branded as Indian for advertising purposes as a part of a program to revamp its image in preparation for an Initial Public Offering (IPO). The airline operates closely with Air India, India's national carrier. Alliance Air, a fully-owned subsidiary of Indian Airlines, was renamed as Air India Regional.

1. Authorized Capital

The authorized capital of the Indian Airlines is ₹1000 crores.

2. Administrative Office

Its corporate headquarters is in New Delhi. The company has four regional offices located at Mumbai, Kolkata, New Delhi and Chennai and a sub-base at Hyderabad.

3. Subsidiaries

- Indian Airlines and its wholly owned subsidiary Alliance Air provide domestic air services.

Indian airlines also provide international air services to the neighbouring countries.

- A third government owned airlines, Vayudoot, which provide feeder services between smaller cities was merged with Indian Airlines Corporation in 1994.
- The Indian Airlines has one wholly owned subsidiary namely Airline Allied Services Limited and the company has been in operation since April 1996.

4. Indian Airlines Limited

The government as a part of economic liberalization programme in December 1991 approved restructuring of Indian Airlines and a company styled "Indian Airlines Ltd" was incorporated under the Companies Act on 1st May 1992. The company obtained certificate of commencement of business from the registrar on 17th June 1994. It has no operation for the first year up to 1st March 1993. The mission of the company is to become world class airlines and offer the finest service in the area of its operations. The main objectives of the company are to provide safe, efficient, adequate, economical and properly coordinated air lines and airport service. The assets, liabilities, capital and reserves of Indian Airlines Corporation were transferred to Indian Airlines Limited with effect from 1st March 1994. Indian Airlines is a schedule 'A' CPSE in transportation services sector under the administrative control of Ministry of Civil Aviation with 100 percent share holding by the Government of India. Two new national airlines were to be formed along with the same line as happened in the United Kingdom with British Overseas Airways Corporation (BOAC) and British European Airways (BEA). Air India took over international routes and Indian Airlines Corporation (IAC) took over the domestic and regional routes. However, as of 2006, Indian Airlines is being a profit making airline.

Indian Airlines Limited is wholly owned by the Government of India through a holding company and has 19,300 employees as of March 2007. Its annual turnover, together with that of its subsidiary Alliance Air is well over ₹4000 crores (around USD 1 billion). Together with its subsidiary Alliance Air, Indian Airlines carries a total of over 7.5 million passengers annually.

In December 2007, Air India was invited to join the Star Alliance. Since Indian Airlines is in the midst of merging with Air India, it too will effectively be a member.

Merger of Air India and Indian Airlines with NACIL

On 1st March 2007, the cabinet approved the merger of Air India and Indian Airlines setting the stage for the incorporation of a new company namely National Aviation Company of India Limited (NACIL) on 30th March 2007 with its registered office at New Delhi and corporate office at Mumbai. Subsequently the merger of the national carriers with NACIL was approved by the Ministry of Corporate Affairs under sections 391-394 of the Companies Act 1956 on 22nd August 2007. Post merger the brand name of the new entity is "Air India" while "Maharaja" has been retained as its ascot. The authorized and paid up share capital of the merged entity is 15 billion and 14 billion and 50 lakhs respectively. The merged entity would comprise of six strategic business units including Passenger services, Cargo, Ground Handling, Low Cost Carriers, Air Frames and Engine Components and related businesses. Each unit would be headed by either a Functional Director or an Executive Director. NACIL would also have a Corporate Services Group.

The merger will not only improve competitiveness but will also create the largest airline in India with a combined fleet strength of approximately 110 and comparable to other airlines in Asia (Emirates (93)), Singapore (118), Malaysia (110).

- Improve World Rank to 31 in terms of revenue, as against current ranks for Indian Airlines (67) and Air India (48).
- Provide an integrated international / domestic footprint, which will significantly enhance customer proposition and allow easy entry into one of the three global airlines alliances.
- Enable optimal utilization of all resources through improvement in load factors and yields on commonly serviced routes as well as deploy 'freed up' aircraft capacity on alternative routes provide an opportunity to fully leverage strong assets, capabilities and infrastructure.
- Provide parking bays and landing slots in an infrastructure constrained environment.

Potential to launch high growth and profitable businesses.

- Provide an opportunity to leverage skilled and experienced manpower to the optimum potential.
- Provide a larger and growth oriented company for the people which shall serve larger public interest.
- With increased thrust and focus on airline support businesses and increased fleet size over the next years, key employee productivity metrics will improve by bringing them in line with that of leading global airlines.

Other Players in the Market

In India other than the government owned airlines, the role of private players in the market is remarkable. The following are the private players in the market.

1. Jet Airways

In January 1994, a change in the law enabled Jet Airways to apply for scheduled airline status, which was granted on 4th January 1995. It began international operations to Sri Lanka in March 2004. Naresh Goyal - who already owned Jet air (Private) Limited, which provided sales and marketing for foreign airlines in India to set up Jet Airways as a full-service scheduled airline to compete with state-owned Indian Airlines. Jet Airways is a major Indian airline based Mumbai, Maharashtra. It is India's second largest airline after Air India and the market leader in the domestic sector. It operates over 400 flights daily to 67 destinations worldwide. Its main domestic hubs are Mumbai and Delhi. It has an international hub at Brussels Airport, Belgium. Jet Airways is owned by the London-based billionaire Naresh Goyal. Jet Airways was incorporated as an air taxi operator on 1st April 1992. The company is listed on the Bombay Stock Exchange, but 80 per cent of its stock is controlled by Naresh Goyal (through his ownership of Jet's parent company, Tailwinds). It has 10,017 employees as on March 2007. In January 2006 Jet Airways announced that it would buy Air Sahara for \$500 million in an all-cash deal, making it the biggest takeover in Indian aviation history. The resulting airline would have been the country's largest 1994 but the deal fell through

in June 2006. On 12th April 2007 Jet Airways agreed to buy out Air Sahara for INR14.5 billion (\$340 million). Air Sahara was renamed as Jet Lite and was marketed between a low- cost carrier and a full service airline. In August 2008 Jet Airways announced its plans to completely integrate Jet Lite into Jet Airways.

2. Kingfisher Airlines

Kingfisher Airlines is an airline group based in India. Its registered office is in UB Tower in Bangalore and its head office is Kingfisher House in Vile Parle (East), Mumbai. Kingfisher Airlines through its parent company United Breweries Group, has a 50 per cent stake in the low-cost carrier Kingfisher Red. Kingfisher Airlines is one of the six airlines in the world to have a 5-star rating from Skytrax, along with Asian Airlines, Cathay Pacific, Malaysia Airlines, Qatar Airways and Singapore Airlines. Kingfisher operates more than 375 daily flights to 71 destinations, with regional and long-haul international services. In May 2009, Kingfisher Airlines carried more than a million passengers, giving it the highest market share among airlines in India. Kingfisher Airlines is also the sponsor of FI racing outfit, Force India, which is also owned Vijay Mallya.

Kingfisher Airlines was established in 2003. It is owned by the Bangalore based United Breweries Group. The airline started commercial operations on 9th May 2005 with a fleet of four new Airbus A320-200s operating flights from Mumbai to Delhi. It started its international operations on 3rd September 2008 by connecting Bangalore with London. It rose to fame in June 2005 when it became the first and only Indian airline in terms of share and number of passengers carried. Kingfisher Airlines is owned by Vijay Mallya.

On 7th June 2010 Kingfisher became a member elect of the One World Airline Alliance when it signed a formal membership agreement. A firm date to join the alliance will be announced once the implementation process is underway; it possibly may take 18 to 24 months.

Conclusion

For the good of both Air Transports and their customers, but Indian Airlines being the National carrier is involved in the building of the Nation. It works as a second line of the defiance and precedes

communications and transportation inside India and neighboring countries. Indian Airlines being a Government company is at a turning point with the disinvestment program for free flow of funds to increase the investments, dis-investments will enable, fleet, flexibility in service and profitability, above all it provide better services to the customer. This will provide a wonderful transportation service to the world by Indian Airlines.

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A COMPARATIVE STUDY OF MASS MEDIA USE BY ELDERLY CITIZENS IN SALEM DISTRICT

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Introduction

The shifting population patterns are changing the present emphasis on youth to focus on the elderly, who are emerging as a powerful social, political, and economic force which cannot be isolated or ignored. It's time to take a new look at old age and its benefits, needs and challenges. Statistics show that older adults are in the fastest growing age group of the population in the twentieth century. In 1900, four percent of the Indian population was age 65 or older. Today eleven percent of the population is people 65 and over. What does the increase in the senior citizen population mean for mass communication usage? Are the elderly choices and usage of communication channels similar? What has been learned about this growing segment of the population from past research? What medium is most favored by an elderly black? These questions form the nucleus of this study.

Statement of the Problem

It is also bad to be old in a youth-oriented culture. But to be old is indeed to be in a double jeopardy. A number of studies have been done on the subject of mass communication habits of elderly people. However, there has been very little exploration into how changes of life (from adult to older adult). This investigation seeks to gain a better view of the communication use patterns of elderly.

Most of the previous studies have treated one medium at a time to the exclusion of others. For example, some of the studies are exclusively on the senior citizens' use of television. A comparative study of older adults' use of television and other channels of communication, such as radio and newspapers, would certainly shed more light on their communication habits. The demographic characteristic of race is associated with selective liking and disliking of network

television programs that were designed to appeal to a mass audience.

Most of the studies treating the different channels have not considered senior citizen segment as a major variable that could influence media habit. The study of each senior citizen's racial group and its characteristics should lend us more knowledge about their behavior and habits.

This study sought answers to three questions.

Research Methodology

Information regarding the research design is categorized into three parts. These parts are as follows: (a) subjects (b) instruments/procedures, and (c) data analysis.

Literature Review

Studies done by Graney (1975), Davis (1971) and Morrison (1979) suggest that changes in communication behaviour and attitudes are correlated phenomena that occur with changes in age. This essentially means that as people grow older, their choice of communication medium and their preference for programs and sections changes. If this is true, then we can safely say that the motivation for using whatever medium, the choice of one program/section over the other, and the desired uses and gratification changes relatively with age.

Doolittle (1971) and Bogart (1972) study the impact of aging as one of the major factors influencing media consumption habits in our society. In their findings, they contended that aging adults' lives are considerably restricted by a number of factors such as poor health, lack of social interaction, depression due to social isolation and sometimes lack of adequate expendable income. To fill the gap created by these conditions, older adults tend to use mass media,

especially television, more often than other age groups (Cowgill and Gerson, 1966).

Media use and gratification by different age groups is the subject of studies by Morrison (1979) and Young (1979). Young reviewed most of what was known about the uses and gratifications of the mass media by the elderly until 1979. He focused more on those studies dealing with why the elderly use mass media and found that they rely more on television for news, entertainment and company than any other medium.

Clyde (1968) found that pleasant news attracted more readership than any other kind with which it was compared. This raises the question of what is unpleasant to whom. Sometimes what may be considered unpleasant news to a teenager may not necessarily be unpleasant to an older adult. For example, the news of a rock-and-roll music group's canceling its scheduled visit to Houston during a Christmas weekend could be unpleasant news to teenagers, especially rock music fans. Yet, the same news could be considered boring by older adults. Thus, this study's failure to include the elderly was its major limitation.

Time Spent Per Day Watching Television

The issue of whether elderly people, with similar socio-demographic backgrounds, will differ significantly in the length of time spent per day watching television is crucial in any effort at segmenting appeals directed at both groups. The assumption that older adults, regardless, spend the same amount of time watching television has led daily to the unintentional insensitiveness to the communication needs of the elderly blacks by program producers. Programs aimed at the older adults are usually designed with the whites as research subjects. Also, they were often expected to appeal to all other adults.

The first empirical hypothesis (E.H. 1) which described the relation between race of older adults and the number of hours spent per day watching television was presented in Table 5. The results show that E.H. 1 was supported by the data. Blacks are more likely to spend more hours per day viewing television than whites. The responses to the question of how many hours per day do you spend watching televisions ranges from one

hour per day (the least) to eight hours per day (the maximum). The data show that 18 (8.2 percent) blacks spend from seven to eight hours a day watching television compared to 11 (5.1 percent) whites. The chi-square was 14.01 and the

Newspaper Reading Pattern by Race

If whites spend less time per day watching television than their black counterparts, it may be because they (whites) spend more time doing something else. Empirical hypothesis 2 (E.H. 2) predicted that elderly whites are more likely than elderly blacks to read the newspaper every day. The findings of this test are presented in Table 6. The data show 78 (33.8 percent) of the people surveyed as daily newspaper readers. Of this number, only 28 (12.1 percent) are black. On the other hand, the data revealed that 38 (16.5 percent) of the blacks surveyed do not read the newspaper as compared to 27 (11.7 percent) whites. A chi-square of 9.20 and a gamma of .25 indicate a fairly strong relation between newspaper readership and race. Therefore, the data support the hypothesis.

Time Spent Listening to the Radio by Race

Like television, radio does not require active involvement on the part of the listener. Unlike the newspaper which engages the reader's attention, radio is audio and one is never concerned with actively watching as in the case of TV or reading as in the case of the newspaper, thus, making participation more passive than in any other medium of mass communication. Also unique about radio is the quality of being easily segmented to serve the needs of any specific targeted audience. It is, therefore, not surprising that Empirical Hypothesis 3 predicated that blacks are more likely to spend more time listening to the radio than whites. Table 7 presents the data on the findings. As shown in the table, 32 (13.7 percent) blacks spend four or more hours daily listening to the radio as compared to 26 (11.2 percent) whites in the same category. Thus, these data support E.H. 3 which statistically is significant at the .04 level of probability; the chi-square was 8.06 with 3 degrees of freedom and a gamma of -.27 was found. These statistical tests clearly illustrate that a significant

relationship exists between time spent listening to the radio and race.

Summary of Findings

The survey of the comparative use of mass media by elderly blacks and elderly whites in Houston provided a depictive analysis of senior citizens' (Blacks and Whites) characteristics, communication medium choice and use patterns. Although blacks and whites choice and use pattern. Although blacks and whites surveyed exhibit similar socio-demographic qualities, there exists between them a substantial differences in the choice of electronic and print media. The use of television by both groups differs significantly, too. However, blacks and whites in this study show no statistically significant difference in interpersonal communication choice and use patterns.

This study, thus, strengthens a number of hypotheses. These include (a) that elderly blacks spend more time daily watching television and listening to the radio than their white counterparts; (b) elderly whites read the newspaper more often than elderly blacks with similar levels of education, income, and other basic socio-demographic variables; (c) elderly blacks use television primarily as a source of information and companionship; and (d) on the other hand, elderly whites use television primarily for entertainment and to pass time. This may explain why elderly whites read the newspaper daily perhaps for information.

The study, on the other hand, rejected hypotheses that suggested the existence of differences between older adults specifically blacks and whites in a number of habits. These are (a) that both elderly blacks and elderly whites consider reading books and magazines as an important habit and (b) that both groups show no significant difference in their choice of interpersonal communication to justify segmenting the two groups for appeals using this medium. In conclusion, elderly blacks and elderly whites, with essentially the same characteristics, are significantly different in their choice and use of mass media channels.

Study Implications and Recommendations

Granting that significant differences exist between elderly blacks and elderly whites in their choice and use of mass communication channels, it thus implies that media establishments have a great deal to gain by segmenting programs aimed at the elderly.

1. Specific communication needs of the elderly blacks will need to be identified through extensive research by the media organizations. It is necessary for such research to actively solicit and recruit elderly blacks as subjects. The same should be done in relation to other races.
2. Elderly blacks' see the television as a source of information of any interest to elderly blacks be presented more often on television and radio rather than in the newspaper. By the same token, information aimed at or of interest to the elderly audience should be presented more often in the newspaper.
3. The input of blacks is necessary in the design of programs aimed at them. Also, more air time should be given to programs that appeal to the elderly blacks. This will invariably compensate for the minimum time they spend reading newspapers.
4. Politicians and other public policy makers will need to address elderly blacks specifically using the appropriate medium during elections or any together. By so doing, appeals aimed at this segment of the society could be more effective.
5. With social security benefits, pension funds, and better money management, elderly blacks could be considered a major market segment by advertisers. Thus, through knowledge of not only what products they buy most but also the communication use pattern of the group (elderly blacks) is essential to the success

of any new product introduced into the market that aims at elderly blacks.

6. High involvement appeals using an interpersonal communication medium must actively do so among all older adults regardless of race. Older adult's interpersonal communication need shows no significant difference. Therefore, any differences in the effect of a specific appeal both elderly blacks and elderly whites using interpersonal communication could be interpreted as individual rather than a racial difference.

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CLIMATE CHANGE IN MARGARET ATWOOD'S NOVEL 'YEAR OF THE FLOOD'

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Abstract:

Climate change is the single greatest threat facing our planet. Global climate change is real, it is caused mainly by emissions released from burning fossil fuels and it poses a catastrophic threat to the long-term longevity of our planet. If we do nothing, the planet will heat up five to ten degrees Fahrenheit by the end of this century. That would cause enough sea level rise from melting glaciers to put cities like New York and Miami underwater –along with more frequent asthma attacks, higher food prices, insufficient drinking water and more infectious diseases.

The earth is warming up, and there is now overwhelming Scientific consensus that it is happening, with global warming on the increase and species and their habitats on the decrease, chances for eco-systems to adapt naturally are diminishing. Climate change and environmental pollution is only one aspect of a much wider ecological crisis that has resulted from our over-exploitation and degradation of the natural world. Approximately 60% of the planet's eco system have been significantly degraded by human activity in the past 50 years, which starkly indicates the rapid loss of biodiversity worldwide that is threatening human well-being and civilization as we know it.

The topic of the climate change emerged in literature as an own genre. Margaret Atwood, the Canadian author's novel 'Year of the flood' belongs to the one of climate change fiction novels, because its plot takes place in the future and it also contains fictional elements and of course climate change has an important meaning in the novel. The book itself is a part of a trilogy, with 'Oryx and Crake' as the first book, 'Year of the Flood' as the second and 'Maddaddm' is the third. The phenomenon of climate change is very complex and this 'Provokes and inspires' author's to invent and innovate, in order that they can adequately imagine, depict and convey it. Atwood, in laying bare our possible future, allows us to see what might be possible and what changes we can make if we desire to avoid the impending 'waterless Flood'. Her fiction alerts us to our own blurred positions, our own politically promising situations.

This paper highlights Margaret Atwood's speculation on the ecological issues, technological innovations and political and ethical responses to our rapidly changing society leaves us with much to contemplate as we move in to the future. It also emphasizes how Atwood give us a model by which to imagine enacting change in our society and the ethical system that must be implemented if we wish to avoid ecological ruin.

Keywords: Environmental Society, Climate change, Global warming, Ecological System, Ecological Ethics and Waterless Flood, CorpSeCorps, God's Gardeners, Pleeblands, BlyssPluss, Crakers, etc.,

Introduction

Margaret Atwood's concern for the environment has spanned nearly the entirety of her career, informing her fears about the future and providing the grounding for her speculative fiction. In Atwood's understanding, ecological ruin stems from human estrangement from the natural environment, an estrangement fortified by capitalism and consumerism in contemporary societies. Instead, she strives to situate the creative, imaginative human species within a larger natural order that inspires ethical treatment of the more than human world. Atwood attempts to provide us with a model of interconnection

and respect for nature that we must imagine if we desire to avoid the apocalyptic future she describes in her novels.

Margaret Atwood's novel 'Year of the Flood' focuses on the story of an Environmentalist cult. The novel is placed in what is today the United States of America, probably somewhere on the East Coast. The time is set in a not so far away future where the Apocalypse had already occurred. The plot is situated around the two main characters Toby and Ren who give us insights into the pre-apocalyptic time throughout the book. The environment which is portrayed is disturbed in

many ways. The effects of a global climate change are apparent; Society has split up into different groups. 'Year of the Flood' is centered in the pleeblands where the lower social classes are situated. It has mainly lost its ethics and moral and there is an increased willingness of violence not only by individuals but also by the leading CorpSeCorps forces, a private security firm. Eventually, the whole human race is extinguished by a pandemic and only a few survive. Next to Toby and Ren, the survivors mainly consist of the members of eco-activist groups. Now, they have to face the question of survival and have to deal with a new species of 'man' – the Crakers.

'The Year of the flood' is a dystopic master piece and a treatment to her visionary power. Atwood wrote in the acknowledgements of her book "The Year of the Flood" is fiction, but the general tendencies and many of the details in it are alarmingly close to fact", (YOF 433). Hence one might see her book as a mirror for our society today. For her it is a matter of fact that in today's world it is the responsibility of an author he (or) she points out the dangers which are included in the damage of our eco system. The problem of today and in the future is that society and nature do not appear separate from each other. In his book "Why We Disagree about climate change", Mike Hulme argues that climate change is no longer just a physical phenomenon but that it is also a social one IV. He also says it "is an environmental cultural and political phenomenon which is reshaping the way we think about ourselves, our societies and humanity's place on Earth" IV. In 'Year of the flood' we can see one scenario of how these changes could look like. So, the major question in this article is going to be what role climate change played and what effects climate change had on different aspect of society in the novel.

Climate Change in Literature:

In the last 5 years climate change has emerged as a dominant theme in literature and correspondingly, in literary studies. Its popularity in fiction has given rise to the term climate fiction of climate change fiction, and speculation that this constitutes a distinctive literary genre. Environmental problems like climate change, loss of biodiversity etc, are reflected in world's literary work can prompt more concern, provoke attitude, inspire action. But it is also true that literature addressing

environmental degradation helps us better understand and care more deeply about damage at all scales. The novel 'Year of the Flood' belongs to the one of climate change fiction novels, mainly because its plot takes place in the future and it also contains fictional elements and of course climate change has an important meaning in the novel. The book itself is part of a trilogy, with 'Oryx and Crake' as the first book, 'Year of the Flood' is the second and the third is the 'Maddaddam'. However, 'Year of the Flood' is one of those books "that do more than employ climate change in terms of setting". (Trexler, Johns – Putra 196). The phenomenon of climate change is very complex and this "provokes and inspires authors to invent and innovate, in order that they can adequately imagine, depict, and convey it" (Trexler, Johns –Putra 185). Atwood writes in her acknowledgements that "The Year of the Flood is fiction, but the general tendencies and many of the details in it are alarmingly close to fact." In this sense her novels operate as a form of scenario-thinking and as an important warning. Atwood warns against bioterrorism, internet terrorism and corrupt corporate security agencies. Indeed, her novels tackle such relevant and timely scenarios that judge Richard Posner has weighed in with his opinion on the risk of a bioterrorist catastrophic like the one she describes. Through the landscape she constructs, Atwood also offers prescient commentary on consumer desire, corporate advertising, food production, health care and climate change.

Climate Change in Margaret Atwood's novel 'Year of the Flood'

In this novel, there are two main characters Toby and Ren. The plot details different areas of their lives in different time-frames, including what happened to them before they came a part of a religious group called the God's Gardeners, their time in the God's Gardeners and where they are after the Waterless-Flood has hit the Earth. The Gardener's believe that humankind has strayed away from how God wanted us to live on the Earth. Especially with the way the world has become corporations now rule everything and are less than moral. They are called the CorpSeCorps. They have used up almost all of the Earth resources and have erased most of the animal species on the planet. The animal genes that remain are spliced and used to create

horrible hybrids that serve human purposes. Food is highly processed and people have stopped asking where, it comes from. The most notorious example of this is the burger chain, Secret burger. They will use any protein that they come across to use in their burgers. Even human protein. Hence, the name of the establishment as you don't ever really know what you're eating. As a result, The God's Gardeners choose to separate themselves and live in the Pleeblands, the slums. The Pleeblands are inhabited by some very desolate people; homeless, refugees and criminals which make living there very dangerous. The God's Gardeners are strict Vegans and condemn anything material made. They recycle everything, grow their own food and teach their children how to live in one with God.

The following are the important points for the different aspect of climate change in this novel.

One of the major changes in climate is that there is a much higher radiation. One always has to protect the skin whether it is through covering the whole body with clothes enough sun block or wearing a sun hat (YOF 215,11). Furthermore it is wise to stay out of the sun when it is noon (YOF 15). Also the risk of Skin Cancer is increased. There is an episode where Shokie and Croze, two boys, of the eco-activist God's Gardeners, hope to go down to the beach with their group because "there might be girls in bikinis lying in the sun, and (they) might say skin cancer to them" (YOF 149). If we compare this to today this sounds familiar to us. Already today we need to protect us from radiation but in the world of 'Year of the Flood' it is fatal not to.

Due to this higher radiation there is an increased evaporation which results in droughts and desertification. There was a big drought in the South America and now 'Wisconsin' is covered with cow bones, ever since the big drought ten years ago". (YOF 56). Amanda, the best friend of Ren, was personally affected by these changes in climate. There were major droughts in Texas and "her parents had lost their Heppicuppa coffee franchise[---] and they'd ended up in a refugee camp with old trailers [---]. Then their trailer was demolished in one of the hurricanes" (YOF 84). But the desertification was not only restricted to rather arid regions but also the "Mediterranean – one fruitful farmland, now a desert"(90). This is even more dramatic

if one thinks of the consequences. The people in 'Year of the Flood' have destroyed their own living space. The world becomes 'smaller'. This can be compared to some issues we already have today like the expanding Sahara.

Again due to the higher radiation there was a warning of the seas and oceans. This had even led to the point "that the world's oceans are being laid waste! (YOF 196). Next to the "Great Dead Zone in the Gulf of Mexico; and the Great Dead Zone in lake Erie; and the Great Death Zone in the Black Sea; and the desolate Brand Banks of New found land, where the Cod once abounded; and the Great Barrier Reef, now dying and bleaching white and breaking apart"; there is also a rise in the sea levels and what was land before is now flooded (YOF 197,412). Again, we already see the beginnings of this today; the melting of the ice caps and therefore a rise in sea level.

Once more, the higher radiation and the resulting increased evaporation in the cause for a change in weather. Due to that the water is transported from the land in to the atmosphere. In Year of the Flood there are some areas where the weather became wetter than it normally would be. Now, in the area of NorthEast USA where Toby and Ren live there are "afternoon thunderstorms" and "noontime steambaths" (YOF 112, 96). This could be interpreted as a shift from a normal humid cost climate to a (sub-) tropical climate, like the one we have today around the equator.

Additionally to all that above there are some other effects of climate change like the loss of seasons but also the increased risk of more extreme weather events (YOF 375,251) – Not directly connected to the climate but a huge impact on the environment is the issue of pollution. The air in the city where the plot takes place is highly polluted and one has to wear "nose-cone air filters", (YOF 144). So, in order to breathe better and to protect your lungs you have to put these on.

Atwood has picked up some of the major problem of climate change today and transferred it into the future. It is not only the direct impact of climate, like the afternoon thunder storms but the consequences that follow which is one of its other major problem. What has happened in Year of the Flood is that the Earth became a more dangerous place to live and the threat was created by men. So, the irony is that the human race diminished

their living space themselves. Climate change is used in the novel to show us the probable consequences of our acting. It shows the responsibility but also the threat of what a globalized world means. As Hulme argues, climate therefore becomes some thing that is fragile and needs to be protected or 'saved'. Just as much as do natural landscapes or animal species" (25).

The question of responsibility

Is society or the individual ready to take responsibility for climate change or is it always 'the others' who are responsible. However, it is not disputations that individuals play a major role when it comes to climate change, Hulme assumes that "a belief in the individual's moral responsibility for climate change might suggest that an adequate response to climate change must include, at the least, a transformation of the individual's behaviour" (169). Unfortunately, most individuals are not ready to take this step; they are not willing to restrict their personal lives towards a more environmental living. In 'Year of the Flood' there is a whole society which not ready to take responsibility, no one wants to restrict their personal live. We fear climate change but we are not ready to limit our economic well-being (Hulme, 139). Furthermore, if we say that we as individuals are responsible for climate change, "Justice would seem to demand that those responsible for altering climate and causing any subsequent damage should be held liable for that damage" (Hulme 164). Of course no one wants to be held liable for such a huge harm to the planet. Hulme argues that "climate change thus becomes a mirror into which we can look and see exposed both our individual's selves and our collective societies" (357). So, if we have a look in the mirror reflecting the situation in 'Year of the Flood', we can see a society that is not able to take responsibility. In 'Year of the Flood' there is the lack of responsibility towards nature and towards oneself but also other people.

First of all, the society in 'Year of the Flood' has lost its responsibility towards nature. It is not only that people do not want to take responsibility; they even ignore everything which would cause them a guilty conscience. There is one significant text passage, when Toby is still young and the situation was not that severe. Climate Change and Society

It is well known that the evolution and development of cultures is dependent on the natural conditions. This idea is known under the name of environmental determinism. That means, among other things, that mankind seeks places with the best prerequisites for survival. One factor which is part of these conditions is the climate. However, we often forget that without a stable climate, culture would look different and that therefore a stable climate should be regarded as a public good (Hulme 27). A change in climate does not only cause a change in nature but it also changes society. As already mentioned above, "We cannot detach the stories we tell about climate from the stories we tell about societies" (Hulme 33). Hulme brings up some more major points about the dependence of culture on climate. He says that a stable climate is needed in order for a stable society (2). Furthermore, he claims that "changes in climate have been invoked to (help) explain the decline of civilizations more often than they have been interrogated to explain their rise" and that "the fate of civilizations is intimately related to changes in climate" (28,29). Unfortunately, the influences that climate can have on our societies are not something that is majorly discussed in public; often it is only about the physical effects. In 'Year of the Flood' Atwood picks up the idea of a society might look like but she also choose different aspect of today, like how we deal with climate change, takes these aspects one step further – what will happen if we keep in acting that way-and through that mirror our society today. Atwood does not only create a new structure of society but she also brings up the questions of responsibility and ethics. Due to her general subject of climate change on women and feminism.

"Surely I was an optimistic person back then, she thinks. Back there" I woke up whistling. I knew there were things wrong in the world. They were referred to, I'd seen them in the onscreen news. But the wrong things were wrong somewhere else. By the time she'd reached college, the wrongness had moved closer. She remembers the oppressive situation, like waiting all the time for a heavy stone footfall, then the knock at the door. Everybody knew. Nobody admitted knowing. If other people began to discuss it, you turned them out, because what they were saying was both so obvious and so unthinkable. We're using up the Earth. It is almost

gone “you can’t live with such fears and keep on whistling” (YOF 239).

There are some major points in this passage. First of all the ignorance; even though everyone knew that there were things wrong; they were ignored because otherwise this would have required action. No one wanted to step out of his comfort zone. It is also possible that so many things were wrong that it was just overwhelming and to protect oneself from grief, this was simply ignored. Society was not ready to face such a complex problem, but instead of acting they just waited for what will happen. Society perhaps also did not take action because taking action would mean that there is a problem. Atwood picks up tendencies we already face today; we do not want to restrict ourselves, may be because then we admit that we are a part of the problem. As in ‘Year of the Flood’ it is the question of responsibility and if society is ready to take the blame for the things that go wrong.

Besides, this general lack of responsibility manifests itself in the fact that the people are no longer willing to take responsibility of their own lives but it also means the lack of responsibility towards other people. For example most of the upper class hand their responsibility over to the CorpSeCorps. They live in gated communities with security protection and care only about their own interests. The CorpSeCorp corps also do not take the responsibility they should. They misuse their authority, they should be protecting society but they threaten instead. An example for the lack of responsibility, towards oneself is Toby. After the death of her father she lets herself go, takes various drugs and has sex with a lot of different men. Finally she decides that she cannot go on like this and she wants to live. But at her following job at the fast food chain Secret Burgers she does not take the responsibility for her life and escape the cruelties of Blanco, her boss even though that staying there is a more probable death than escaping. Not until her time at the God’s Gardener’s she is ready to take responsibility for nature and also for her life. Even the way she joined the Gardener’s was not an active choice of her. The leader Adam One took the action to get her away from Secret Burgers. He was the one who had the responsibility of her life. With the group Toby learnt again to be responsible, not only for her but also

for others and also nature. Example: the bees at the roof top garden.

The question of ethics and moral

Climate change acts as a mirror of society and the individual (Hulme 357). What we can see in that mirror is that nature is treated in a highly disrespectful and unethical way by humankind. Nature is polluted and exploited without any second thought. There seems to be no moral or ethical boarder that is not crossed. If we have a look at the present state, until now “economics was at the heart of arguments about climate change” (Hulme 109). The problem with climate change and economy, especially capitalism, is that it is only about the present benefits and not really about sustainability. This becomes even worse in ‘Year of the Flood’. There, it is not only the natural resources that are harmed but whole ecosystem’s (YOF 90).

Almost everything which can in any way benefit the economy is used, be it nature, animals, humans, institutions or ideals. By ‘used’ is meant that things are used as things, which includes the loss of rights for that animal or human. As said before, every moral limit is overrun. Nature has lost its dignity, as humans and animals have. This disrespect for nature and life is transferred to society. In ‘Year of the Flood’ one might even say that society has lost its ethics and morals.

An example for the loss of ethics and moral are the high criminality rates. Like the loss of respect for nature, there is also no more respect for the human life. ‘Year of the Flood’ plays in the Pleeblands and there violence rules. There are regular gang fights which normally end in the death of some members. These gangs do not consist of grown-up or teenagers but kids; “These kids were only seven or eight, but there were a lot of them, and when they spotted her they stopped yelling at one another and started yelling at her” (120). The pleebes also know no mercy with the bodies; they humiliate them or harvest organs to sell them on the black market. What is more is that there is ‘game’ called pain ball. It is launched by the official corporations to persecute criminals. The criminals have the choice to get executed right way or to spend time in the painball arena. This arena is an enclosed forest with cameras to monitor the game. Like in a regular painball game two teams

complete against each other and also like in a normal game the gun shoots paint, "but a hit in the eyes would blind you, and if you got the point on your skin you'd start to corrode, and then you'd be an easy target for the threat-slitters on the other team" (YOF 98). But it does not end with a cut throat; sometimes the other team even eats parts of the body. However, that is not the whole story; one can bet on a team and it is even possible to watch this event on Tv. So, violence became not only accepted towards nature, but now violence towards humans is even seen as entertainment. Furthermore, the loss of respect towards humans themselves peaks in cannibalism.

As Hulme points out, "economies was at the heart of arguments about climate change"(109). One example is the food industry. In 'Year of the Flood', there is the fast food restaurant called Secret Burgars. What is special about their burgers is that no one knows what is in them. However, it is said that they contain next to animal garbage also human meat. Despite everyone knows this, Secret Burgars hamburgers are still consumed. Society has therefore taken the last step of disrespect towards life itself. It is not only that the criminals in the painball Arena eat their human meat but also the broad society does it knowingly. Marlene Goldman converts this on our society today and claims that Atwood utilizes cannibalism to call attention to "the unchecked will to consume at the heart of the western and European model of society" (172). In 'Year of the Flood' there are still Churches, but it is not clear if the church as just lost its influence on people or if it does point out social problems but no one listens. It seems like the truth lies somewhere else, as Toby's father put it. "There were too many crooks in the pulpit and too many dupes in the pews" (YOF 27). Eventually, even the highest institution of moral, the church, has lost its credibility.

Climate change and women

Climate change has is that it can change society regarding its attitude towards women. The point of origin is that if there is no more respect for the female character of mother Nature then there is also a loss of respect for women in general. Further more Mother Nature is perceived as an object; an object that can be

used for the purposes of mankind. Hulme argues that "climate change is a result of a systematic failure of humanity to live with the confines of Mother Earth"(160). This is a part of the "long tradition of female objectification that facilitates, even encourages, the transformation of the female subject into mere flesh" (Defalco 779). Comparable to the exploitation of the earth, there is the exploitation of women in society. For example on the Seksmert, "Women have become consumable sexualized and erotized objects" (Brooks Bouson 14,15). The girls that are used at Scales and Tails, the leading night club, to do "the basic bristle work" (130). Normally they do not survive very long and are only there temporarily; But also the regular girls, who are known as "the cleanest dirty girls in town" are seen as a "valuable asset" (YOF 7). So, women became objects which can be used by society like society uses nature for its purposes.

The next thing is that sex is used as a trade by women. So, it is not only men objectify women, but women also make themselves objects. Sex is therefore no longer seen as something connected with love – for both sexes. Amanda, for example, sees sex very pragmatic. "She says you trade what you have to. You don't always have choices" (YOF 58). Also for her, it is nothing that is connected to love anymore. "Amanda said love was useless, because it led you into dumb exchanges in which you gave too much away, and then you got bitter and mean: (YOF 219). Even though it seems, that sex is something which gives women power over men, this is a false conclusion. In reality, men mostly have the power to get what they want without fulfilling their part of the trade. For example, the generally confident character of Amanda who sees sex has something which gives her power is degraded by her kidnappers as sex toy you can eat" (YOF 417). So, it is the men who oppress the women, as modern culture tries to cultivate nature.

Moreover, we can see the impact of how climate change influenced the personal lives of Toby and Ren. If we have a look at the character of Toby, she lost the respect for Mother Nature, like most of the society and eventually even lost the respect for herself. For example, she did not take action when she was at the mercy of Blanco. Even though the situation seemed

hopeless, she did not even try to find a solution. Again, this is a reflection of how people handle climate change. There seems to be no obvious possibility to prevent what is happening, so they stay in a state of shock and do nothing. And not until Toby became a Gardener, she was able to take the responsibility for her life and also for Mother Nature. If one takes this entire thought one step further, the society in 'Year of the Flood' is ruled by men and women are seen as 'meat'. The men are the active predators whereas the women are the passive prey. If we take the example of Toby again, Blanco has the power over her "to make Toby his sexual slave but also, if he wishes to kill her and to literally turn her into meat" (Brooks Bouson 12).

Another example is Ren. First the Gardeners took care of her, then her mother, then Toby and when she finally wanted to get free, she handed her responsibility over to Mordis, her boss at Scales and Tails. By working there she made herself a prey. As Madeleine Davies put it, "Atwood's female bodies are socio-cultural documents"(58). What these two main characters document for is that in 'Year of the Flood' women became even more the 'weak gender than today. It is not only the male part of the society that has lost its respect for them, but they seem to have lost the respect for themselves.

Climate change and the waterless Flood

In this novel, the waterless flood is a pandemic caused by the BlyssPluss pills. It promised "hassel-free sex, total satisfaction, [...] plus 100 percent protection" (YOF130). The pill was first introduced at Scales and Tails; "Scales was testing the BlyssPluss for the Rejoov Corp" (YOF 130), but it was also sold on the black market (YOF 334). The virus which it included was breaking out at different locations simultaneously and was spreading fast. "They showed a map of the world, with the hotspots lightening up in red-Brazil, Taiwan, Saudi Arabia, Bombay, Paris, Berlin – it was like watching the planet being spray gunned (YOF 283). The people died fast and just 'melted' away (YOF 283). Inventor of the BlyssPluss pills in Glenn, a Scientist, "one day, he said that what you had to do in any adversarial situation was to kill the king, as in chess. He said he meant the centre of power, but today it wouldn't be a single person, it

would be the technological connections" (YOF 228). What Glenn meant by "adversarial situation" is clearly the situation the planet is in. What the technological connections are becomes not really clear, Glenn only said at a later time that he is working on paradise project and that he aims to design a "perfect human being" (YOF 305). He actually finished his paradise project and one can assume that the Crakers, the new perfect humans are there to replace the old human race after the extinction through the BlyssPluss pills. Some of the major features of the Crakers are that they are vegetarian and live in a peaceful community at the beach. May be the reasons why Glenn designed them were that he was disgusted by the conditions society was in and how people treated the planet but also each other. As shown above, one of the reasons society was in this condition was because of the different influences of climate change. So one might say, even though it cannot be said for sure and even though it is very complex, that climate change played a role in the extinction of the human race in 'Year of the Flood'.

Conclusion

Margaret Atwood's literature helps us to imagine the danger and hope implicit in our future. The main characters finally find peace with their past, Toby with Blanco and Ren with Jimmy. They stand united as group in hopes of rebuilding the human race as God intended.

This book depicts some very real issues that we currently face in the world and because of this that added a huge sense of reality to this fictional dystopian novel. I really enjoyed the idea of Gardeners, some of their basic teachings have some great value.

Often climate change is restricted to the physical world but as Atwood has shown in her book it is a much more complex problem that we have to face. In the novel it changes whole value systems. Climate change did not only transform the environment of society but the influences of it can even be traced down to individuals. The changes in climate contributed to the loss of responsibility and to the reverse in the fight for equality between men and women. The major theme of the book regarding climate change is that it acts as a warning for our society today. As Atwood has said

herself, she picked up trends we already have today and transferred them into the future (YOF 433). So to some extent the society in 'Year of the Flood' is a reflection of our society today. What we can learn from it is that, as Hulme puts it, "it can help us bring the physical and the cultural, the material and spiritual, into a new realignment" (357).

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IMPACT OF GOVERNMENT ASSISTANCE AND DEVELOPMENT OF SMALL ENTERPRISES IN SIVAGANGA DISTRICT

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Abstract

The Tamil Nadu Investment Corporation Limited is an zenith state level financial institution mainly wished-for for supporting the small and medium scale industrial units. Awaiting the 1970's conformist Development Finance Corporations were careful as a major vehicle for canalised loan resources to small industries. The Bank underneath cram may have specialized twigs in every district to the loan necessities of the small enterprises. Plenty allocation of clout at the branch echelon may be known so as to keep away from some layers of pecking order in compromise loans to Small Enterprises.

Key words: loan, small enterprises, corporations

Introduction

As globalization takings, switch and budding countries and their enterprises visage main brave for amplification their human and institutional power to seize benefit of operate and investment prospect. While governments make policies in trade and investment areas, it is enterprises that trade and invest. Therefore, supply-side bottlenecks in the trade and investment areas and how governments, development partners and the private sector itself address these constraints have direct implications on the economic growth potential of transition and developing countries.

SMEs engage in amusement a key position in conversion and developing nations. These solid typically explanation for additional than 90% of each and every one firms outer the agricultural sector, comprise a main basis of service and engender noteworthy familial and send abroad pay envelope. As such, SME growth comes into view as a key mechanism in poverty reduction efforts.

SME enlargement is not a rejoin to all the challenge, and appropriate to noteworthy quantity of body/ability building concerned; it is a extensive tenure and expensive venture. If enough possessions are allowable, probable fallout will not be attain. Moreover,

contribute wall aptitude building should set off in hand with market entrée. Limb of the DAC should fetch SME

magnitude copious into the vocation of its Network on Poverty Reduction (POVNET) on how to prop up the role of private region growth to pro-poor development. The government time-honored a variety of establishment to endow with non-financial assistances absolutely to the small enterprises. In the similar way there are institutions in toting up to commercial banks which provide to the financial chuck of small enterprises.

Review of Literature

Inderjit Singh and Gupta, in their book on "Financing of small industry" also barbed out the shortfall of institutional acknowledgment. They completed that only 5.1 per cent of the borrowers were investment by institutional finance.

Kopardekar, element glut capability residual unutilized in small firms was owing to the be short of enough finance. The be deficient in of finance more than ever in summit operational capital constraint pilot to inept exploitation of the setup capacity, which in twirl escort to incoherent procedure of the element. Several units are not in a situation to dish out funds to fixed and working

capitals. Rajula Devi, in her editorial unrestricted "Small Enterprises for Rural Industrialization Programme and Perspective" initiate that the harms stumble upon by the small enterprises were becoming all the time more complex, and the small entrepreneurs were repeatedly bemused by a labyrinth of narrow actions. The misery of the entrepreneurs stalk commencing need of obvious policy angle. A universal sight communal by the entrepreneurs and those who were supporter of the enlargement of small enterprises was that as extended as there was no modify in the stance of policy creator the harms would linger vague.

Radha Krishna Mathur, Secretary, Union Ministry of MSME (2012) in an interview to the Confederation of Indian Industry (CII) on an overview of the challenges facing the development of MSME sector, and initiatives taken by Government of India, as covered in the article, "MSME sector nurtures Entrepreneurship, and meets Social Objectives", published in MSME Business deals with a wide variety of challenges of the MSME Sector, and initiatives of Government of India and other MSME associated institutions. The themes covered included the following. Highlights in respect of a few of them are presented here. National Manufacturing Policy, National Manufacturing Competitiveness Programme, public procurement policy to promote and strengthen Micro and Small Enterprises, defense production policy and implications for MSMEs, impact of bleak global scenario on MSMEs, greater cooperation and collaboration between Indian MSMEs and their counterparts overseas, MSME contribution to inclusive growth, unorganised sector, export potential of the sector, eco-system to face the issues confronting the sector, besides giving the MSMEs global competitive advantage, adoption of new web and IT tools to enhance the operational efficiency of MSMEs, and steps to be taken to enhance market access for MSMEs, both within the country and overseas. Mathew, P.M. (2012), in his article, "the Relevance of MSMEs", focuses on recent developments in the industrial sector, contribution of MSMEs, and prospects for growth during the Twelfth Plan period, along with directions in which MSMEs should move in future. The basic objective of the Twelfth Plan (2012-17) is "faster, sustainable and more inclusive growth", as indicated in the Approach Paper of the

Twelfth Plan released by the Planning Commission in 2011.

Objectives of the Study

1. To analyse the government schemes for the development of Small Enterprises.
2. To offer suggestions for better prospects and development of Small Enterprises.

Methodology

Sivaganga District has been selected for the study since there is a wide range of small (manufacturing) enterprises units which provide much employment in the area and around Sivaganga. As census method is not feasible, the research has proposed to follow proportionate convenient sampling. The small (manufacturing) enterprises located in Sivaganga District consists of agro and forest based units, engineering and allied units, textile and polymer based units, leather and leather based units, chemical based units and miscellaneous units. Totally 240 units, being 15 percentage of the universe, have been selected for this study. The sample of small (manufacturing) enterprises units of Sivaganga District covered by the present study

Schemes of Government

In recent times Entrepreneur in India have taken commendable part in the field of entrepreneurship. The Government of India and Government of Tamilnadu have also stressed on special entrepreneurship schemes for Entrepreneur with a view to uplift their socio-economic status. The following table 1 presents the various schemes provided by the state and central government.

Table 1 Schemes of Government

S. No	Variables	Ranks			Total
		1	2	3	
1.	Surveyed by Government Bodies	199	188	186	573
2.	Scheme of Social Intervention	238	197	138	573
3.	Cluster/SHG/Co-operative/Trusts/Society/C onsortium	295	160	118	573
4.	"Unemployed become Entrepreneur" scheme	300	182	91	573

5.	platform to access to domestic and overseas market	351	173	49	573
6.	community empowerment can be brought by mobilization of Entrepreneur	361	167	45	573
7.	Entrepreneurial Development Programme	297	197	79	573
8.	Training for Trainers scheme	316	201	56	573
9.	Financial assistance	197	238	138	573
10.	State/National/Regional Level Symposium or workshop on design and technology	160	294	119	573
11.	Products is old and languishing Products	300	199	74	573
12.	support you to document and preserve your Products	197	238	138	573
13.	Common Facility Centre	319	163	91	573
14.	aware that the Government is supporting with finance for conducting marketing events	379	158	36	573
15.	Government is supporting for publicity process	464	71	38	573
16.	Government will provide money	404	139	30	573
17.	margin money for doing business	300	182	91	573
18.	Own Emporium	259	169	145	573
19.	DCH assistance	316	201	56	573
20.	Conducting market study	199	188	186	573
	Total	238	197	138	573

Source: Primary data

Table 1 shows that the respondents have given the first preference is to Government is supporting for publicity process and the second and then third preference is given for aware that the Government is supporting with finance for conducting marketing events and community empowerment can be brought by mobilization of Entrepreneur. State/National/Regional

Level Symposium or workshop on design and technology are in the place of last respectively.

Based on the level of influence of the Government schemes factors, the respondents have been classified by using K-Mean Cluster analysis. Before applying the K-Means cluster analysis, Hierarchical Cluster Analysis has been applied to find the number of groups existing in the respondents. The Hierarchical Cluster analysis indicates that the three clusters are ideal. Hence K-Means cluster analysis is applied with three clusters. The result of the K-Mean cluster is shown in the Table 2.

Table 2 Final Cluster Centers

Factors	Clusters		
	Yes	Some Extend	No
Surveyed by Government Bodies	1	3	1
Scheme of Social Intervention	1	3	1
Cluster/SHG/Co-operative/Trusts/Society/Consortium	1	3	1
"Entrepreneur become Entrepreneur" scheme	1	3	1
platform to access to domestic and overseas market	1	3	3
community empowerment can be brought by mobilization of Entrepreneur	1	3	3
Entrepreneurial Development Programme	1	1	2
Training for Trainers scheme	3	3	3
Financial assistance	1	1	1
State/National/Regional Level Symposium or workshop on design and technology	1	2	2
Products is old and languishing Products	1	2	1
support you to document and	3	1	2

preserve your Products			
Common Facility Centre	1	3	2
aware that the Government is supporting with finance for conducting marketing events	1	2	3
Government is supporting for publicity process	2	1	3
Government will provide money	2	1	3
margin money for doing business	3	2	1
Own Emporium	1	3	2
DCH assistance	1	2	3
Conducting market study	3	2	1

Source: Primary data

Table 2 states that the final cluster centre distributes the average score for each factor in the three clusters. The average scores have been higher for all the factors in the second cluster. Hence it is named that some extend and the cluster three has been named as no cluster.

In order to find the significant role of each Government schemes in grouping Yes, some extend and no group ANOVA test is applied and given in Table 3.

Table 3 ANOVA Test for Assessing the Influence of Government Schemes in Classifying Clusters

Factors	F value	P value
Surveyed by Government Bodies	4.870	0.001*
Scheme of Social Intervention	95.016	0.008*
Cluster/SHG/Co-operative/Trusts/Society/Consortium	8.723	0.000*
"Unemployed become Entrepreneur" scheme	390.511	0.000*
platform to access to domestic and overseas market	100.271	0.000*
community empowerment can be brought by mobilization of Entrepreneur	43.460	0.000*

Entrepreneurial Development Programme	26.691	0.000*
Training for Trainers scheme	38.434	0.000*
Financial assistance	153.946	0.000*
State/National/Regional Level Symposium or workshop on design and technology	41.459	0.000*
Products is old and languishing Products	22.260	0.001*
support you to document and preserve your Products	308.714	0.000*
Common Facility Centre	64.788	0.000*
aware that the Government is supporting with finance for conducting marketing events	52.279	0.000*
Government is supporting for publicity process	71.072	0.000*
Government will provide money	166.705	0.001*
margin money for doing business	6.605	0.002*
Own Emporium	200.488	0.000*
DCH assistance	154.749	0.000*
Conducting market study	164.315	0.000*

Source: Primary data *Significant at 5% level

Table 3 shows the F and P values of all Government schemes. The significant P values for Surveyed by Government Bodies, Scheme of Social Intervention, Products is old and languishing Products, Government will provide money and margin money for doing business schemes infer that the Government schemes contributed significantly while classifying the schemes into yes, some extend and no.

Table 4 Number of Cases in each Cluster

Cluster I	Yes	54
Cluster II	Some extend	411
Cluster III	No	108
Total		473

Source: Primary data

Table 4 states that of the total 573 respondents have been classified into three clusters namely 'Yes', 'Some extend' and 'No'. In the yes cluster, 54 respondents are there, 411 are in the some extend cluster and remaining 108 have been No cluster.

Conclusion

The Governments both central and state–have setup several institutions and centers to support small scale industries. Their functions include project appraisals, construction of infrastructure facilities, distribution of raw materials, provision for machinery on hire-purchase scheme, reservation of items for production by small scale industries, and the like. A number of financial institutions offer different schemes to relieve the financial burden of the small-scale units. Industry wise lending to Small Enterprises at all the India level, Tamil Nadu have been discussed in order to give a comprehensive picture of the financial support available to Small Enterprises.

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A STUDY ON THE ORGANISATION CLIMATE IN VISHNURAM TEXTILES LIMITED, DINDIGUL

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Introduction

Organizations are made up of people and function through people. Without people, organizations cannot exist. The resources of men, money, material and machinery are collected, coordinated and utilized through people. These resources by themselves cannot fulfill the objectives of an organization. They need to be united into a team. It is through the combined efforts of people that material and monetary resources are effectively utilized for the attainment of common objectives of an organization. Without united human efforts no organization can achieve its goals. All the activities of an organization are initiated and completed by the persons who make up the organization. Therefore, people are the most significant resources of any organization. This resource is called human resource and it is the most important factor of production. According to L.F.Urwick, "business houses are made or broken in the long run not by markets or capital, patents or equipment but by men". of all the resources manpower is an only resource, which does not depreciate, with the passage of time.

From the national viewpoint, human resources may be defined as "the knowledge, skills, creative abilities, talents and aptitudes obtained in the population. From the view point of an organization, human resources represent the people at work. They are the sum-total of the inherent abilities, acquired knowledge and skills as exemplified in the talents and aptitudes of its employees. According to juices, human resources or human factors refer to "a whole consisting of inter-related, interdependent and interacting physiological, psychological, sociological and ethical components". Thus, human resources represent the quantitative and

qualitative measurement of the workforce required in an organization.

The Followings are the Features of Human Resources

- Human resources of an organization are the product of their biological inheritance and interactions with the environment. Family relationship, religious influences, caste or racial background, educational accomplishments and organizational climate influence the attitudes, behavior and performance of human beings.
- Human resources are heterogeneous. They consist of a large number of individuals each having a unique personality, different needs, attitudes and values; each has his own physical and psychological traits. Most of the problems of an organization are people-related problems. These problems arise from the mistaken belief that people are alike and they can be treated identically. In order to make effective use of its human resources, an organization must recognize and pay attention to difference between individuals so that each person can maximize his/her potential
- Human resources are dynamic and behave differently. They react to the same situation in quite different ways. Even the same individual may behave differently at two different points of time, it is, therefore, very difficult to predict human behavior.
- Human resources are the most important element in an organization. The effective utilization of all other resources depends upon the quality of human resources.

- Human resources have the greatest potential to develop and grow provided the right climate is provided to them. An organization can survive and grow if it has the right people at the right time working at right jobs
- The term human resources is wider than the term personnel human resources include all the dynamic components of all the people at all the levels in the organization whereas personnel mean the employees working in the organization.

The present study aims at understanding the organizational climate among employees and suggesting solution for improving the organization climate.

Elements of Organizational Climate

On the basis of the concept of organizational climate discussed above it may be concluded that organizational climate consists of:

- Structure of organization
- System of organization
- Quality of leadership or superiors
- Amount of trust among peers and superiors
- Communication process upward and downward
- Relationship with peers and people with whom they work
- Work it, nature, usefulness, job satisfaction
- Responsibility and autonomy allowed to individuals
- Employees participation in relevant decisions levels
- Policies and procedure
- Compensation and reward system
- Welfare measures
- Relation between management and employees
- Opportunity for growth freedom to work and innovate

These variables are internal to the organization. They differ from organization to organization. The sum total of these variables is called organizational climate. They account for the uniqueness of each organization. Member of an organization work with in and are continuously influenced by the organizational climate. The organizational climate may be adversely affected the performance of people and the organization⁶.]

Need for the Study

The researcher has much interest in the personnel management and organization behavior. After having come across so many concepts in organization behaviors like job satisfaction, organizational climate, organizational culture, stress, morals, involvement and commitment, a new concept has emerged in the name of organizational climate among the employees to exercise a potent influence on the human relation climate in an organization. The dissertation aims at understanding organization climate such as employee's diverse relation to and feeling for team work environment, individual his character sties, relationships with team and workers, involvement personal and policies, competency, communication, and so on.

Out of strong interest, the researcher has selected this concept. Regarding the concern in which this theory is to be applied, an earnest attempt has been made to study organizational climate among employees in Vishnuram Textiles Ltd, Dindigul. This is one of the largest mills among 12 mills in dindigul. The study of Vishnuram Textiles Ltd is opted to analyze organization climate. As it is one of the leading mills in dindigul in terms of workers employed production quantity and quality. At present, the company is a marked leader and active export in synthetic yarns.

Objectives

The overall objective of the study is to identify the factors influencing the organization climate Vishnu ram textiles ltd. The following are the specific objectives of the study:

1. To understand the working environment of Vishnuram Textiles Ltd.
2. To find out the level of the harmonious relationship existing among the employees.
3. To gauge the satisfaction level current working climate among the employees.
4. To highlight the problem faced by sample respondents in Vishnuram Textiles Ltd
5. To offer suitable suggestion for improvement based on findings.

Research Methodology

Research is logical and systematic gathering and analysis of information, pertaining an issue or problem for

the purpose of arriving at a certain conclusion. The nature of this study on organizational climate among employees in Vishnuram Textiles Ltd, involved the use of both primary and secondary data.

Research Design

The research design is descriptive research study, since the researcher tries to analyze the views about the organizational climate of Vishnuram Textiles Ltd.

Descriptive Research

It involves surveys and fact-finding enquires of different kinds. The major purpose of descriptive research is the description of state of affairs, as it exists at present. The main characteristic of this method is that the researcher has no control over the variables; here researcher report what are happenings in the organization.

Sampling Design

Sampling is process of obtaining the information about an entire population by examining only a part of it. For the purpose of this study the researcher has used the **Stratified Random Sampling** method. The total populations were divided into homogeneous group of strata, and from each stratum, random sample is drawn. At Vishnuram Textiles Ltd they have ten departments. The researcher selected the sample size. Thus, 40 per cent of employees were taken from the whole departments.

Sample Size

The present study was conducted among 160 employees and inferences are drawn from them. This study was conducted at Vishnuram Textile Ltd, Dindigul.

Survey Details

The data collection for this study, were primary in nature. The data collected from Employees of various departments in the study organization.

Departments	Total Workers	Sample Respondents
Cleaning	20	8
Mixing	40	16
Packing	15	6
Blow room	15	6

Carding	10	4
Drawing	25	10
Simplex	40	16
Spinning	110	44
Winding	105	42
Power house	20	8
Total	400	160

Construction of Interview Schedule

In the present study, an interview schedule has been designed; this was used to collect necessary information about factors, which influence the organization climate. For the construction of the interview schedule, a preliminary discussion was held with the guide and personnel officers of the textiles. The matters discussed were incorporated in the interview schedules for the purpose of collection of data.

Sources of Data

Primary data

The primary data have been collected to a large extent from the employees through interview schedule

Secondary Data

The relevant materials were collected from articles, books, records magazine, annual reports, journals and web sites by the researcher.

Findings

1. It can be concluded that majority of the respondents are in the group of male have to studied in the Vishnuram Textiles Ltd (study unit).
2. It can be concluded that majority of the respondents (41.8 per cent) are completed primary education in the study unit.
3. It can be concluded that the majority of the respondents 46.2 per cent are agreed the clear reporting system have been established.
4. It can be concluded that the majority of the respondents 46.8 per cent are agreed that roles and responsibilities within the group are understood
5. It can be concluded that the majority of the respondents 44 per cent are strongly agreed that the team is effectively managed by team leader
6. It can be concluded that the majority of the respondents 44 per cent are agreed that the Working

conditions and environment are continually improving.

7. It can be concluded that the majority of the respondents 62 per cent are agreed that the Performance appraisal system is effectively conducted by the organization
8. It can be concluded that the majority of the respondents 55 per cent are agreed that the Organization always provides the safety equipments to do the job
9. It can be concluded that the majority of the respondents 43 per cent are strongly agreed that the Information is shared freely throughout the company
10. Hence the calculated value is greater than the table value null hypothesis is rejecte Since there is association between gender wise employees towards clean and well organized work environment.
11. Hence the calculated value is less than the table value ($6.385 < 9.488$) null hypothesis is accepted. Since there is association between gender wise classifications towards challenged current job role of the employees.
12. Since the calculated value of F is greater than the table value ($42.95 > 3.11$), null hypothesis is rejected. Hence the alternative hypothesis is accepted which implies there is a significant difference between the experience levels of employees and to express views and suggestions in decision making
13. Since the calculated value of F is less than the table value ($1.86 < 4.39$), null hypothesis is accepted. Hence the alternative hypothesis is rejected which implies there is a significant difference between gender of employees and the department adequately informed the current happenings to employees
14. Since the calculated value of F is less than the table value ($2.555 < 4.39$), null hypothesis is accepted. Hence the alternative hypothesis is rejected which implies there is a significant difference between gender of employees and sensitive to individual needs fulfillments

Suggestions

- Employees have a high trust in management. It can be maintained in such a way employee's involvement and commitment will increase.
- More rewards can be provided to the employees in the performance basis.
- Working hours in the organization can be made much better in a way that the employees get satisfied.
- Employees are willing to give suggestions for the development of the organization. The suggestions given by the employee must be duly responded.
- Supervisors have to give personals to the problems of subordinate, whether they arise out of his job environment or a personal nature, by giving them sympathetic consideration, patient hearing, proper counseling and suggesting alternative proposals.
- Create a congenial work atmosphere and pleasing surroundings, and arrange for better job facilities by having better tools and appliance. These will improve working capacity; develop enthusiasm, and a sense of loyalty towards the Organization.
- Bring yourself back to nature by adding some plants to your workspace, and you will find yourself enjoying the environment much more.
- Understand that the work environment can greatly affect employee morale.
- Encourage communication between employees and management. Doing so will allow employees to feel comfortable to voice their opinions and make suggestions to improve conditions and work.
- Revise the company mission statement to include all employees and departments to ensure each employee feels as though they are an integral part of the company's future.
- Provide personal counseling for the employees affected by domestic problems.
- Open the lines of communication with employees to find out what kind of things or programs would get them motivated. This will also help them feel like they are an important, contributing factor of the company.
- Offer bonuses, whether financial incentives, company cars, or other prizes. This gives

employees a goal to work towards and can create enthusiasm which is often contagious among employees.

Conclusion

This research made an attempt to identify the climate condition and the way in which that affects the employees in Vishnuram Textiles Ltd. From the study it is observed that decision making, innovation and change, all these factors handling by the top management and also having the views of employees. There is good relationship between the employees and employer.

Climate is the atmosphere of the organization, a "relatively enduring quality of the internal environment of an organization, which is experienced by its members and influences their behavior." Organizational climate may affect quality of service and employee's commitment and involvement towards the organization. Climate dimensions in one way or other affect the level of organizational climate. It is need to be taken into account while evaluating the organizational effectiveness. Climate surveys are studies of employees' perceptions and perspectives of an organization. The surveys address attitudes and concerns that help the organization work with employees to instill positive changes.

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POSSIBILITIES OF WATER BASED RURAL INDUSTRIES IN KERALA

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Introduction

Kerala, irrespective of its achievements in the area of social welfare, always has been mentioned, as an unfriendly state for industries and business, mainly due to its peculiar socio-political environment. As one of the state having highest literacy rate and highest density in population, the people of Kerala always exhibit concerns over establishment of industries at its soil, especially in manufacturing sector. In addition, as a typical consumer state, Kerala needs to arrange raw material for production from other parts of the country. Considering these facts, it is high time to identify some environment friendly small scale / rural industrial solutions based on available resources in the state.

Scope and Background of the Study

This semi-conceptual paper is looking for a environment friendly small scale / rural industrial solution based on available resources in the state of Kerala and it also addresses the possibilities of establishing rain water based rural industries in the region along with the supplementary advantages attached with such a concept, including its impact on rural community.

Rain Availability in Kerala

The monsoon wind which is behind the main rainfall source in India is blowing in two times in a year, in June - September from South-West and in October from North-East. Kerala is always considered as a heaven of water, having 3070 MM Average Annual Water Fall, presence of around 44 rivers, various lagoons, lakes, ponds etc. The positioning of Western Ghats ensures a good orographic rainfall in the state which is much higher compared to other Indian States. Around 70.0 per cent of

Kerala's total rainfall is the June to September time and 20.0 per cent in October – November period.

The below placed Table.No.1 shows, an average rain fall between 2000mm and 3000 mm in all districts in the state and as per the Table.2, almost 70% of the total rainfall is on the South-West monsoon time and balance on rest of the months.

Table No.1		
Districtwise Rainfall in Kerala		
Sl.No.	District	Average Annual Rainfall (in mm)
1	Kasargode	3792
2	Kannur	3633
3	Kozhikode	3877
4	Wayanad	3610
5	Malappuram	3406
6	Palakad	2350
7	Thrissur	3317
8	Ernakulam	3215
9	Idukki	3312
10	Kottayam	3139
11	Alappuzha	3006
12	Pathanamthitta	3312
13	Kollam	2705
14	Thiruvananthapuram	2412

Table No.2			
Seasonal Rainfall Distribution In Kerala			
Period	Annual Rainfall (%)		
	South	North	Average
January – February	02	0.5	01
March – May	11	5.5	13
June - September	54	85	70
October – December	33	09	16

Rain Water Harvesting in Kerala

Rain Water Harvesting denotes preservation of rain water for future requirements. Government of Kerala has identified the peculiar scenario existing, that around 60% of total rainfall ie. 7200 Crore Cubic Meter out of 12000 Crore Cubic Meter is draining to the sea. On the basis of the concept 'catch the water where it falls', some rain water harvesting programmes, both in state level and micro level has been implemented.

Kerala Government's programmes including "Jalanidhi" and "Mazhapolima" have created much awareness about the rain water harvesting among the public. Amendment in Building Rules has insisted the roof top harvesting arrangements on new buildings. In addition, Kerala State Water Policy 2008, was prepared for a sustainable water management.

Even though, Kerala is yet to reach the desired results in water management activities, mainly in rain water harvesting. Considering the successful history of various social and welfare programmes especially literacy mission, the efforts of the state not up to the mark.

Roof Top Rain Water Harvesting

Roof Top Rain Water Harvesting deals with the collection of rain water in tanks made either made with bricks or ferro cement, through the downtake pipes attached with rooftop. This is the most convenient and implementable method for Kerala's conditions. It is calculated 1,82,500 Litre water required annually for a family consisting 5 members in India. Normally, a storage tank with a quantity of 10,000 – 15,000 Litres is required for Kerala household considering the availability of rain in almost 8 months and average annual rainfall of 300 cms. But it is possible; to store more water with a much bigger storage facility, by a community based consolidated effort to cater the multiple requirement of water, both internal and external.

Concept – Implementation of Community Scale Rain Water Based Rural Industries / Livelihood Initiatives

National Water Policy 2012 requires the efforts to preserve the water considering it as public good. In addition, social justice should be ensured in its distribution and usage. Priority should be on household

consumption among other requirements of water. The water available over and excess of basic requirement should be considered as a commercial commodity. Same time, **Kerala State Water Policy 2008** backs the sustainable management, planning and consumption of water resources involving the people through decentralized democratic institutions.

Considering the views of both National Water Policy 2012 and Kerala State Water Policy 2008, the rain water needs to be preserved on community scale basis and the excess water after community consumption can be shared among the required, with a nominal price covering preservation, storage, distribution and financial costs. Such distribution of water over above own consumption can be extended to sanitation, agriculture, in addition to small scale industries. SMEs / Rural Industries which can be considered include Drinking Water Bottling Plants, Carbonized Water Bottling Plants, Packaged Soft Drink Making, Ice Cream Making, Ice Plants, Laundry & Washing Services, Vehicle Water Servicing, Liquid Detergent Making etc.

Since, financial institutions usually fund against the income generating activities, linking of rain water preservation efforts with small scale / rural industries can ensure more credit on water and eventually there will be more takers of the act.

Better infrastructure for rain water harvesting can be ensured including storage tanks having higher capacity, plumbing, more roof top coverage, treatment facilities, packaging / bottling machines, distribution vehicles, quality assurance facilities and other value addition arrangements, if the same is implemented in as community based rural industry.

The existing bottle neck of lack of people's interest to invest in rain water infrastructure will be cleared, once they feel they can have a livelihood with the water, they preserved and they will have the financial support for the same too.

Conclusions

- Unlike most of the states in India, Kerala is receiving good rainfall all over the state. Due to its inclined geography, a major share of the rain water is flowing out to the sea.

- Establishment of Rural Industries based on water, more specifically on rain water, considering its peculiar advantages including wide availability and low cost, will be one of the best rural livelihood options in the Kerala.
- By the establishment of Water Based Industries, Rain Water Harvesting will be automatically promoted, as people will be more interested to invest in the water preservation, storage, treatment and distribution infrastructure / facilities, with an intention to earn. There will also be an enhanced Banking / institutional / governmental financing for the same.
- Water Based Rural Industries can directly make an impact of the income level of rural community especially among Women Self Help Groups and Rural Social Entrepreneurs. Recent Central Government schemes like Make In India, MUDRA Banks etc. has created a favorable environment for small scale industries.
- Further, it can work as a provider of safe and pure drinking water to the rural community. There also will be supplementary benefits including significant reduction in ground water consumption, a pollution free environment, a better rural sanitation and an effective public defense against unhealthy privatization of water distribution.
- Studies on the possibilities of community based desalination plants and related industries at Coastal Kerala can be also done, in tune with the above mentioned model.

Key Words: Water Based Rural Industries, Rain Water Harvesting, Self Help Groups and Social Entrepreneurs.

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MAGNITUDE OF INCLUSIVE EDUCATION FOR CHILDREN WITH SPECIAL NEEDS - (CWSN)

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Abstract

Inclusive education is the need of the hour to attain the policy of universalisation of primary education. The zero rejection policy adopted by SSA facilitates inclusion by referring all educational services needed for CWSN is implemented as a network within the school. It also supports the principle of quality education for these children. India is a democratic, republican and secular nation, strengthens the pillar of education through inclusive setup. Inclusive education gains momentum not by mere admission of CWSN in inclusive setup. The real meaning of inclusion becomes fulfilled only when it ensures all the peripheral requirements for CWSN. Considering inclusion as a component of school programme, the model of inclusion is need to be practiced in every programme that the school offers. Preparing teachers to suit in inclusive setup is its nucleus. Because inclusive education cannot provide best curriculum for CWSN. There is no best method or strategy that a teacher can employ. Selection of appropriate learning material is not fixed. All these aspects of education is centered around the needs, nature and ability of child. Hence the role of teacher is more important for successful learning outcomes of CWSN. Apart from teachers' role, the team of specialists, experts and parents is equally important. Training to teachers, teaching strategies, learning materials, assistive technology, tools and equipments, referral and support services, barrier free environment, appropriate goal setting and evaluation procedure, individualized instruction etc cater for successful implementation of inclusive education. The quality of inclusive education is measured by manipulation of these different units in a meaningful way. The highest attainment in inclusive education is preparing CWSN to be responsible and contributive member and for independent living.

Introduction

Inclusion in general is universal invitation towards equality to all the children, youth, adult and aged people who are marginalised due to caste, community, race, religion, culture etc. Persons who are exempted because of physical, economical, social, cultural and racial barriers are given a common call to get rid of them by means of inclusion. It is much important for children with special needs to be given education in inclusive setup. Because it benefits for children from lower middle class, lower class and from BPL. The awareness to their parents about the disability is less. Children need to be grown in healthy environment. Both parents and children need to be given moral and psychological support. Above all education is the birth right of every child. If quality education is the motto of government and private institution, obviously inclusive education is the best way for children with special needs. For all these valid reasons inclusive education alone can guarantee **a life with life** for children with special needs.

Dimensions in Inclusive Education

Appointment of Special Educators in Inclusive Schools

Eligible special educators is the need of the hour. However it is a challenge to find qualified special educators. The philosophy of inclusive practices is made compulsory by CBSE in all the affiliated schools. It is also inevitable to appoint special educators to fulfill the Act of Right to Education. Only with the support of the special educators children will be able to complete their learning successfully. Children who are orthopedically impaired, developmental disabled children like autism, mental retardation, cerebral palsy etc can be focused by the SE's. Children with behavioral difficulties and emotional disturbances show unexpected behavior in inclusive classroom. They need special care and attention. Special educators are trained to bring these situations in a normal way. Hence appointment of special educators in inclusive schools is vital.

Training to General Teachers about Special and Inclusive Education

Inclusive education can be made more effective by giving appropriate knowledge about special and inclusive education. The teaching strategies that work for a special child need to be formulated by indentifying the potentiality of the child. Training details should include examples of successful teachers for children with special needs in inclusive schools. Nature and degree of a disability is essential for a teacher to analyze a child of its ability. The steps in teaching acontent with the active participation of the child need to be emphasized. Quality Inclusive education lies in the effectiveness of a teacher in dealing children with special needs. Training includes both theory and practical sessions. However the success of training depends on the knowledge, values and beliefs of a teacher. Maintenance of performance assessment for teachers to practice highly effective teaching strategies for diverse learners help to highlight those teachers who prove to be competent.

Availability of Resource Room in General Schools

Resource rooms are special rooms with the availability of resources specially need for children with disability. It can also be used by normal students also. Children with special needs will be given individual attention for a special instruction depending upon their individual needs. Teachers in the resource room needs to study the child to identify their difficulty area and the multiple causes behind it. This sound knowledge about the child helps to manipulate a system that could bring learning potential. Individual instruction or work in very small group helps the child to show measurable output. Every child with special need has to be sent to the resource room bridge their learning difficulties. Children who vary in their disability like Learning disability, ADHD, developmental disability like autism, CP, and children who are emotionally disturbed or with any kind of disability are sent to the resource rooms to receive specialized instruction individually. Resource room teacher has to work in network with the regular class teachers, parents, paraprofessionals and the caregivers of a particular child. This helps to assess the child and plan for behavior intervention which is the ultimate role of the resource room teacher. Resource rooms often

provide a less distracting environment and ensures active participation of the child to complete the given task. A resource teacher is successful when he or she is qualified to perform their vital role in designing the specialized instruction for every child that qualifies for resource room to accomplish the specific needs of a child. The instruction is specially designed to enable the child achieve the expected learning outcomes. Regular class teachers monitors the articulation of the skills in the normal class learned in the resource room.

Availability of Support Services in General Schools

Support services are aimed for fullest potential of the child by means of improving the teaching and learning process. The effort taken to develop the quality of the personnel like class teacher, resource teacher, care giver, school principal, parents etc by means of participating in trainings, awareness programmes, etc are termed as support services. it is believed that such trainings help the personals to reduce the stress about the child with special need. It helps them to know about the various conditions of CWSN. In supports them to manage the disruptive behavior of the child. They gain confidence in their role towards rehabilitation and independent living. Support services includes all provision for barrier free environment, provision of aids and appliances need for the child. Availability of resource room, specially trained teacher, special educator and paraprofessionals are considered as support services. The liaison among all the members with the motto to enable a child to live independently up to the expected goal within a particular period of time gives spirit to the provision of support services. The philosophy Inclusive education will remain theoretical without the extension of support services. Support services are like pillars of inclusive education to enhance solidarity in its transactions. Support services includes the role of non-governmental organisations which are supplement to the government programmes and the role of community organisations like social clubs, youth clubs etc, that join hands for the betterment of CWSN.

Provision to Teach In Least Restrictive Environment

Least restrictive environment refers to the accessibility of education for CWSN in normal classroom.

The education need to be appropriate to the fullest ability of the child. The child is placed to get instructions along with the non-disabled peer. The maximum utilization of instructional materials and appropriate strategies are worked out to bring out the desired outcome within regular class environment. Depending upon the necessity the child is shifted to other learning environment like resource room, or any other specialized room to manipulate specialized instruction specifically designed for the child by the resource teacher or paraprofessionals. The Individualized Education Programme given by a team supports the need for supplementary aids and services to be given appropriately to the maximum extent within regular class environment. Supplementary aids and services are rendered for satisfactory outcome along with non-disabled peer. However when the expected outcome is not upto satisfaction, the child is then pulled out from regular class only concretely on the grounds of the requirement of special mode of instruction.

Manipulation of Suitable Teaching Strategies, Curricular Modifications and Adjustments, Setting Reasonable Goals for a Child, Periodical Evaluation Etc By Class Teachers

In inclusive education, a teacher cannot adopt a single strategy to teach any simple concept. The details of the content to be taught is divided into meaningful portions for best results. For each simple activity or information a method is need to be employed. In addition the curriculum need to be selected based upon the needs of the child and the abilities that the child posses. Flexibility in curriculum framing is a prerequisite in inclusive education. When learning or acquiring skill is attained at one level, the teacher has to set the goals or need to revise them. Periodical goal setting based on changes of activity is also essential. At the end of different academic phases evaluation of the knowledge level and acquisition of skill is important. The process of evaluation should be based on the principle of flexibility.

Provision for Regular Training by Therapists Regular Medical Checkup

In inclusive settings to meet the requirements of CWSN, provision of regular training by therapists need to

be arranged. The requirement of type of therapy is based on the level of ability in a specific activity. This provision can be arranged by the school authorities with the support of government and other allied institutions. Regular medical checkup need to be arranged in the school. The school is expected to have tie-up with primary health care centers and other clinical setups to extend for medical services. The therapists include Physical therapist, occupational therapist, language and speech pathologist etc. The team of experts include general doctor, specialists in different areas like ophthalmologist, neurologist, pediatrician, psychiatrist etc. Arrangement for regular checkup to this team of experts is to be facilitated in school programme itself.

Provision for Assistive Tools, Equipments and Technology

With the increasing number of CWSN, the influence of assistive tools and equipments is also growing in importance. Assistive tools refer to the materials that could help the CWSN to be independent to great extent. Creating barrier free environment supports accession for students with orthopedic disability. Ramps, wheel chairs, hearing aids, magnified reading materials, walking stick are such examples. The electronic information can be accessed for visual impaired using screen readers. The information or text is presented in huge size and it is read aloud. These provision help for removing barriers to access in technological world. For hearing impaired captions built into multimedia programme facilitates to overcome barriers. Assistive technology act as a basic tool for CWSN. The role of teachers is essential in use of assistive technology. Proper training about use of assistive technology is vital in inclusive education. The teacher performance to adopt to such inventions requires technical knowledge in practice.

Periodical Meetings for Heads and Teachers by Resource Centers

Regular meetings can be arranged for head of the institution and for the teachers. Orientation programme and refreshment courses improves their confident to handle CWSN. It supports to update their knowledge and gives opportunity to think for innovative teaching methods in classroom environment. It helps to prepare teachers

to think over the range of diverse needs in the classroom environment. It facilitates for proper planning of classroom activities to attend to a range of these diverse needs. Teachers attitude and self-efficacy are prepared according to social expectations. They learn to see the similarities among the children than the differences. Proper sharing of information about a child, in a network model facilitates inclusion. The model of a successful teacher gives suggestions for other teachers.

Arrangement of Periodical Meetings with Parents

Periodical meetings with parents is essential to get the feedback and suggestions. The role of parents after the school hour and their effort to carry over the classroom activities in home environment will enable CWSN to show improvement. Teachers need to insist the vital role of the parents and developing attitude to accept the child. Self efficacy of the parents need to be motivated. They should be encouraged to train the child to give its best in acquiring the essential skills.

Peer Support

Peer support is another important provision which is available only in inclusive setup. Learning by imitation and possibility to adapt to the behaviors of the normal children is feasible in inclusive schools. The teacher has to identify the interest and the potentiality of a child with special need. Accordingly the teacher has to assign role to take up individually or as a member of a peer team. This develops confident and acts as a motivation to move for next level in taking role.

Conclusion

Inclusive education is the only means to bridge the disabled with the non-disabled peers. It provides opportunity for mutual acceptance and recognition among them. The spirit of healthy understanding and co-

operation manifests in inclusive education. To bring changes in the society it is important to dream for those changes in actual classroom environment. Normal peer group develop the tendency to help and support on democratic grounds. They learn the values of equity and equality. CWSN can be trained to learn desirable behaviors from their peers. Sitting next to a non-disabled child is not inclusion. It needs to be quickened with life by meaningful interaction. Interaction does not mean mere question and answer. It promotes to value a child with disability. CWSN can be attracted to inclusive education when the teachers, parents, peers and other expert team members prove themselves as active members for successful inclusion.

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A STUDY ON MENTAL ABILITY AND ACADEMIC ACHIEVEMENT OF STUDENTS AT SECONDARY LEVEL

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Abstract

The present study was conducted to expect the mental ability and academic achievement of students. The sufficient comprised of six hundred IXth class students (335 boys and 265 girls) from the government, aided, and matriculation secondary schools of Nilgiris educational district. The data were obtained by using mental ability test developed by the investigator, academic achievement scale developed by the investigator. The finding the estimate of mental ability of students on the basis of academic achievement is significantly higher as compared to their distinct likelihoods.

Key Words: Mental Ability, Academic Achievement, Secondary Level, IXth Class Student

Introduction

In the present study mental ability, or intelligence, was first conceptualised by Spearman in 1904. He reflected on the popularly held notion that some people are more academically able than others, noting that people who tend to perform well in one intellectual domain also tend to perform well in other domains. He concluded that an underlying factor which he termed general intelligence, or 'g', accounted for this tendency for people to perform well across a wide range of areas, while differences in a person's specific abilities or aptitudes accounted for their tendency to perform marginally better in one area than in another. In the present study the investigator wants to find out the general mental ability of secondary school students between 11 to 16 years of age.

An achievement is all an obtaining for an exertion or an accomplishment of an effort. Achievement is thus an attainment, a proficiency gained or an ability required. In the field of education an achievement is the amount of knowledge or skills that a student has learnt in a particular field or subject. It is an exposition of his present level of performance. Quality of performance has become the key factor for personal progress. Parents desire that their students climb the ladder of performance to as high a level as possible. In school, great emphasis is laid on achievement right from the beginning of formal

education. So, lot of time and effort of the schools are used for helping students to achieve better in scholastic endeavours.

Review of Related Literature

M.D.V.Jogeswara Rao & Dr.S.Viswanatha Reddy (2016) investigated on 600 high school students to find out the effect of school environment, home environment and mental health status on achievement motivation. School environment and home environment inventories by Manjuvani, Mental health inventory by Reddy and achievement motivation scale by Shah was used to assess the school environment, home environment, mental health and achievement motivation of the subjects. Results revealed that there is significant impact of the three variables on achievement motivation of the students.

Dr. Shashi Kala Singh (2015) aimed at examining the impact of mental health on academic achievement of college students. For this purpose 200 college students (100 males & 100 females) were selected from different colleges of Ranchi town. The marks obtained in class XIIth of Central Board of Secondary Education was used as the indicator of academic achievement. Students were classified into two groups namely high achiever (who obtained above 65% marks) and low achiever (who obtained below 50% marks). The data was collected by

Mental Health Battery which was developed by Arun Kumar Singh and Alpna Sen Gupta. The result showed that male, group was mentally healthy than female group. High achiever group was mentally healthy than low achiever group. Mental health was positively related with academic achievement.

Statement of the Problem

A Study on Mental Ability and Academic Achievement of Students at Secondary level

Objective of the Study

1. To find out the mental ability that difference between secondary level students.
2. To find out the academic achievement that difference between secondary level students
3. To find out the mental ability that are available between secondary level students due to variation in there, gender and locality of the school.

Hypotheses of the Study

1. There is no significant difference between boys and girls secondary level students on mental ability.
2. There is no significant difference between boys and girls secondary level students on academic achievement.
3. There is no significant difference between urban and rural secondary level students on mental ability.
4. There is no significant difference between urban and rural secondary level students on academic achievement.

Methodology

Methodology makes the most important contribution towards the environment of any study. Survey method of research was employed by the investigator.

Sample for the Study

In the present study sample of 600 students (335 boys and 265 girls) were taken using proportionate simple random sampling technique.

Variables for the Study

The independent variable of the study was mental ability, academic achievement and the researchers have

taken demographic variables of gender and locality of the school.

Tools for the Study

Tools used to be;

- i. Mental Ability Test by Career Point Group & Kota (Raj) (2013) and revalidated by the investigator in 2016.
- ii. Marks obtained in the IXth class of state board, aided and matriculation board for assessing the achievement of secondary level students.

Statistical Analysis

In the present study to compare the higher secondary school students on the mental ability and academic achievement Mean, S.D, t-test of a range of was used. For the purpose of the analysis, differential analysis techniques were used. The level of significance was set at 0.05 levels.

Analysis and Interpretation of Data

The essential step in the process of research, after the collection of data, is the organization, analysis and interpretation of the data and formulation of conclusions and generalization to get a meaningful picture out of the raw information thus collected. The mass of data collected needs to be systemized and organized, i.e., edited, classified and tabulated before it can serve the purpose. Data are meaningless heaps of material without analysis and interpretation. The purpose of the analysis is to find out the difference between the variables, which lead to the verification of hypothesis. This is achieved with the logical organization of data and use of relevant statistical techniques. After analysis, interpretation has to be done carefully, logically and critically by examining the results obtained, keeping in view limitation of the sample chosen, tools selected and used in the study.

Table: 1 Significance of difference between the boys and girls level mental ability

Gender	N	Mean	S.D	't' Value	LS
Boys	335	56.54	11.26	0.86	NS
Girls	265	56.39	10.71		

*LS - Level of Not Significance

It could be observed from table:1 the computed 't' value 0.86 is Not Significant at 0.05 level. It suggests that the secondary boys and girls Not Significantly differ in their level of mental ability hence the null hypothesis 1 is accepted.

Table: 2 Significance of difference between the urban and rural level mental ability

Locality of the School	N	Mean	S.D	't' Value	LS
Urban	390	56.64	11.52	0.71	NS
Rural	210	56.33	10.57		

*LS - Level of Not Significance

It could be observed from table:2 the computed 't' value 0.71 is Not Significant at 0.05 level. It suggests that the secondary urban and rural Not Significantly differ in their level of mental ability hence the null hypothesis 2 is accepted.

Table: 3 Significance of difference between the boys and girls level academic achievement

Gender	N	Mean	S.D	't' Value	LS
Boys	335	67.44	9.94	0.49	NS
Girls	265	68.02	10.83		

*LS - Level of Not Significance

It could be observed from table:3 the computed 't' value 0.49 is Not Significant at 0.05 level. It suggests that the secondary boys and girls Not Significantly differ in their level of academic achievement hence the null hypothesis 3 is accepted.

Table: 4 Significance of difference between the urban and rural level academic achievement

Locality of the School	N	Mean	S.D	't' Value	LS
Urban	390	69.87	10.48	0.0001	NS
Rural	210	66.52	10.08		

*LS - Level of Not Significance

It could be observed from table:4 the computed 't' value 0.0001 is Not Significant at 0.05 level. It suggests that the secondary urban and rural Not Significantly differ in their level of academic achievement hence the null hypothesis 4 is accepted.

Conclusion

The mental ability of secondary students is high. The mental ability of secondary students is also high. There is no significant difference between boys and girls secondary level students on mental ability. There is no significant difference between boys and girls secondary level students on mental ability. There is no significant difference between rural and urban secondary level students on mental ability. There is no significant difference between rural and urban secondary level students on mental ability at secondary level school students finally there is low positive 't' value for the entire sample with respect to their mental ability and mental ability in secondary level school students.

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A STUDY ON ENTREPRENEURIAL ATTITUDE AMONG SCIENCE BASED POST-GRADUATE STUDENTS IN DINDIGUL DISTRICT, TAMIL NADU

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Abstract

Entrepreneurship is one of the key phenomena of the modern society. Entrepreneurship represents a very dynamic process, which anticipates taking over initiative, aspiration for gaining profit, but also readiness to take the risk in order to realize the business idea, in most economies entrepreneurship is regarded as a reply to many problems in society, as a true way for finding new jobs. This is why entrepreneurship is understood as a new economy sector in many countries and entrepreneurs as creators of new jobs. The study has been designed to analyze the factors that are responsible for influencing the attitude of final year science based Post –graduation students towards entrepreneurship. A sample of 115 respondents with different demographic factors has been selected and studied. Based on the opinion given by the respondents on various factors that opinion score was parent's income, business interest, career plan, entrepreneurial awareness and place of living. The study also focused on whether the opinion given to different factors vary across different demographic factors. The Chi-square test has been employed to analyze the data. The study reveals that family size, parent's income and entrepreneurial awareness found did not influence the entrepreneurial attitude.

Introduction

"Entrepreneurship is to live for a few years of your life in the way that many people would not like So that they could spend the rest of your life in the way The others would not be able to."

*Warren G. Tracy,
Renowned American entrepreneur*

Entrepreneurship has acquired a special significance in the context of economic growth and industrial development in the rapidly changing socio-economic and socio- cultural climates both in developed and developing countries. Small scale industry has emerged as the most dynamic segment with 55 per cent of overall values of industrial production. This sector provides 42 per cent employment opportunity both for literate and illiterate. It is a state of healthy balance in the country in which entrepreneurs make their respective contributions to achieve the economic development of the nation. With the government policy of encouraging the entrepreneurs, a large number of business enterprises were established in recent years. The trend in the establishment of business enterprises in Tamil Nadu has been showing uptrend.

Continuous changes are inevitable and everyday phenomena in the turbulent environment in which we live. Accelerated technological development, information era, as well as unscrupulous competitiveness represent conditions under which primarily "today organization" i.e. those organizations towards entrepreneurship and continuously adapt to the market challenges can operate successfully. Those organizations which are not ready for changes cannot survive at the market for a long time. Big changes take place in all aspects of economy and society, and it all influences changes in the nature of the business itself, which requires shifts in behavior patterns of the employees who still react to the new conditions in different ways.

This study is based on the attitude towards entrepreneurship among science based final year post-graduation students in dindigul district of Tamil Nadu. The need for the study is to ascertain some of the qualities necessary for the success of entrepreneurs. The present study will help to develop more appropriate strategies to develop and encourage entrepreneurship and these could be incorporated into a well-designed set of policies for better performance of entrepreneurs.

Statement of the Problem

Entrepreneurial attitude commonly exists among all human beings, this is due to the fact that human beings want to survive by earning through some means. There are many ways available for earning, out of them one of the ways is entrepreneurship. It is a fact that entrepreneurship is chosen when the entrepreneurial ability dominates the character. When this ability weakens, it shows the way for the other walks of life like employment to earn the earnings. Entrepreneurial attitude is not equivalent in all the human beings. Though, it is inborn, it can be inserted through proper awareness by conducting various programs. The Central government and other state government also playing a vital role in conducting entrepreneurial development programmes. Entrepreneurship as a subject has also been introduced in both undergraduate and post graduate courses. The entrepreneurial attitude among the science based post - graduate students would promote self-employment opportunities thereby develops their self-earning.

Review of Literature

The word 'entrepreneur' is originally taken from the French language where it originally means to an organizer of musical or other entertainments. Various experts in their researches have given different meanings and views to the word entrepreneur.

Richard (1971) defined entrepreneur as an agent who buys factors of production at certain prices in order to combine them into a product with a view to sell them at uncertain prices in future. He stressed the words 'risk taking' and 'uncertainty' by giving an example of a farmer who pays contractual incomes which are certain to land lords and laborers by selling at prices which are uncertain. He also illustrated the concept by giving other examples of manufactures and traders wherein risk taking and uncertainty are the inherent factors. Similar views were expressed by knight. The basic impulse of the development is exchanging information with the environment. The most profitable branches are not steel and textile production any more, but those where knowledge is more important than the capital. These are the basic causes for modern expansion of

entrepreneurship and stating up small and medium enterprises. (Melovic et al., 2011)

Based on the range of researches, it is confirmed that entrepreneurship is the key generator of innovation, employment and economic development (Audretsch and Keilbach, 2004). Also, entrepreneurship represents a process of transformation of knowledge into practical results (Shane and Venkataraman, 2000) and makes the basis of intellectual capital development (Zahara and Dess, 2001). Young people who wish to become entrepreneurs have to be aware that the entrepreneur is somebody who is gifted with business spirit and creative skills always "awake" and ready to recognize and use new business opportunities with appropriate combination of production factor (Mitrovic and Melovic, 2013). Also, an entrepreneur is somebody who is decisive to take the risk of managing the organization based upon innovation and permanent development, with the aim to create new values.

Objectives of the Study

The purpose of the study is to investigate the level of awareness of Science based Post-graduation Students on entrepreneurship. The following research objectives have been formulated to guide the study.

1. To measure the level of awareness of the students towards the entrepreneurship.
2. To study the factors that influences the entrepreneurial attitude.
3. To offer suggestions for promoting entrepreneurial attitude among the Post-graduation students.

Hypotheses

This study infers that the entrepreneurial attitude of the post graduate does not depend on demographic factors. As against this background, the statement of hypothesis is as follows.

1. H_0 : There is no significant difference of opinion on the entrepreneurial attitude and the demographic factors.

Research Methodology

To satisfy and to meet the objectives of the study both qualitative methodology and quantitative techniques have been used. The study has been conducted at

various colleges in dindigul district of Tamil Nadu state. Convenient sampling method was adapted to draw the sample respondents. A total of 115 respondents from 5 colleges were considered, namely Gandhigram Rural Institute - Deemed University (GRI), PSNA, GTN, RVS and NPR. The questionnaire consists of 09 components, and each of the components is measured on four point likert's scale, in which 1 indicated "Strongly Disagree", 2 indicated "Disagree", 3 indicated "Agree" and 4 indicated "Strongly Agree". The primary data collected have been sorted, classified and tabulated in a format and analyzed by using statistical package for social sciences. Appropriate statistical procedures like simple averages and Chi- Square test have been used for inference. The Chi-Square test is a useful measure to identify the influence of dependent variable on the independent variables.

Analysis and Discussion

It is found that 65 per cent of the post graduate respondents have knowledge about entrepreneurship while the remaining 35 per cent of the respondents do not have any awareness about entrepreneurship. Similarly an analysis of the graduate respondents with reference to their place of living shows that 60 per cent of the urban respondents have awareness about the entrepreneurship, while the remaining rural respondents do not have awareness about the entrepreneurship.

The following table shows the findings related to the factors of entrepreneurial attitude. Eight independent variables have been considered for examining their influence of the entrepreneurial attitude.

Summary of Chi-Square Calculations

Sl.No	Factors	D F	Table value	Chi-Square value	Significant/ Not Significant
1	Family size	4	9.49	9.12	Not Significant
2	Branch of study	4	9.49	15.56	Significant
3	Parents occupation	4	9.49	11.45	Significant

4	Parents income	4	9.49	8.48	Not Significant
5	Business interest	2	5.99	7.26	Significant
6	Career plan	4	9.49	17.42	Significant
7	Entrepreneurial awareness	4	9.49	5.54	Not Significant
8	Place of living	2	5.99	10.27	Significant

Inference

It is clear from the table that out of eight variables, branch of study, parents occupation, business interest, career plan and place of living of the students were found to have influenced the entrepreneurial attitude of them and the remaining three factors such as family size, parents income and entrepreneurial awareness found did not influence the entrepreneurial attitude.

Suggestion

Based on the analysis of the study, it is found that most of the science based post-graduation students having less awareness on entrepreneurship. Hence, much attention is to be focused on educating them towards the entrepreneurship by inserting entrepreneurship as one of the subject in the course curriculum. It is also found that those who come from rural areas have less entrepreneurial attitude than compare to that of urban areas. Therefore, it is recommended that, more intensive training programs for entrepreneurship must be conducted to create awareness among the rural graduates and to make them entrepreneurs in future. Further, it is also suggested that orientation programs, conferences and workshops may be conducted by inviting people with entrepreneurship background, to create awareness among the post graduates.

Conclusion

The overall development of the nation depends on the entrepreneurship, which otherwise depends on the industrialization. It is the responsibility of the policy makers to develop the entrepreneurs. The growth of

entrepreneurs can be extended by formulating specific strategies. The formulation of strategies for entrepreneurship has to be done in the light of various factors for balanced economic growth of the country. As such the increase in the entrepreneurial attitude will increase the number of prospective entrepreneurs, who in turn generate more employment and create national wealth.

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TYPES OF ENTREPRENEURS

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Introduction

Entrepreneur is an Economic Agent who plays a vital role in the economic development of a country. Economic development of a country refers steady growth in the income levels. This growth mainly depends on its entrepreneurs. An Entrepreneur is an individual with knowledge, skills, initiative, drive and spirit of innovation who aims at achieving goals. An entrepreneur identifies opportunities and seizes opportunities for economic benefits. Entrepreneurship is a dynamic activity which helps the entrepreneur to bring changes in the process of production, innovation in production, new usage of materials, creator of market etc. It is a mental attitude to foresee risk and uncertainty with a view to achieve certain strong motive. It also means doing something in a new and effective manner.

Clarence Danhof's Classification

Based on his study on agriculture based entrepreneurs in United States of America, Danhof classified entrepreneurs as innovating, adapting, Fabian and drone entrepreneurs. Innovative entrepreneurs creates new markets, launches innovative products or finds new methods of production. Adaptive entrepreneurs do not have the skill and ability to innovate, but successfully imitative the technique of innovative entrepreneurs. Fabian entrepreneurs do not have the attitude to accept innovation or change and will change only when they realise that status quo will lead to their extinction. Drone entrepreneurs are very conservative and they always resist change and will never change (Danhof, 1949).

Novice, Habitual Serial and Portfolio Entrepreneurs

Novice entrepreneur has no previous experience of owning or operating an enterprise, they have stake in a

new or inherited or purchased business. Habitual entrepreneur has previous experience in running a business and now has a stake in business which is inherited or purchased or new. Serial entrepreneur have closed down or sold their previous business and now has a stake in business which is inherited or purchased or new. Portfolio entrepreneurs have a stake in two or more independent business which is inherited or purchased or new (Westhead, Ucbasaran and Wright, 2003).

Founder Entrepreneur and Franchisee Entrepreneur

Unlike second generation entrepreneurs who inherit business from their family, founder entrepreneur is an individual who brings a new enterprise into existence. Franchisee entrepreneur is a franchisee with authority limited by a contractual relationship with a franchisor (Longenecker, et al, 2008)

High-Potential Venture Entrepreneur, Attractive Small Firm Owner and Micro-Business Owner

High potential venture entrepreneur is an individual whose starts up have great potentials to be transformed into a very large organisation which has high growth prospects. Attractive small firm owners are owners of small firms. But these small firms provide substantial profits for the entrepreneur inspite of the size and scale of operation. Micro business owners like attractive small firm owners they are owners of small firms. But their enterprise provides only minimal profits (Longenecker, et al, 2008).

Lifestyle Business Owner

He is a micro-business owner whose enterprise permits him to pursue his preferred lifestyle. But the business may offer only modest profits (Longenecker, et al, 2008).

Artisan Entrepreneur and Opportunistic Entrepreneur

Artisan entrepreneurs are entrepreneurs with good technical skills and very little business knowledge. But opportunistic entrepreneurs are entrepreneurs with good technical skills and business knowledge (Longenecker, et al, 2008).

Women Entrepreneur

Women who participate in equity and involved in running of a business enterprise are women entrepreneurs. In India women run enterprises are enterprises which owned and controlled by women with atleast 51% of the capital and providing atleast 51% of the employment in the enterprise to women (Sharma, 2013).

Rural Entrepreneur

Entrepreneurs running farm based or other activities in rural areas, where the population is less than 20,000 with investments in plant and machinery below Rs. 3 crores (Mohanty, 2009).

Service Entrepreneurs

Service entrepreneurs run enterprises in service sector like repair works, workshops, service centers, beauty parlours, transportation, etc. (Mohanty, 2009) .

Intrapreneurs

To retain talented and ambitious employees, companies are giving them freedom within a limit, so that they can act as an entrepreneur inside the company. Such persons are called intrapreneurs (Hisrich, Peters, and Shepherd, 2007, p8).

Trading and Industrial Entrepreneurs

An industrial entrepreneur runs a manufacturing unit, producing products to satisfy needs and wants of consumers. Trading entrepreneurs are involved in buying and selling of products (Desai, 2009)

Agricultural Entrepreneur

Agricultural entrepreneurs are involved in business activities related to agriculture such as marketing of agricultural produce, fertilisers and other inputs of agriculture (Desai, 2009).

Large and Small Scale Entrepreneurs

This classification is especially popular in the underdeveloped countries. Small entrepreneurs do not possess the necessary talents and resources to initiate large scale production and introduce revolutionary technological changes. In the developed countries most entrepreneurs deal with large scale enterprises. They possess the financial and necessary enterprise to initiate and introduce new technical changes. The result is the developed countries are able to sustain and develop a high level of technical progress

Conclusion

Irrespective of the type of entrepreneurs, all need administrative skills like communicating, computing, planning, scheduling, or staffing. Administrative ability is needed for the smooth running of day to affairs of the organisation. Organisation skills required for utilising time, energy, resources, etc. in a production manner for achieving the objectives. Possessing knowledge and skills without intelligence will not lead an entrepreneur to success; so the entrepreneur needs intelligence for acquiring and applying knowledge and skill.

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