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Guest Editors

Dr P. Suresh

Associate Professor,

Department of English,

Vels Institute of Science, Technology Vels Institute of Science, Technology

& Advanced Studies (Vels University), & Advanced Studies (Vels University),

Chennai, Tamil Nadu, India. Chennai, Tamil Nadu, India.

drsureshponnurangam@gmail.com sumanrajest414@gmail.com

S. Suman Rajest, (Ph.D.,)

Editor, Journalist, ELT Resource Person& HEA,

Department of English,

Vels Institute of Science, Technology Vels Institute of Science, Technology

& Advanced Studies (Vels University), & Advanced Studies (Vels University),

Chennai, Tamil Nadu, India. Chennai, Tamil Nadu, India.

drsureshponnurangam@gmail.com sumanrajest414@gmail.com

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Thematic Analysis on Love and War in The Novels Of Ernest Hemingway

D. Annifer Grace

M.Phil., Scholar, Department of English,

Vels University (VISTAS),

Chennai, Tamil Nadu, India.

annilivi15@gmail.com

&

N. Indhira Priya Dharshini

Assistant Professor, Department of English,

Vels University (VISTAS),

Chennai, Tamil Nadu, India. ndbalapriya15@ gmail.com

Abstract

Ernest Hemingway trusts that Love as a thing is a robust sentiment deep fondness feeling for some individual/something, particularly an individual from your family or a companion: a mother's adoration for her youngsters and a solid sentiment friendship for some individual that are sexually pulling into and she was infatuated with him and the solid sentiment delight that something gives. Like for instance, somebody says he is enamoured with his work. The word love has a wide range of implications in English, from something that gives a little delight, adored that supper something one would pass on for standards family. Likely because of its mental significance, worship is a standout amongst the most widely recognised subjects in artistry and music. Love is a dazzling inclination and has been a motivation for artisans to make unique abstract structures, for example, books, ballads, pieces, and plays. Actually; the idea of adoration is a profound issue and has examined from the earliest starting point of history.

Keywords: War, Love, First World War, Christian, America, Thematic, Independence, Prototypical, Christian

Introduction

Hemingway has referred to a great many perusers as a creator fundamentally worried about War, love, brutality, and sex. His practical treatment of these subjects has made a progression of intriguing short stories, and real books worked around powerless and solid heroes. Numerous pundits have talked about the gallant extents of his legends. Little has been said of his champions past an affirmation of a threat towards ladies that is particularly detectable in his prior books. Be that as it may, courageous women ought not to be overlooked, for frequently a creator's entire state of mind towards sex, love, and war uncovered as much through his origination as through his depiction of the legend.

The spotlight in this part is on the subject of *Love and War* which is a critical worry of Hemingway's anecdotal work composed in the vicinity of 1926 and 1939. From the circumstances, old war has viewed as a road where an individual can exhibit and put to the test his fearlessness and courage. The stories delineated fights between the Gods for predominance. The development of the idea of patriotism and globalisation prompted the glorification of war. Battling for one's nation came to be viewed as something good, enthusiastic and sacrosanct. The sentiment of patriotism enlivened individuals to take an interest in wars and the individuals who showed extraordinary strength and expertise in the battle rose to the status of national saints. Along these lines, war has procured a romantic atmosphere of experience, grit, mettle, and gallantry.

It was with these silly ideas of own fearlessness, respect and bravery that young fellows enrolled to take part in the First World War. Be that as it may, their disappointment was unavoidable because cutting-edge fighting is undoubtedly not a field where one can achieve brave accomplishments. The fast advancement of science and innovation in this century prompted the creation of exceptionally muddled and horrendous atomic fighting. The accentuation moved from the strength of a man to the effectiveness of machines. In this sort of war, the man turns into a tiny and replaceable unit, entirely dependent on computers, and there is close to nothing if any extension for singular fearlessness and bravery.

Hemingway had a specific sentimental thought of man, overcome, virile, brandishing, hard-wearing, a sort of a macho figure, and he firmly had faith in unique strength and courage. The Hemingway hero goes to the war with these silly ideas and returns a wholly embittered man, shaken by the scene of silly and fierce human butcher. He discovers nothing brilliant, hallowed or courageous in present-day motorised fighting where there is no man-to-man encounter, no chance of close mortal battle to draw out the best in him. After his experience on the front line,

the Hemingway hero sees, to his express ghastliness and terrifies the shallowness of the war trademarks. What he sees there isn't war however mass murder, a long ways from the sentimental thought that had initially propelled him. This experience with the truth of war brings about dissatisfaction and appeal.

In a little outline, Hemingway again depicts the departure of Greek displaced people amid the Greco-Turkish war in 1922. Hemingway was covering the war as a writer. He again delineates the agony and wretchedness of the blameless regular people amid war. In the rain, with the war in the stream coming to nearly up to the scaffold, trucks were stuck for thirty miles along the Karagatch Street. Water Bison and Steers were safeguarding trucks through the mud. No end and no start. Just trucks stacked with all that they possessed. The old men and ladies, drenched through, strolled along keeping the steers moving. Amid a clearing, all kinds of different backgrounds confronted numerous jolts from the blue wretchedly.

The ancient and far-reaching ruin caused by current weapons saves nobody. They achieve demolition of the scene, torching of structures bringing about the removing of the populace. The non-warriors end up vulnerable casualties, languishing over no blame of their own. Like the old man in "Old Man at the Bridge", who has been compelled to leave the place where he grew up as a result of the war? He is seventy-six years of age and is "without governmental issues". He is excessively depleted, making it impossible to walk any further in the wake of having just strolled twelve kilometers and is taking a seat the side of the street at the scaffold. He feels lost as he needed to leave his home and his pets behind. The storyteller requests that he endeavour to advance as the Fascist troops will soon achieve the scaffold.

The reference to Easter Sunday gives the story Christian undertones and solid incongruity. Easter Sunday, in Christianity, is an image of the restoration of Christ to help and lead the general population. In the story, the difference is that the old man is completely vulnerable. The storyteller mirrors that the central fortunes he has that he requires not to stress over his felines as they can deal with themselves and it is a cloudy sky, the foe planes will not be inactivity time for a barrage. Be that as it may, this is transitory because the Fascist troops are progressing towards the extension and would reach after that at some point. Hemingway's utilisation of incongruity uplifts the emotion of the circumstance, making the old man the casualty of natural powers released by war.

The short stories of Hemingway affirm over and over that cutting-edge automated fighting is merely senseless and heartless murder. The Hemingway hero does not discover anything

chivalrous in a war in which men kick the bucket like creatures, shot from a separation when they are not in a situation to counter. In a stupid war, where man does not need to depend without anyone else inward assets yet on refined weapons, where the entire demonstration of battling is either suicide or murder, the main gutsy activity is to leave it, similar to the Frenchman had done. The idea of current fighting and the hard scenes of awfulness brought about embitterment, as well as achieved an aggregate crumple of all esteems man had up to this point treasured abandoning him disoriented in a good for nothing world, attempting to legitimise his reality.

Hemingway's negative portrayal of ladies character has a remark with his heroes who are predominately a male. The outside fills in as a manly shelter, a position of holding with other men from the female nearness. They work in a particular male condition. However, in a couple of short stories, Hemingway does not delineate the regular, the unremarkable, and the numerous potential outcomes of various people acting, responding, and collaborating. The heroes of his books work in supercharged, sentimental conditions: the showdown with death, war, big game chasing, angling trips which are all male-ruled universes. Ladies, when they enter these universes, are generally alone; truth be told, there is a shortage of female characters in the majority of Hemingway's books. In this manner, his ladies characters are frail and negative.

Every one of the three was more established than he was; each of the three, and every one of the three exemplified parts of the positive and negative highlights of the Great Mother. Be that as it may, more than that, each of the three was persevering writes who worked exceptionally well without him, kept up their selfhood were dauntless survivors. Harry Levin has called attention to that however quite a bit of Hemingway's work maintains a state of mind of close agnostic gloom; specific capacities energise his profound respect. "The great battle of the acts of futility" and his ability to persevere discipline, a "stoic or masochistic judgments to take it," are two of the favourable characteristics he appreciates. (84) These ladies, and by expansion the characters demonstrated after them, show these unyielding attributes.

A significant number of Hemingway's indestructible bitches or repulsive moms are projections of his negative emotions about his particular mother. The most obvious illustration is Mrs Adams. Scratch's mom in addition to other things like Grace is a specialist's significant other. The self-portraying part of the Adams family is inevitable. As depicted by Hemingway, American ladies are frequently unstoppable however destructive, hazardous to men. On the off chance that they do not drive their spouses to suicide actually, they obliterate them profoundly.

Here and there it is their remarkably quality that a man cannot coordinate that undermines him. The second vital mother figure in Hemingway's life was Agnes H. Von Kurowsky, the medical caretaker he fell "fiercely" fascinated with when he had injured in Italy. She was his first grown-up relationship, and he needed particularly to wed her. Agnes, notwithstanding, was about seven years more established than Ernest and she was not prepared to confer herself to marriage. She dealt with him when he was injured and urged him to return home, promising to tail him. One reason that she needed him to return home was her dread of his transforming into a "leech", and she was more seasoned; she attempted to guide him correctly as a result of mother to him.

Agnes' fondness for Ernest was veritable, yet she was by her record very flighty. When she exited New York for Italy, she had informally drawn into a specialist in America. Not long after Ernest left Italy she ended up included with another sweetheart, Tenente Dominico Caracciolo, of the Italian honorability. Even though her letters of the period pronounce love, Agnes was not prepared to come back to the States and settle down. She loved "the life she was driving, made the most of her nursing, and did not have any desire to surrender her profession." (Baker 50) The way underlined the distinction in their ages that she called him "the Kid." There is a general understanding that the relationship was never sexually culminated aside from Hemingway's creative energy. Agnes' anecdotal partner, Catherine Barkley, asking Frederick not to abandon her is an unmistakable projection of what Hemingway wishes Agnes had said. Be that as it may, she did not, but she needed him securely back in America.

The injury of Agnes' dismissal was alleviated first by Hadley and after that by progress. Like Agnes, Hadley was more established than Earnest. There was about a similar distinction in their ages. Though Agnes had a vocation to make her independent, Hadley had a little legacy. Not at all like Agnes, was Hadley eager to utilise the entirety of her assets to manage and bolster Ernest. Ernest's nonfictional portrayal of her, three spouses later, is an ever mindful, constantly strong, mothering lady. Her unselfish love for him was strong to the point that, once she was sure that their marriage finished; she made separating from her as simple as could be allowed. She was neither antagonistic and remonstrative nor intense. In the letter that she kept in touch with him consenting to his introduction of the separation procedures, she was all the while mothering him. The letter has agreed. "With mummy's affection" (Baker 178) Hadley's firm conduct did not end with their separation; she kept on going about as surrogate mother for whatever remains of his life. He thought of her letters whining of his treatment of his ensuing spouses.

Like Agnes, Hadley had an ethical existence without Hemingway. She recouped from the injury of the separation and demonstrated remarkable versatility and flexibility. She remarried and lived

cheerfully with her second spouse. Paul Mowrer, a Pulitzer Prize-winning remote reporter. In Hemingway's discernment, she was unselfish, dazzling, and liberal even at the season of their separation with the progression of time his feeling of her never showed signs of change. Hemingway's sentiments of the blame for his betrayal of Agnes had never mollified. Three deplorable relational unions took after. None of his consequent spouses shows up as irreproachable as Hadley either in his anecdotal or non-anecdotal portrayal of them. In *A Moveable Feast*, composed while he hitched to his fourth spouse Mary, he says that he wishes. He had kicked the bucket before he at any point adored a lady other than Hadley" (Movable Feast 208). The association with Hadley set the example for his portrayal of meek and valuable ladies. Such ladies as Maria in *For Whom the Bell Tolls*, Catherine Barkley in *A Farewell to Arms*, and Renata in *Across the River and into the Trees* all talk in a way suggestive of a mother conversing with a youngster.

Hemingway's relationship with Agnes brought about intensity and mentally discouraged him. The fascination amongst Agnes and Hemingway was significantly more common than up to this point uncovered by Agnes, who disclosed to Michael Reynolds, she deluded Hemingway into trusting she would wed him to spare him from being debated in Europe. This part of Reynolds, clarification is by all accounts "excessively generous" (First War 207). Agnes thinks double-crossing hurt Hemingway horrendously and caused many injuries from which he never could recuperate. The primary sign of any shared fascination has noted in a journal section for Monday, August 26, 1918: Ernest Hemingway is getting sincere. He was talking the previous evening of what may be if he was 26-28. In some ways - at a few times – I wish that he was and lovable and we are extremely friendly inside and out. I am getting so confounded in my heart and mind I do not know how I will wind up. (In Love and War 72-73)

In mid-October, Agnes reassigned amid a flu scourge and her letters kept in touch with Hemingway on 21st October 1918 contains a level of sentimental duty ensured to stun those commentators who thought they knew the cutoff points of this sentiment: Miss Jessup believes that you are just a beguiled youth, whom I permit to keep in touch with me, and I've let her think so – for reasons of state. You should never think I am embarrassed about you. Why some of the time I'm happy for you, and the way that you cherish me, that I need to proclaim everything, and merely need to hang on tight so that it won't get out. That is our war-forfeit, bambinomio, to hush up about our privileged insights – at the same time, insofar as you have no insider facts from me, and I have none from you (at any rate, I can't consider anything you don't know as of now) why we should stress over whether the old world knows. Also, I'm anxious the world doesn't

comprehend everything at any rate and would make violent reactions. Be that as it may, Dopo la Guerra [after the war] – we should stress over feedback Peace will mean significantly more to us than it did when we initially came over, settle ce-pas? (Love and War 107-108).

On the off chance that the substance of these letters weren't accessible to persuade a peruser that Agnes von Kurowsky did to be sure have some passionate connection to Ernest Hemingway in the harvest time and winter of 1918, at that point their greetings – "Child, My Kid" [Hemingway's nickname], "Ernie, my dearest," "Ernie, my sweetheart" – and their closings – "Yours exclusive," "Yours safely," "Yours, Mrs Child" – would be adequate. Be that as it may, by early March 1919, the sentiment had finished, and the letter Agnes von Kurowsky sent Hemingway, who had come back to the United States in January, more likely than not cut profoundly:

So Kid (still Kid to me, and always will be) can you forgive me some day for unwittingly deceiving you? You know I'm not wrong and don't mean to do wrong, and now I realise it was my fault, in the beginning, you cared for me, and regret it from the bottom of my heart. But, I am now and always will be too old, and that's the truth, and I cannot get away from the fact that you are just a boy – a kid. (Love and War 163)

The end of this letter is "Ever reverently, and affectionately, you are Friend." The explanation behind this difference in the heart was that Agnes had gone gaga for an Italian officer she anticipated that would wed, however, didn't. Hemingway, as far as concerns him, didn't take dismissal well, composition Elsie MacDonald, as indicated by Henry Villard, ". . . That he had trusted Agnes would stagger and break all her front teeth when she ventured off the vessel in New York" (Love and War 44). That turned out to be from Agnes perspective a definitive advance in deceiving Hemingway.

Hemingway's strong ladies characters are projections of his reactions to the three primary ladies throughout his life amid the years when his comprehension of the female sex framed. Like his mom and Agnes and Hadley, they have a firm conviction and a capacity to adapt to whatever life dispenses for them. As these three ladies "mothered" Ernest, so his indestructible ladies characters frequently "mother" their men. They speak to the different attributes, positive and negative, of the Great Mother, a part of the original ladylike. Hemingway himself seems to have been aware of these Jungian thoughts, recognising on one event that he "trusted creative energy could be the consequence of acquired racial experience." (Plimpton 69) As the Great Mother

contains inside herself viewpoints both positive and negative, so Hemingway's "mothering" ladies work on the model level as either accommodating or damaging goddesses. On the off chance that they are ruinous they are illustrative of the Terrible Mother, the passing giving part of the prototype ladylike. On the off chance that they are quiet or compliant, they are parts of the sustaining mother.

As Hemingway developed more seasoned, he appeared to have worked through his dread of the mastery of the all-American bitch mother and the dismissal of the attendant mother and built up a more uplifting state of mind toward the potential outcomes of a strengthening male/female relationship. This critical improvement takes after the example of his connections, working with his mom through Agnes to Hadley. His associations with these ladies have been depicted emblematically in his fiction; he could secure the feelings of dread and nerves of the testing by the Terrible Mother and advance toward rapprochement with his fear of ladies. This improvement brought about Hemingway's positive perspective of affection and assertion. His association with Hadley represented to him how advantageous and fortified a lady could be for her man. Hadley was the prototypical supporting mother figure in his life, and his positive indestructible ladies have designed according to his origination of her. Sadly, Hemingway needed to lose her to value her completely. Maybe it was by losing her that he could keep up the picture of her flawlessness. Hemingway's male heroes additionally are denied of their sustaining ladies, yet by death, not separate. With the outcome, they were not fit for cherishing ladies with a positive way to deal with satisfy their conjugal commitments.

He made Maria as one of his best indestructible ladies in *For Whom the Bell Tolls*. Pilar is Hemingway's most wholly drawn and fascinating lady character, maybe the particular case who does not fall into either of the stock examples his courageous women typically takes after. There is no other character in every one of his works very like her. No other Hemingway lady accomplishes the level of selfhood or independence that Maria does. She is the main female in his actions which works positively. The more significant part of his other positive ladies has detached to the extraordinary. Despite the fact that his men and ladies, both set in a similar necessary foundation of the war-torn universe of brutality and repulsiveness, Hemingway's legends "are lifelike an extent as they are projections of his own identity," and that is most likely the principle motivation behind why his ladies characters are infrequently altogether ladylike or rarely have checked independence and presence separated from their darlings.

Hemingway treats his ladies characters in a unique target way. One coherent outcome of this probably cognizant objectivity is an inclination that they need profundity and power. The

example of their lives gives off an impression of being an extremely straightforward one: cherishing, drinking, and mating. As the run of the mill Hemingway saint, they do not think, they act and keep themselves far from the advantage of enjoying self-investigation. They wish to live solely in the present and attempt to soften entirely from the past up which upsetting things transpired. They have been obliterated and beguiled by unpleasant powers called war; all things considered, their innovative sensibilities have hindered.

Just in the disorderly novel *To Have and Have not* been the ladies treated subjectively. While Jake uncovers Brett in *The Sun Also Rises*, Catherine in *A Farewell To Arms*, by Lieutenant Henry and Maria and Pilar in *For Whom the Bell Tolls*, by Robert Jordon, Maria Morgan and Dorothy Hollis are permitted a few reflections, if just upon that piece of their lives that are quickly worried about their men. While Hemingway's saints have been investigated over and over as the years progressed, his champions by examination have relatively overlooked. Those commentators who have condescended to look at the ladies characters tend to knot them into one of the two extremes. At one shaft are the "bitch goddesses" like Brett and Mrs Macomber and at the other the "Single adaptable cell-like" "wooden ladies" like Maria and Renata. Edmund Wilson communicated this perspective by contrasting Hemingway with Kipling's part disposition toward ladies.

There would presumably be a part of composing on the connection amongst Hemingway and Kipling, and certain presumptions about the society which they share. They have much a similar split disposition toward ladies. Kipling foresees Hemingway in his convictions that "he ventures to every part of the quickest that movements alone" and that the female of the species is more dangerous than the male, and Hemingway appears to mirror Kipling's easygoing infra Anglo Saxon ladies that make his saints such immaculate courtesans. The most striking case of this is the single adaptable cell-like little a Spanish young lady, Maria in *For Whom the Bell Tolls*. Like the quiet nature "spouses" of English authorities in the early stories of Kipling, she lives just to serve her Lord and to combine her character with his; and this relationship with a lady in a resting pack, lacking entirely the sort of compromise that goes ahead between genuine men and ladies, has the ideal felicity of a suggestive young dream.

One suspects that "Without Benefit of Clergy" was read very early by Hemingway and that it made on him a lasting impression. The pathetic conclusion of this story of Kipling's seems unmistakable to been echoed at the end of "*A Farewell to Arms*". (Wilson 117)

A culmination charge to that of Hemingway's absence of expertise at female portrayal is that his books demonstrate the writer's confidence in and advancement of illegal sex. At the point when Robert Elliot Fitch blamed Hemingway for executing a "persona de la merde", a glorification of earth, Grebstein addressed the charge: One may likewise ponder "Despite general conviction, Hemingway no place in his books lauds the delights of sex for sex's purpose; there is no such thing as sound sexuality without adoration. The blame appears to lie not in Hemingway's but rather in the thoughts of some scholarly commentators concerning what constitutes typicality". (212) What the numerous faultfinders of the Hemingway champions would think about a typical lady. A few pundits like Edmund Wilson and John Kashkeen, charge that the courageous woman in Hemingway's works has inadequately devised in light of insufficiency in observation in the creator. Others, as Leslie Fielder, endeavour to demonstrate that his failure to introduce ladies practically originates from an oedipal issue coming about because of a troubled youth. Defender blames Hemingway for "transforming Mother into a creature of devotion, which disdains the considerable clean outside of pole and firearm, and ascends from her duplicate of Science and Sanity to obliterate Father's Collection of Indian Artifacts while he is off instructing junior to shoot". (321)

These pundits have some reason for their feedback; they overlook the way that Hemingway's courageous women differ as per his motivation in the novel or story in which they show up, and this reason changes as his logic develops from the agnostic stoicism of the twenties to the reasonably fluffy existentialism of the fifties. As Theodore Bardacke has called attention to, from 1924 until around 1935, Hemingway "regards love as a wonderful perfect yet a lost one". (218) No current fulfilling relationship is permitted to exist amongst man and lady; dependably it is wrecked, by a violent, cold-hearted world, as in a large number of the initial forty-nine short stories. After the centre thirties anyway, we see a radical change in Hemingway's treatment of adoration, and, subsequently of ladies.

Love has turned into a power that rises above the quick that can raise above even demise, as in *To Have and Have Not* and *For Whom the Bell Tolls*. The disappointment and skepticism reflected by the mysterious death of Brett and the physical passing of Catherine are in sharp stand out from the all the more fulfilling, connections of Marie and Harry Morgan in *To Have and Have Not* and Maria and Robert Jordan in *For Whom the Bell Tolls*. Even though every one of the last two connections the legend must bite the dust and the courageous woman lives on, reinforced by a consciousness of the sweetheart. This topic with a few changes might be seen

additionally in *The Fifth Column*, *Across the River* and *Into the Trees*, and its absolute opposite is evident in the short stories *The Snows of Kilimanjaro* and *The Short Happy Life of Francis Macomber*, to specify just a couple of the more clear cases. These new ladies of the 30s denoted a definite move in the Hemingway's logic, a step which has been translated by numerous faultfinders of the most recent decade as being from a kind of miserable stoicism to more hopeful existentialism.

With the particular convincing case of William Faulkner, no American creator of the twentieth century has been the question of as much essential consideration as Hemingway and the general framework of his life, from his introduction to the world in Oak Park to his demise in 1961, is too notable to endure yet another redundancy. Nonetheless, thanks in huge part to Hemingway who tended to re-create and to misrepresent, his particular past and his last reflection to some degree in his anecdotal works. About his war encounters once Hemingway trusted in Malcolm Cowley in 1948: "In the main war I was harmed severely in the body, brain, and soul, and furthermore ethically. The true jewel is I harmed completely through, and I spooked toward the end" ("Hemingway" 112).

Regardless of his propensity to overstate and misdirect pundits, it is currently clear Hemingway endured physically and presumably inwardly, because of his encounters on the Piave and in Milan amid 1918. Be that as it may, the trouble stays in deciding the correct idea of those injuries and how unequivocally they gained. Maybe no other subject has possessed such a significant amount of Hemingway's approach as that of war. It is one of the main worries of two of his most prominent accomplishments in the novel frame, *A Farewell to Arms* and *For Whom the Bell Tolls*. It additionally gives the foundation which actuates the topical clash in *Across the River* and *Into the Trees*. *Men at War*, altered by Hemingway, is a compilation of Great War stories of past essayists, together with two war groupings from Hemingway's books and a news dispatch by him on the war in Spain, entitled *The Chauffeurs of Madrid*. In the first short story gathering *In Our Time*, Hemingway's second book incorporates about six stories managing the war in some form or the other, and Hemingway's play to be created, *The Fifth Column*, likewise leads the fight. In like manner, a lot of Hemingway's prior fiction is about war encounters.

Love and war are noteworthy topical worries in *The Sun Also Rises*. Jake's diminishment of the war to a progression of tired prosaisms, the fatigue that recommends accurate modest representation of the truth, serves incomprehensibly to raise the war's hugeness. Its real significance to Jake and the world is so exaggeratedly limited here that we know we are to

notice. That which can't talk must be the focal point of Jake's and our worry. Jake's defamiliarisation salvages both the war and twisted from their status as cliché if shocking axioms; it is the oversight of their absolute criticalness that makes these issues is by all accounts truth itself. Jake's want is obviously to pull back from wrap to his injury. He wishes to maintain a strategic distance from the socially decided hugeness of a maimed man. Nonetheless, in withdrawing from the world that would make him a shocking joke, the uncanny that must be dislodged by giggling, Jake still stays bound to the misfortune that would rise above. His crucial removal of the literality of his emasculation enables him to instinct into some fundamental truth. By making the injury serve him as the wellspring of his strange and convincing catastrophe, and as the wellspring of his own and account expert, Jake thus serves the belief system that makes young men need to go to war, to join the positions of the started.

Brett is the ideal love questions unequivocally because she bears such a significant number of chances to competition and its subsequent summoning of want. Gathering darlings, discovering delight in the developing positions of her sexual successes, Brett can start by the by being checked up onto coming back to Jake, contingent on him to characterise her singular generally shameful indiscrimination as the aftereffect of her deplorable want for the leading man she would never have.

Brett's romantic history recommends that she wants dependably relied on an ace/slave dynamic: she wedded her better half after "her own adoration" had passed on, in this way viably aching her want. Michael, her present life partner, is somebody she "breastfed", as he says with regards to her "taking care of" the injured Romero yet she adores taking care of individuals. That is the means by which we came to go off together; she was caring for me. So also, her association with Jake started when she filled in as medical caretaker in the English healing centre where Jake sent after his damage. Every one of her darlings, however, is too effortlessly aced, too effectively made ward upon her. Like the dead man, just Jake, her current "claim genuine romance", remains a fitting object of want since he permits the support of their rationalisation: she should keep on wanting him since he can never control, and his adoration for her legitimises their financial connection. (pp. 56-7) It is a fun, to be enamoured when one never needs to chance the degeneration of the affection connection when one is never power to encounter the slip by of want in its "satisfaction". One accordingly feels one's adoration protest be an impulse; the destined and vital supplement to ones by and large, as opposed to a fabricated and interceded event for the experience of the want.

These different analyses show the significance of Hemingway's worry with war and brutality. Regardless of whether his legend develops with a stable or wiped out psyche, or whether he mirrors extraordinary independence, can be judged just by looking at the specific novel in which he shows up. What appears to be sure, in any case, is that Hemingway centred upon these themes as a component of his endeavour to investigate the responses of man under the weights of the extraordinary in mental and physical condition. The arrangement of war books represent this more distinctly maybe than some other gathering, and the examples which they detail converge with the general topic of a man looking for an approach to change by the vulnerabilities of the world without losing himself all the while.

Hemingway in his nine-month voyage through the war in Italy, just six days of which spent under what may appropriately be called battle conditions, experienced two shattering injuring, one physical and one passionate. At any rate to some degree, they would return to his fiction in various appearances. If experience does without a doubt educate, at that point Italy for Ernest Hemingway had demonstrated a very informative voyage through obligation, as Michael Reynolds has watched:

From the Italian war, he brought back a pistol and a bottle of kummel shaped like a bear: authentic trophies. In his damaged leg, he still carried bits of metal, equally authentic. If the war had not been so glorious as advertised, its true experience was still instructional: the whores in the government brothels who teased him for blushing; the taste of grappa; the faces of men bleeding to death; the sound of incoming artillery; the blue eyes of a nurse; the smell of his own blood; the way dead bodies bloated in the sun in less than a year he had become a charter member of modern times. (Young Hemingway 31)

What's more, Reynolds may have included that for the following decade, Hemingway would utilise those encounters in a few short stories and one excellent novel that notably characterised the period between the world wars.

A significant portion of the battle scenes of the war depends on natural occurrences Hemingway experienced amid the fighting. For quite a long time, faultfinders kept up that the encounters of Frederic Henry in *A Farewell to Arms* depended on Hemingway's battles in Italy amid the Great War, and it wasn't until pundits, for example, Charles Fenton in his *The Apprenticeship of Ernest Hemingway* (1954) uncovered Hemingway's delineation of war was a more precise comprehension of how mimetic components utilized in the novel started to show up. Nearer

examination of the content, for example, that of Michael Reynolds in Hemingway's First War, uncovered that while Hemingway incorporated some self-portraying occurrences and people in *A Farewell to Arms* he likewise inquired about the noteworthy record to precisely give exact and regularly minute detail of occasions happening in Italy from 1915 through 1917 in which Frederic Henry partakes.

Michael Reynolds additionally takes note of that Ernest Hemingway modified segments of *A Farewell to Arms* to lessen the over-fashioned utilisation of physical depiction, for example, were frequently found in before war books. It is this worry for the novel as art that exemplifies *A Farewell to Arms* and aides in making it more than another story about World War I. Subsequently, Hemingway effectively rose above the sub-type of war writing with this novel in his plot, portrayals, and topic, changing the war story into something both better made and additionally persevering.

Ernest Hemingway in *A Farewell to Arms* looked to deliver something more than another war novel and instead of centred his account on the advancement of his hero, Frederic Henry. He deliberately underplayed what were traditional depictions in other war books and conditioned down what could have been only breathtaking. His point of view amid the Great War was likewise severely restricted; however, Hemingway comprehended, much better than the other war authors, the essentialness of death and decimation caused by the military machine. When it was important to reproduce the war's physical substances, he swung to different observers for data; yet even the declaration of these optional witnesses has deliberately repressed regarding possibly realistic portrayals. For more itemised, more unequivocal, records of World War I battle in Hemingway's work, it is essential to swing to his prior fiction, the short stories written in the 1920s preceding *A Farewell to Arms*.

Despite the distinctions caused by the creators' encounters amid the Great War and by the creator's diverse expectations, these books, by and large, give a general mimetically exact depiction of the Great War's physical substances. They show the continuous apathy and the unoriginal brutality of the trenches and combat zone; they reproduce the dread of gunnery and gas siege and fanciful assaults over a dead zone, and they exhibit the loss of American honesty in the Great War. They give a genuinely exhaustive perspective of what the First World War resembled for the more than two million Americans who saw it.

The breaking down of excellent and profound esteems caused by the war introduced dissatisfaction and negativity which is reflected in Hemingway's disposition to love and fight. His lady characters are depicted as foolish meek and undertaking sexual perversity. They underscore just only certainties of human identity. All the more as of late, women's activist commentators like Elizabeth Jane way, Pamela Farley, and Phyllis Bartlett have mocked these ladies as sexual pawns for Hemingway's legends, or social thwarts conversely with which the Hemingway's guys can seem manlier without necessary love connections.

Conclusion

Hemingway inclines toward his ladies, similar to Catherine Barkley in *A Farewell to Arms* as tame and level. Brett Ashley in *The Sun Also Rises* is depicted as a "female who never turn into a lady" (Benson 30), and she seeks after approaches which run counter to the desires of the men with whom she is related. She is a nymphomaniac whose brain is cluttered by the effect of war. The lady is an insignificant cardboard slave and exists exclusively to build the stature of the man. Free ladies are not appropriate foils for the male saint whose predominance requires subservience. He effectively noted Maria is Hemingway's most wholly drawn and fascinating lady character who not just has the ability to give her entirely infatuated however to maintain her political conviction to battle against the fascists in the current Spanish war. Maria has endured the misfortune in the war of her dad and mom, who kicked the bucket bravely guarding the Republican reason. Her sexual injuries are not allegorical, as in the two prior books, for she endured assault and embarrassment on account of the fascists. Like Catherine and Brett, she has been made insane by the infringement of her way of life as a lady. Ladies in Hemingway's fiction are customarily an essential piece of the adoration relationship, and the postulation investigations his changing origination of them with their lacks or characteristics in the books decided for the examination.

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An Analysis of Nissim Ezekiel's Apprehensions on His Selective Poems

K. Jeya Jackline
M.Phil., Scholar, Department of English,
Vels University (VISTAS),
Chennai, Tamil Nadu, India.
jeyajackline@gmail.com

&
P. Preethi
Assistant Professor, Department of English,
Vels University (VISTAS),
Chennai, Tamil Nadu, India.
tani_jolin@yahoo.co.in

Abstract

Nissim Ezekiel is one of the chief Indian artists writing in English. He is a Jew by birth and has made Mumbai his home. He has composed verse, plays and has altered a few books. He has additionally distributed a few abstract papers and articles, and expositions on artistry feedback in rumoured magazines and diaries. Current Indian English verse couldn't have been what it is today without Nissim Ezekiel. He has pulled in significant essential consideration from researchers both in India and abroad. He has affected and empowered other Indian English writers including Jayanta Mahaparta and embraced the reason for Indian English verse. He won the focal Sahitya Akademi Award for Latter-Day Psalms in 1983. He is the leading Indian English artist who can deal with both metrical verse and Vee verse. The enormity of Ezekiel lies in the way, that in his poetry he is always uniting inverse ideas and tries to accommodate, and harmonies them. Ezekiel's poem is the front line for the conflict of other extremes. There are two inverted posts in his poetry live as journey far from home and the real milieu.

Keywords: Indian English, Jewish supplications, Casteism, Jew, Concerns, Indianness, episode, identity

Introduction

He trusts that elegance is to be discovered just at home. 'Home' is a similitude for the 'self'. So, one could accomplish recovery through one's 'mind' or brain. Both these domains neuter and inward are fundamental to human development and satisfaction. Such a journey drives one from the external to the internal, from the physical to the profound, from the scholarly exchange to the inward enlightenment and from the breaking down and disarray to request, train and poise. The finish of shivery is the start of the opportunity. The sudden take-off of flic British from Indian

mode has Indian faces, an assortment of irregularities, clashes, logical inconsistencies and *Catch 22*s and redefinition of their parts and responsibilities in the changed setting of the circumstances: It was felt all the more acutely in the field of writing, particularly in Indian verse in English. The most imperative predicament the writers felt was one of 'alienness' in their particular land and along this line the *Catch 22* of 'having a place.' The long relationship with the west had transformed them into 'ousts' searching for roots. To put it plainly, they needed to find themselves once more graphing their association with themselves and the general population, culture and to which they had a place.

Ezekiel's lyric: 'Foundation Casually' is self-portraying and it records his look for having a place. "I went to a Roman, Catholic school, a robbing Jew Among the wolves. They disclosed to me I had executed the Christ, That year, I won the sacred text prize." Though not a Christian, he had known the lessons of Christ which got him the sacred text prize. He has been strong in pinpointing the oversights of the Indian school young men in their utilisation of dialect. "I developed in fear of the solid or But undernourished Hindu chaps, /their relational words never right." Though in his home, on Friday evenings where Jewish supplications directed, he never longed for turning into an Abbi-holy person. If he started to look for a higher amount of the Jewish preparing the less, he found.

The Indian traditions as well, are reflected in this sonnet. It is by and widely trusted that Indians talk noisily and thump at the entryways intensely. "When somebody talked too noisily or knocked at the entryway like the Devil, They sold and spat." He records horrendously, "My precursors, among the standings, /were aliens...." Casteism is another factor which has profoundly established in the Indian soil. He has learned the method for the world from his multifaceted encounters, and they are the tunes of his encounters. Ezekiel has turned into a piece of the Indian scene which burns his eyes. It might be remote and in reverse but then he has favoured it: "In some remote and reverse places my retrogressive place in where I am." He has had opportunities to settle outside India, yet his spirit favoured India and his affection for India can be seen in a significant number of his lyrics. The Indian sensibility which goes through his graceful veins is exceptionally stunning.

Ezekiel's 'Extremely Indian Poem in Indian English' uncovers both the 'Indianness' and the inconsistency. "I am remaining for peace and peacefulness." This alludes to the Father of our country, Gandhiji who had been battling for opportunity and peace through truth and peacefulness. "Why world are battling/Why all individuals of the world/Are not following Mahatma Gandhi." The utilisation of the present constant instead of the basic present and the

redundancy of the persistent twice are the 'Indianness'. However, phonetically and syntactically erroneous, individuals are familiar with it. At the point, the Easterners look for comfort in the melodies, sacred texts, and soil of our nation, our kin endeavour to prelate the West, leaving the 'Indianness' in the drain. "Antiquated Indian Wisdom is 100% right/I should state even 200% right. But present-day age is ignoring - Too much going for form and outside thing." Who will lament as much as Ezekiel does when the 'Indianness' is let go by Indians themselves.

Ezekiel is outspoken in his - ballads which uncover the connection between his dialect and social character. "Consistently I'm perusing Times of India/to enhance my English dialect." He records that dark spot of Indian Political history: "How one goonda individual/Threw stone at Indira hen/must be understudy distress individual." Linguistically 'goonda' may stir whatever number relationship as could be expected under the circumstances. He is, not in a rush but instead prepared to be tolerant of "Everything is coming/Regeneration, Remuneration, Contraception/be quietly, siblings and sisters."

At the point when Indianness' is rubbed on the wrong side by the neighbouring nations, he is profoundly irritated. "Pakistan carrying on likes this, /China acting like that, it is making me exceptionally pitiful, I am letting you know/really, most badgering me." When Indian journalists living abroad endeavour the Indian starvation, sex and rush in many an approach to accumulating riches, Ezekiel does the inverse by engaging the antagonistic hearts to enhance themselves. Doesn't he talk like an envoy of peace and understanding as P.B. Shelley has called artists as the 'unacknowledged lawmakers of the world? "All men are siblings, no?" He talks about the Indian characteristic 'all men are siblings'; however, he has tormented now and then when it is non-existent. "In India additionally Gujaratis, Maharashtrians, and Hindi-wallahs/All siblings/Though some are having interesting propensities. /Still, you endure me. /I endure you. One day, Ram Rajya is most likely." The Indian culture of Tolerance is particularly demanded by him which has turned into a remarkably different product in the worldwide territory, and that is the reason today stunning blasts happen in numerous parts of the globe. Resistance is the best answer for the war-ridden century and nations. Will the floods of air assaults which execute and twisted a great many honest individuals and blasts of nuclear bombs are a superior option? No, he accepts staunchly in Ram Rajya - again one of the trademark highlights of Indianness.

A guaranteed and shared system of qualities tie the essayist with the peruser since any content can get by through the recommendation of the peruser. So it helps with the prevalence of specific writings 'of the writer. Ezekiel's ballad "*Night of the Scorpion*" demonstrates this point without a doubt. Even though it is a story lyric, it offers a positive picture of Indian ladies and a moms-lady

as a maker, defender, and teacher and as a coordinating power. He reviewed the agonising night 'in the life of his mom when she was stung by a scorpion. "The workers came like swarms of documents/and hummed the Name of God a hundred times to deaden the Evil one."

Though Christian, Hindu, Muslim and Jewish labourers came in significant number to see her in her pitiable situation, they kept in mind to full the Name of God to soothe her of agonies. The universe of 'Indian' common sense and superstition are the word - imagined at the same time. "May he sit still, they said" - indeed it is a superstitious conviction, that the scorpion will never escape with the goal that it can be sent to the next world effectively by squashing it! "May the transgressions of your past birth/be consumed with the extreme heat today around evening time, they said" reveals to us how Indian individuals have confidence in washing without end the wrongdoings of their past birth by misery in this birth! "May your misery diminish/the disasters of your next birth, they said" - through this does Ezekiel chuckle at our confidence in the following birth? Or then again is it important to languish now over the impending birth? Is the present birth a leveller of good and terrible? "May the aggregate of wickedness/adjusted in this incredible world/against the entirety of good/wind up reduced by your torment." Is it a philosophical exhortation - "May the toxic substance refine your tissue/of want and your soul of aspiration?" Are the workers' summoning a superstition compared to suspicion and realism? Does he criticise when he says "the tranquillity of comprehension on each face", when she has been contorting because of painful torment?

The scene is made more emotional by his dad, a doubter, and realist who attempted "each revile and gift/powder, blend herb and a half-breed." He even went to the degree of pouring paraffin upon her nibbled toe and put a match to it. The writer is a noiseless onlooker watching the fire nourishing on his mom, the 'heavenly man' playing out his rituals" to tame the toxic substance with a chant." The utilisation of spell and verbal appeal were additionally of no use - still she was bending. The last lines, "My mom just said/Thank God the scorpion singled me/and saved my kids." How delightful and befittingly this depicts the self-precluding part of securing a mother! Will there be a more well-suited constriction for this sonnet? The decision of dialect distributed to her by the artist demonstrates his authority over them. 'Indianness' - it is a framework of the social and phonetic convention which characterises the Indianness astonishingly in Nissim Ezekiel.

By his depictions like these, by his utilisation of Indian English, he draws out a legitimate kind of India. The Indian lifestyles through words and symbolism mirror his Indianness. His verse is thought to be a tremendous display of representations. Indian in his sensibility, without losing his

national personality, his compositions request universally. As a care specialist, his verse is necessary, thoughtful and investigative. Exceedingly taught and straightforward with an adroit utilization of dialect in a conversational style and authority of incongruity with basic word usage and ideal control over his feelings, he involves an essential place on the highest point of the advanced Indo-Anglian writers and his 'Indianness' most likely has presented to him this much changed over a crown.

Nissim Ezekiel is a pioneer. His verse exudes from life India's neediness, the customs saw in the nation and her kin having a place with varying backgrounds pull in consideration of the writer. An outsider homeless person in a railroad station, a lady hobo somewhere else and the poor people, hutment inhabitants and asphalt sleepers in Bombay-all interest to him and he portrays them in a cool, isolates and matter-of-reality tone. He tries to get general society ear with 'verse of mainstream pantomime', endeavouring to copy the discussions of Indian legislators, assistants, correspondents, teachers, authorities et cetera. Ezekiel's Award-winning book, *Latter-Day Psalms*, contains various ballads in which the artist endeavours to reproduce Indian characters in their circumstance. The tone may have all the earmarks of being deriding yet the artist dependably repeats these characters as they show up in their good living. The maxim of these sonnets has made of everyday discourse, and the tone is conversational. Lyrics like 'Very Indian ballads in Indian English', "Healers", "Aftereffect", *touching*, "Family" and a couple of others have a place with this classification.

Steadily with the progression of time the writer's state of mind to this city changes as he sees through its outward indication. Along these lines, the 'boorish city' has turned into his adored city, and the feeling of having a place with it is currently total and last. He sees India through Bombay. The city is as much inside him as without. As J. Birje-Patil has properly recommended, "Ezekiel's creativity lies in his flawlessness of Bombay as an analogy which characterises the estrangement of the advanced Indian scholarly, rose in the Judeo-Christian and Graeco-Roman customs and being compelled to grapple with a culture whose reaction to life is controlled by a very surprising transcendentalism". The city has turned out to be vital to Ezekiel's lovely idea and worthless piece of his poetics.

The creator as a man might be missing from his work however he is available in it, 'as a specific anecdotal' rule 'which restricts, bars, and picks' to bring a natural connection between the different writings of the writer. Ezekiel makes plans to 'be my particular mission in my limited/crazy person refuge' and decides 'to sing/the melody of my experience'. As a man endeavors to exist in an advanced urban culture, to look for truth and to acknowledge personality

with the self' and the group, his battles, disappointments and dissatisfactions uncover his own internal nature as well as the deficiency and fragility of the fallen city, a picture which has just been talked about in the start of this paper. "Urban" is an extremely reduced lyric so far as the symbolism is concerned. The city that 'like an enthusiasm consumes' is the picture of the lady of the hour, and in a perfect sense a total sexual association would check the acknowledgement of completion and character. Since the persona just 'dreams' and shies from her, the utilisation of the catchphrase 'related' in the last line ends up being amusing. Along these lines what the persona accomplishes is a sort of fanciful association with the 'city' and these structures a sort of ongoing reaction to it.

Without a sense of duty regarding life and living, all customs turn out; to be mechanical. 'Brings down, when they wed, confront/Eternity with touching elegance end up insignificant when marriage does not guarantee love, and henceforth the writer utilises the picture of '*Primal Fall*' by a method for a complexity. In "*Marriage*" and "*Contextual investigation*" Ezekiel discusses mechanical reactions to various social acts and responsibility. The activities of the persona, 'a stupid relationship', 'pointless information', contribution in legislative issues, marriage and work, are a piece of customised social custom that one is required to perform. The responsibility regarding 'self' and the city of his living encourages him to make focal pictures like those of his legend, the town and the lady which thus counter his feeling of distance.

Ezekiel, dissimilar to Jayanta Mahapatra, R. Parthasarathy, A.K. Ramanujan and Kamala Das, does not try, to adopt an original custom to, English dialect. Instead, he tries to relate himself to contemporary India. Run of the mill Indian convictions, circumstances and modern society pull in him most, and he makes another sort of verse in Indian English figure of speech. For example, his outstanding ballad "*Night of the Scorpion*" is commonly Indian in its topic, and its execution is befitting to the problem. The dialect of the lyric is satisfactory to the circumstance, and it summons the whole scene in the psyche of the perusers. The speaker in the sonnet reviewed an episode when his mom was slang by a scorpion, and after that, he goes ahead to depict how it happened and the occurrence that took after. The entry of the scorpion, the demonstration of gnawing and resulting escape has been described with formidable masterful expertise and economy of dialect:

Ten hours
of steady rain had driven him
to crawl beneath a sack of rice
parting with his poison-flash

Of diabolic tail in the dark room
He raised the storm again.

At that point, the chain responses take after. Labourers who came like swarms of flies with candles and lights 'hummed the name of god hundred times' to disable the Evil one. Incongruity is clear all over in a joke of the state of mind of the labourers. In this way the speaker depicts:

With every movement that the Scorpion made
his poison moved in mother's blood, they said.
May he sit still, they said.
May the sins of your previous birth
be burned away tonight, they said;
May your suffering decrease
the misfortunes of your next birth, they said
May the sum of evil
balanced in this unreal world
against the amount of good
become diminished by your pain, they said.

The choric 'they said' is unexpected as these perspectives are not shared, by the speaker. They have failed to extend by pointlessly bringing the idea of transgression, reclamation, and re-birth into a straightforward occurrence like scorpion-chomp. This circumstance achieves a peak with the redundancy of 'more' four-times bringing about the moaning of the mother on a tangle:

More candles, more lanterns, more neighbours.
More insects and the endless rain
My mother twisted through and through
groaning on a mat.

This is an average method for taking care of English dialect by Ezekiel to bring out Indian characters as they happen to communicate in English inconsistently life. The 'cynic, pragmatist' father utilised powder blend' herb and half-breed' and, bombing in them explored different avenues regarding 'a little paraffin/upon a nibbled toe and put a match to it'. Like a disconnected however confused onlooker, the speaker in the sonnet 'watched the fire bolstering on my mom. He too viewed the blessed man play out his ceremonies/to tame the toxic substance with spell'. At that point, he comes the conclusion and the speaker records in an issue on-reality tone:

After twenty hours
it lost its sting.

Ezekiel, the talented expert, has recorded the episode as well as permitted a little space amongst it and the previous forty-five lines containing three reactions to scorpion-chomp. The finish of the lyric celebrates maternal love:

My mother only said
Thank God the Scorpion picked on me
and spared the children.

Ezekiel has the endowment of narrating. He can make sonnets out of everyday occurrences, circumstances and occasions that one experiences in regular day to day existence. He takes time, inspects it and portrays it such that it instantly accepts a sort of social centrality. Along these lines, he transforms his feeling into 'basic' feeling which at long last ends up powerful feeling. In a sonnet from "*The Trivandrum Sequence*," he portrays an essential episode like the disappointment of the writer's sibling in an examination, which stimulates his feeling. At that point this specific occurrence is permitted to obtain a widespread centrality:

Any failure in the human family,
my mother said,
is the failure of the whole family.

He can describe straightforward episodes and occasions in a creative way and has acclaimed for the agreement of passionate impact, for the nuance of variety and the unobtrusive touch of incongruity in his account ballads. Lyrics like "*Night of the Scorpion*", "*How the English Lessons Ended*", "*Amusement*" and "*Ganga*" uncover his artistic ability taking care of business. Guardians need to take in a great deal from "*How the English Lessons Ended*". A Muslim neighbour's nineteen-year-old girl, who couldn't go in English for these consecutive years, was sent to the writer for training in English. The guardians did not realise that the young lady's advantage lay somewhere else. She demonstrated a 'photo book' to the writer's little girl and did not turn up for her lesson as she realised that the artist thought about it. The writer associated with making 'progress', and in the interim, the artist's mom came to think about it and was irate with him. That young lady will never get a spouse!", she said. The colloquial dialect and private tone make the sonnet impactful:

She knows I know. The English lessons
end abruptly. I have learnt enough, she claims.
She's learnt enough to say she's determined enough.

The last line comes as a result of the line "*She knows I know*". The ballad closes with the marriage of that young lady, and the artist says "Now she needn't bother with that photo book". In "*Ganga*" the artist tells the story of a housekeeper worker named Ganga and derides at our purported liberality:

The Woman
Who washes up, suspected
of prostitution,
is not dismissed.
She always gets
a cup of tea
preserved for her
from the previous evening
and chapatti, stale
but in good condition,
Once a year, an old
Sari and a blouse.

Like every single extraordinary artist, Ezekiel frequently designs actualities and encounters disguising them as 'genuine' and - real' to accomplish the peruser's aggregate support. It's more a procedure of the creative energy than a transcript of exact reality. Some of his lyrics in the first individual story go under this classification. The first personal tale suited well when it permeated with a feeling of inconsistency.

Conclusion

The development of an individual phrase isn't a procedure that happens in a vacuum yet is profoundly incorporated with the artist's dynamic concerns and the flow of his sensibility. His misuse of assets of dialect, Delmore Schwartz appropriately opines, is unavoidably an element of his self-ingestion: This private life of his sensitivity is the chief subject available to him; it becomes increasingly necessary to have recourse to new and unique uses of language. The more the poet has cultivated his sensibility, the more unique and individual has his subject, and thus

his method, become. Without a doubt, there is a connection between crafted by a writer and the encounters of his life. And, after it's all said and done pundits don't support now the necessary regard for being centred on the exact self. The move is currently for the inferred identity which joins all crafted by an essayist. In Ezekiel, the observational person continuously breaks up as he develops and creates as an artist and his assumed personality joins every one of his sonnets into a natural entirety. His estrangement from Indian scholarly custom makes no significant issue for him as he has possessed the capacity to distinguish himself with present-day India.

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The Tradition of Indian Women Writers: Sarojini Naidu

K.S. Chitra

M.Phil., Scholar, Department of English,
Vels University (VISTAS),
Chennai, Tamil Nadu, India.
chitraganesh23@gmail.com

&

R. Abeetha

Assistant Professor, Department of English,
Vels University (VISTAS),
Chennai, Tamil Nadu, India.
rabeetha@gmail.com

Abstract

Albeit Indian English verse composed by ladies denoted its quality in the nineteenth century with an entry of Toru Dutt, additionally fortified by Sarojini Naidu in the following century; this verse, notwithstanding its quality and significance, did not have a feeling of quickness and closeness of individual experience. These artists were more worried about building up their accreditation as an Indian writer writing in English than with the investigation of their internal desire. Along these lines, they composed to a great extent of Indian myth, legend, and scene; their self and enduring consigned to the foundation. In any case, after the mid-sixties of the twentieth century, a discerning change was seen with the rise of 'I' a decisive self, in the verse of Kamala Das, and this pattern continued assembling quality with Mamta Kalia, Eunice de Souza, Sunita Jain, Lalitha Venkateswaran and Shree Devi. This new type of ladies artists is shafts separated from the lilting sentimentalism of Toru Dutt, and Sarojini Naidu-the incredible universe of the modern age is all the more genuine and dynamic, regardless of whether it is appalling on its substance. These contemporary writers are not the ones to shroud their disgrace and enduring behind some veil or individual their inclination has presented to the barest bones.

Keywords: Indian philosophical, reverential verse, India of Indian life, French verse Nature, Love, Death,

Introduction

Be that as it may, at that point, none ought to expect magnificence and credibility in the underlying stage. Toru Dutt began with the interpretation of the French verse into English in this manner her *A Sheaf Gleaned in French Fields* is an understudy work. It had implied for feeling the sensitive beat of poetry through the first experience before diving quickly on the stage herself. Notwithstanding when she cleared out the French experts and came back to India through England, her India was among the traditional pasta found in her *Ancient Ballads and Legends of Hindustan*. So she composes of Sita, Savitri, Uma, even of Casuarina tree in her terrace, however not of her misfortune and misery, of death and illness in the family which soon guaranteed her own particular life as well and has the Keatsian terrible quickness, however not merely the clear articulation of that incredible writer. In the place of the immediate articulation of her awful individual life, she takes the plan of action to the typical Indian philosophical method for everything appointed by destiny: "We are the toys; with her breath/She blows us where she records in space". There are vivacious legend and scene, yet no interior show indicating "her failure to regulate the strings of her internal life in connection with external experience".

Monika Varma, Mary Erulkar, and Indira Devi Dhanrajgir are the other recognisable artists after Sarojini Naidu dove herself in legislative issues and left verse. Monika Varma nullifies herself for Nature. Also, what a pale shadow of Wordsworth and Keats she is: "There is chuckling in a silver string of breeze" and "the gold of daylight the gold of dust doused blooms". While both Wordsworth and Keats could be corresponded *Nature* with a man in their particular distinctive ways, Monika Varma experiences a peculiar separation. Indeed, even Mary Erulkar is no better yet a feeble duplicate of Dylan Thomas. From Nature, she goes to the cutting-edge science, yet never to her particular self. Indira Devi Dhanrajgir of royal blood has no individual enduring to compose of; so she gets a verse out of the powerful idea of adoration, time and forever. Even though these three have thought of some delightful sonnets, they miss the mark concerning the cutting-edge perusers' desire requesting further investigation, and in this manner, they mourn "their failure to understand exposed reality", including the looking reality of the individual self.

Ladies' verse takes a sudden bold turn with the coming of Kamala Das; she recognises the way that "a writer's crude material isn't stone or earth; it is her identity". She is the main Indian lady artist, who has utilised the littlest pronoun 'I' with the best essentialness. Her fundamental commitment to Indian English verse "is the suddenness with which the artist records her most cosy reactions, an uninhibitedness which even now is pretty much one of a kind in the Indian context". There might be numerous traps in her, beautiful articulation. However, she is the most noteworthy lady writer to investigate the different encounters of 'I' with confession booth

genuineness self. Since quite a while ago encouraged on Eliotic indifferent hypothesis, her open presentation of the anguish self may have been very stunning to the Indian scholastics amid the mid-sixties and, in their eagerness, they may have marked her a-bold show-stopper, a putrefying sore on the preservationist Nair confront. However, it is certain that Kamala Das speaks to "the most critical phase of the advancement of Indian female lovely sensibility".

The woman isn't dissenting excessively; she has stifled for so long that the time has come now for open insubordination, for tearing the veil and uncovering the whole face. Kamala Das is a pioneer Indian English artist as in she has communicated, in the Indian setting, what Sylvia Plath, Anne Sexton, and Judith Wright did in the western circumstance. Besides, she has crossed the Rubicon, clearing the way for other ladies artists like Mamta Kalia, Sunita Jain, Lalitha Venkataeswaran and a few others. Mamta Kalia is nearly as subjective as Kamala Das in her free and continuous utilisation of 'I', the confident self rather turns out to be more stringent in her: "I'll generally be the pen in Establishment's cool eye/insofar as I'm made to wait and not live". In her energy for self-presentation, Mamta Kalia distinctly comments: "I'm not apprehensive of the stripped truth/or a bare blade or a bare deplete". Composing for her is the primary method of self-expression:

In my hour of discontent
I neither shout nor rant.
I fill ink in my pen
And spill it with intent.

This concise overview of ladies' verse is a pointer to the way that Indian ladies artists had made considerable progress from the prior constrained days when it was a forbidden for them to discuss their internal identity; even love, so critical to them, was sublimated to the awesome or legendary plane to that of Radha and Krishna, or Savitri and Satyavan. Presently, in the lyrics of post- 1960 period, it is love and no more mundane level. The ladies are not going to acknowledge their subordination and accommodation, which have been supplanted by their declaration and autonomy. From the adoration Loran courageous woman of yore, the graceful self of these new artists are scrutinising the very legitimacy of the prior standard, is questing for balance, for her offer in the sun.

Sarojini's major idyllic topics do not differ; they are Nature, Love, Death, Life and Indian scenes with society subject that is, the expectations and fears of regular men. Dr Dustoor says, "The straightforward delights and expectations and fears and lives of the regular society around the

local area and nation; the overpowering interest which Nature, particularly at springtime, practices over her; the hurts and euphorias of adoration; the ever display test of agony and misfortune to the human soul, of Death to Life these are her repetitive topics." In the conclusion of Dr Rameshwar Gupta, "Sarojini's lyrics move for the most part cycle four topics: Love, Nature, Scenes of Indian life including too the straightforward delights and expectations and fears of the regular society, and *Questions of Life and Death*, looking for, figuratively speaking, existential elucidation."

Young leaves grow green on the Bunyan twigs,
And red on the peepal tree,
The honey-birds pipe to the budding figs,
And honey blooms call the bee.

Nature, for her, has a goal presence, and ought to be delighted in for its magnificence and transcendence. She doesn't spiritualize or intellectualise nature, nor considers it to be an ethical educator like Wordsworth. She is substance to portray the marvels of life as a person of good taste like Keats. In her verse, Sarojini Naidu manages various topics which are generally Indian and treated with the Indian perspective. Her essential subjects are love, nature and the Indian expo. She is a lyricist and loves to sing of the primary delights and expectations and fears and lives of the ordinary people nearby and nation, the overwhelming appeal of nature, especially in spring, the joys and torments of adoration, the distresses and sufferings of humankind, and the puzzle of life and passing. These are her most loved subjects, and she comes back to them over and over in her verse.

Sarojini Naidu is a writer of India of Indian life, Indian people, and Indian view. Her introduction of India in her verse is bright, vivacious, and honest, and empowers us to see it in all its greatness, assortment, shading, and display. She is a translator of the East toward the West; the West may see genuine India throbbing with life in her pages. She sings of India, and Indian things-the India of the palanquin-bearers, corn-processors, meandering homeless people, and meandering vocalists, and furthermore the India of profound arousing and illumination with its adoration for reflection and isolation. In her verse we have Indian weavers, weaving in differed hued robes of another conceived tyke, the marriage cover of a ruler, and a dead man's burial service cover, the snake charmer who woos with his enchantment flute, call the 'silver-breasted moonbeam of want,' the Indian wanderer young lady 'in worn-out robes that accumulate a sparkling hint of by-gone hues', the purdah nashin whose life is 'a spinning long for sluggish and

sequestered facilitate,' the bangle dealers who convey 'rainbow-tinted circles of light' for cheerful little girls and upbeat spouses.

The photo of India given by her in her verse is brilliant, charming, and sentimental it is the photo of a country of magnificence and melody, of adoration, chuckling, and tenderness, and of straightforward and crude delights and fears. It doesn't consider the country's battle for relevant, innovative and monetary advance. Even though she was an admirer of grandeur and yearned to keep in touch with one lyric, even one line, which she could feel, was both beautiful and incredible, she was no sit still vocalist, purpose only upon the flawlessness of her melody. She didn't trust in the statement of faith of *Art for Art's Sake* when it had interpreted as meaning that the craftsman ought to be decidedly not interested in useful or moral issues, and that artistry is essential than life. Even though she was always anxious for magnificence, she didn't go for making excellence separated from life. In her verse, she talks about the delight of melody and the want for glory, and furthermore of administration to her nation and humankind. These goals support her, and she tails them all through her idyllic profession. In the lyric Guerdon, she requests the joy of *Love, Truth, and Song*. In spite of an artist of excellence and erotic nature, she always remembers her obligation towards her nation and humankind. She can't be interested in the issues of humanity. In *The Fairy Isle of Janjira*, she communicates the possibility that she should go:

Into the strife of that crowd and the tumult,
The war of sweet Love against folly and wrong;
Where brave hearts carry the sword of battle.
This mine to carry the Danner of the song.
The solace of faith to the lips that falter,
The assistance of hope to the hands that fail,
The tidings of jay when Peace shall triumph,
When Truth shall conquer, and Love prevails.

She is an artist of deep sensitivity and an ordinary twisted of the psyche. In lyrics like *Corn-Grinders* and *The Purdah Nashin*, she has propelled by sensitivity for the sufferings of burdened humankind. She ends up in total agreement with all types of natural and blameless bliss. She feels one with the life of nature in her *Songs of the springtime* and *The Flowering Year*. Her deep sensitivity and universal quality can likewise find in her demeanour towards various religious convictions of India. In *The Call*, to *Evening Prayer* the outer side of every one of the considerable religions is portrayed with break even with sensitivity and worship. Sonnets like

The Prayer of Islam and Imam Bara manifest her insight into Islam. They so loyally encapsulate Islam that they appear to have been composed by an adherent of Islam. She emphatically trusts that the cases of human sensitivity and love are more grounded than old oppositions of belief. This reality has communicated in *An Indian Love Song*. Shared passion, tenderness, participation, and resistance are the emotions which eventually will support humankind, and make life upbeat, tolerable, and pleasant for every one of us.

She is captivated by the freshness and perfection of nature. Nature's variegated hues opal, gold, yellow, purple, green and red; sweet aromas champak, henna, keora, rose, saffron, cinnamon, shoe, and clove; tunes discharged by the bulbul, koel, oriole and papeeha, and the delicate touch of breezy charm and captivate her. In these lyrics, she shows up as a sentimental that approaches to nature in a soul of excellence and an old love of folklore. She cherishes nature for her purpose, and not for any thought or theory that portrays the nature verse of some different artists like Wordsworth and Tagore.

Sarojini Naidu is a preeminent writer of affection. Love is her real subject and treated in all its assortment and shading in her verse. Her vision of friendship is more extensive and immense than Toru Dutt's, her talented ancestor. In her verse love is seen from a lady's gracious of view, and subsequently, there is an uncommon delicacy and delicacy in her treatment of it. She manages both the parts of adoration association and division. Her adoration verse covers an extensive variety of subjects and topics and advances to a wide range of perusers alike. It is personal in tone and character. There is a profundity and power of sentiments in her affection sonnets which recommends an individual ordeal of adoration on her part. Her adoration verse has impacted by the medieval reverential love verse of India. Her affection lyrics, particularly in the set of three, *The Temple*, are in the custom of the Indian religious poetry in the adoration for the master.

Her ballads like *The Flute Player of Brindaban*, *Song of Radha*, the Milkmaid, and Devotion demonstrate her affection for God. Love, through anguish, prompts God. In *The Flute Player of Brindaban*, the dearest needs to take after the celestial music of Krishna's woodwind to every one of the comers of the universe, neglecting every 'natural love and common baits'. Love, as indicated by her, is a dominant power in human life and in its most astounding and purest shape can prompt fantastic quality. Here and there she can give a spiritualist swing to her adoration encounter. Love isn't displayed by her a deliberation, as an unattainable perfect. It is feasible; however, the way of genuine romance never runs smooth. In the sonnet *A Persian Love Song* the

poetess communicates the possibility that adoration is the complete recognisable proof of the two cherishing souls:

O Love, I know not why...
Unless it is, perchance, that I am you,
Dear love that you are I!

The memory of adoration is beloved and stands the wear and tear of time. It is changeless; it can never have overlooked. It is smarter to have cherished and lost than never to have adored by any stretch of the imagination. Exotic nature is an essential nature of her affection verse. In any case, it isn't the improper or exposed sex of the new pioneers or the examples of leniency. Nor is there the Freudian unpretentious anatomization in her affection verse. Self-destruction or self-denial is the most beautiful nature of her affection verse. Love, as delineated by her, is an honourable inclination which mirrors the profundity and not the tumult of the spirit. Her poetry does not articulate any theory of adoration. It is a necessary and clear articulation of her vision of love which is moulded by the great Indian customs of benevolence and surrender in affection. Sarojini Naidu, an extraordinary writer as she may be, incredibly keen on life, she feels fantastic contribution in being around her and can be not interested in it. She regularly sings of the delights and distresses of life in her verse. She has experienced gay and pitiful encounters throughout her life and yearns to know the mystery of life, passing, and love.

She is overpowered and over-awed to surmise that man is before destiny. In different sonnets like *In the Forest*, *Transience*, and *At Twilight*, she alternately considers life and tries to leave the state of mind of anguish and misery. Her state of mind in such lyrics might be known as the dusk disposition. In some different sonnets like *Life*, *The Soul's Prayer*, and *Invincible* she says that life and passing are not stable, contrary energies but slightly two parts of a solitary levity. Some different lyrics like *A Challenge to Fate* and *In Salutation to the Eternal Peace* are ballads of confidence and trust, and in them, she demonstrates her dauntless strength and assurance to live and appreciate life as it may be. In the song *In Salutation to the Eternal Peace*, for instance, she communicates her huge love forever:

For my glad heart is drunk and drenched with Thee,
O inmost wine of Living ecstasy!
O intimate essence of eternity!

Her perspective of life, as communicated in her sonnets, is neither very hopeful nor negative. It might be known as the dusk perspective of life which thinks about existence entirely, including all its delights and distresses, Successes and disappointments, and grins and tears. Sarojini Naidu is a great lyricist, and her work is set apart by sensitive favour and frequenting music. She has shown high artistry and metrical smoothness in the piece of her sonnets. She is an expert melodist who charms us by the sweetness of her tunes. Her ballads are 'brilliant' rhythms in 'smooth' terms and are brimming with fitting and stunning pictures. The most appealing component of her verse is its winged creature like nature of the tune. She sings euphorically and unexpectedly like a flying creature.

In Praise of Gulmohar Blossoms introduces a devour of the gleaming red of a marriage robe, the vibrant red of a wild flying creature's wing, a spiritualist blast of the diamond that consumes on the forehead of the Serpent King, and the blood that poured from a thousand bosom to help a Rajput ruler. In the Golden Cassia, we have two unique and pleasant pictures, the one of the rapturous light that jumps to paradise from a genuine spouse's burial service fire and the other of the dearest's heart floating into the sweetheart's fingers like a serpent to the calling voice of the flute. We have two sorts of pictures in Palanquin-Bearers, one, distinctive, visual images executed with gnomonic conciseness, similar to a fowl skimming on the froth of a stream, a bar springing on the temples of the tide, and a tear tumbling from the eyes of a lady of the hour, and the second, unclear ones, as dubious as those of the Pre Raphaelites, similar to the lady noticing like a chuckle from the lips of a fantasy, influencing like power in the breeze of a tune and hanging like star in the dew of a melody.

The pictures of the move of the wild froths merriment in Coromandel Fishers is reminiscent of Wordsworth's 'the waves adjacent to them moved. However, they exceeded the shining waves of joy.' alternate pictures from a similar ballad, "the blue of the skirt, where the low sky mates with the ocean", is, in fact, able and superb. Impressionistic pictures presented in the Indian Low: Song where morning demonstrates her tents of gold in fields of ivory, in the *Cradle Song*, where the fireflies move through the pixie neem and into the *God of Pain* where the diamond-like flames of expectations up jump like the light of the daybreak. The sensation picture is found in the "moonlight chill" in *The Indian Weavers*. Different cases of the moving pictures are in "the move of the dew on the wings of a moonbeam" in *The Joy of the Spring Time* and "fireflies weaving aeronautical move" in *A Song in spring*. The accompanying two pictures from Leili and To India:

A caste mark on the azure brows of Heaven

The golden moon burns sacred, solemn, bright.
And, like a bride high-mated with tile spheres
Beget new glories from thy ageless womb

Mrs Naidu is a symbolist, and the images she has utilised are startling. Her lyric, *The Lotus* is representative. It is an image of the Mahatma (Gandhi) with all his consecration and sublimity, and it typifies the writer's entire being currently the innovative demonstration. In "sleeping sedges" of Solitzlde that "catch from the stars some high tone of their mysterious discourse" and the vagabond young lady of *The Indian Gipsy*, who is twin-conceived with primal riddles and beverages of life at *Time's* overlooked source, we sense an emblematic touch. The tramp young lady influences us to feel and acknowledge something of the primal riddles and the ancientness of *Time*. The serpents of *The Festival of Serpents* fill us with a feeling of pondering and worry of some felt-riddle, when we read that they are diviners and images of the antiquated hush, where life and passing and ectasia are every one of the one; we have a comparative ordeal on perusing "the spiritualist voices singing peacefully and the breezes, moving and swooning at the blessed feet of Night in Leili." The droning of the name, Govinda, Govinda in Song of Radha, the Milk-Maid resounds (echoes and reechoes) with the old experience of satisfaction in character (personality or merger with the Beloved) and with longing of the endless ladylike for the interminable manly.

Her pictures and images are for the most part drawn from Nature, legend, myth, history, nation scenes and from the pixie kingdoms which far expelled from our work-a-day world. They resemble the movements of the dew on the wings of a moon-bar, or the cloak shining with the tones of a lapwing's peak. They affirm the way that she is a poetess of high aesthetic sensibility and fragile creative energy; they uncover that her verse is luxurious and that it possesses massive amounts of a rich to devour of likenesses, allegories, and pictures. Her Palanquin Bearers, the Snake-charmer and Humayun to Zobeida are only a sort of a bunch of images gathered together. They indicate out the immediacy of Sarojini and her present for the unconstrained impression of comparability in the dissimilar. Her verse may not influence us, to think but somewhat she affects us to see the scene acknowledged in hues and tunes. They talk her exceptional, innovative vitality and assortment of rhythms, tune in lingual authority and lavishness of symbolism and images. A new modernist may respect her lingual body implausible and her metaphor as merely whimsical, yet in this manner, he overlooks that she was a vocalist by birth and bent and not by business. The pictures and images utilised by her appear to have seemed to decorate in her sonnets voluntarily, and not through a think exertion on her part to drag them in.

Her real most loved topics are variegated and contain her various states of mind. She has composed of the straightforward delights and expectations and fears in the lives of the regular people around the local area and nation; her sonnets are managing the overpowering appeal which Nature particularly at spring-time, practices over her, are, in fact, lovely pieces. On another event, she brings into her poetic ambit the hurts and joys of adoration, the ever-display test of offering and misfortune, to the affliction of human soul, of Death to Life. These topics are not unrelated, and they regularly cover, but rather in melodies/and works, in sonnets the mind account in style and in those that are naturally and straightforwardly melodious, she" returns – if not solely and overwhelmingly - to one or other of these most loved subjects of hers.

The more significant part of her topics loans themselves promptly to compelling poetical treatment. She was prompted by Edmund Gosse to swing to Indian issues. She took after his recommendation, and the outcome was that in her three volumes of verse, made after this guidance and there is barely a reference to anything outside it. Her issues are, in this manner merely Indian, and she is brimming with the soul of commitment to her Motherland, or at the end of the day, as was expressed by Edmund Gosse that she was "autochthonous" (sprung from the dirt itself) in every way and without limitations degree. Aside from the medium in English picked by her for articulation, she had no other tie with the West and 'it tended to itself to the statement of feelings which are tropical and crude'.

There is not all that much or over-inconspicuous about Mrs Naidu's idea or feeling: they are crude just in the sense of being straightforward and immediate and tropical in so far as they mirror the glow of India and the writer's identity. However, she is, on the surface of her idea and feeling, very as much an agent of western culture starting at any merely Indian artistic custom. With preparation and experience as was experienced by Mrs Naidu, it isn't just troublesome, however uncommon to learn and utilise English as she did, but then to remain entirely Indian. Mr Arthur Symons is by all accounts closer reality when he talks in this association hence: she had "an uncommon personality, the demeanour of a lady of the East, discovering articulation through a Western dialect and under halfway Western impacts." If the more significant part of sonnets composed by her had namelessly distributed, most commentators would have underestimated it that an English lady, who had been dwelling in India for long and who had made India her otherworldly home, had thought of them.

The society subject she has mainly made her own, and it is here that seems, by all accounts, to be a minimum imitative. The more significant part of the sonnets on this subject is contained in her initial two volumes, *The Golden Threshold* and *The Bird of Time* and gathered together under the

classification of "*Society Songs*" and "*Indian Folk Songs*". The headings are to some degree deluding, for the pieces assembled are not all tune sung - or expected to be composed, by the society; there are likewise among them tunes about the people. In any case, between them, they constitute the people subject. *The Palanquin-Bearers* is a decent case of the good society tune. It reviews a typical affair of 50 years back, and it communicates in its development the muted mumblings which adopted the cadence of palanquin-bearers walk through the boulevards. Other effective melodies of this topic are Com Grinders, *Village Songs* and *Songs* of Radha the milkmaid, the last named being the most natural of the three. Indian Weavers, Street Cries, in the Bazaars of Hyderabad and Bangle Sellers are a class independent from anyone else and come extremely close to people sonnets.

They may not be set apart by the trademark straightforward appeal of melodies expected to be sung by the society, yet they concentrate on ordinary men and ladies at their day by day assignments and in the meantime relate their exercises and occupations to the changes and changing parts of human life. They have a measurement of significance, which hasn't found in the honest to goodness folk-48 melody. Indian Weavers is a purposeful anecdote Street Cries displays a connection between the distinctive cries of the merchants and the diverse human needs and states of mind. We don't see so much the changing periods of life In the Bazaars of Hyderabad, and the accentuation has laid on the many-splendored things that life can be. The ballad opens with an inquiry to the traders they offer, the merchants, ladies, pedlars, Goldsmiths, fruit, performers and conjurers are additionally likewise addressed, and they answer that they provide products, going from "saffron and Lentil and rice" to "spells for the ages to come." From the bloom young ladies of the fifth and the last stanzas, we understand that life is of blended yarn, grave and gay together. Bangle-Sellers exhibit the distinctive stages in a lady's life, relating every one of the bangles proper to it.

In *A Love Song* from the North, the neglected one can't stand to hear the paper's call or comparative blissful sights and sounds, for they convey to the memory the fantasies of enjoyment that are no more. In *Caprice and Destiny*, the poetess uncovers how the ladies' hearts bend broken by those not deserving of affection. In yearning, the heart that has broken still trusts in the wayward darling. The memory of adoration, however short-lived, is a precious memory, and it is smarter to have cherished and lost than never to have known 'love. This topic has communicated in *The Festival of Memory*. There is a gathering of twenty-four love lyrics toward the finish of her last volume, under the title, "*The Temple*", which contain the profound spiritualist enthusiasm which motivated them. They have subtitled as "*A Pilgrimage of Love*". *The journey to the Temple* is worked out in three phases of eight sonnets each.

There is much in her affection sonnets which is true, excessive, unnecessarily longwinded, or just lovely. In any case, they all uncover a delicate and energetic soul and strike a note which the perusers of English verse are not well-known. The overstatements and pride in them are in the convention of oriental as opposed to English verse; however, it is the soul and motivation in them, which makes them extremely worth perusing. They could have been created just by a lady and soaks deeply by the Hindu lifestyle and reared up in the conventions of mainstream and religious, Hindu love verse. The topic of the test of agony and torment and demise to life is found to have by chance crawled into some of her ballads. However, there are no less than one dozen of her sonnets that are entirely concerned with this subject. Her state of mind isn't predictable in the treatment of this subject. We find in her lyrics the state of mind, for example, of absolute misery communicated in the poem, Love, and Death. She makes the triumph of Death over Love the subject of languishment:

O Love, alas, that love not assuage
The Burdell of thy human heritage,
Or save thee from the swift decrees of Death.

In *To the God of Pain*, she portrayed herself as an unwilling priestess in the sanctuary of the god and spent up herself she looks for discharge from his administration. In Past and Future, stood up to with the future, as the past has withdrawn like a loner into his cell, she is in a state of mind of desire without realising what it is, she is anticipating. Her soul in these lyrics is appeared to be pounded and awed by destiny. She has overpowered with an acknowledgement of her articulate vulnerability and that of her kind before the unavoidable trend, which clears aside one distress to bring another, this topic is brought into the significantly moving ballad, *To a Buddha Seated on a Lotus*. She asks what spiritualist satisfaction, what peace; obscure to the universe of men is the mystery of Lord Buddha, situated on his Lotus position of royalty, far from the sufferings and strife, the unsatisfied craving of the spirit, and the pointless strivings of the soul.

Conclusion

In *The Forest*, *Transience*, and *At Twilight* we have an alternate state of mind, which might have viewed as the sundown mod. She is leaving the despair, however, isn't entirely out of it. Life and Death are not powerful contrary energies, but preferably two parts of a single reality, this reality has uncovered in lyrics called *Life*, *The Soul's Prayer*, and *Invincible*. In *A Challenge to Fate and Salutation to the Eternal Peace*, we see her unstoppable soul, which plainly and fearlessly affirms her solid confidence. There are her different lyrics which don't fall inside the four

gatherings specified above, they either contain at least two of the above topics in them or curve on subjects not quite the same as these. Such a one is her sonnet, called Bells which is outside her four noteworthy gatherings, but then it reflects every one of them. *Indian Dancers, The Indian Gipsy, The Queen's Rival, Nightfall in the City of Hyderabad, To India and Guerdon* are some of her different ballads on related topics.

To India, *The Gift of India* and *The Lotus* express a tribute to the Motherland, the writer's commitment 'O her nation or her expectations, India's transcendent renaissance. In the Harvest Hymn and the Hymn to Indra, she helps to remember India's Vedic legacy. In Lakshmi, the Lotus-Born, Kali, the Mother, and The Flute Player of Brindaban have portrayed Pauranic and present-day conventions. In Nasturtiums Ami Damayanti to Nala, she reveals to us how much the important stories have intended to her and ballads like the Royal Tombs of Golconda and Imperial Delhi present to us the unfortunate exhibition of Indian history. To put it plainly, Nature, Love, Death, human enduring and basic Indian life and conventions frame the real subjects of Sarojini Naidu's verse.

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An Evolution of Thematisation in Arundhati Roy's Novels

G. Furzana

M.Phil., Scholar, Department of English,
Vels University (VISTAS),
Chennai, Tamil Nadu, India.
furzanasalih@gmail.com

&

Dr P. Suresh

Associate Professor, Department of English,
Vels University (VISTAS),
Chennai, Tamil Nadu, India.
drsureshponnurangam@gmail.com

Abstract

The term 'novella' is gotten from Italian. It alludes to an accumulation of romantic tales in the composition after Boccaccio's Decameron (1350). The term initially implied a 'new story' yet steadily came to signify a story in composition rather than a story in verse which was known as a sentiment. A novel can be known as a pocket theatre since it contains all the trademark highlights of the show. It is the loosest type of scholarly craftsmanship, and it's extremely opportunity from all constraints enables it to give a full portrayal of life, character, and so on. Those people who watch live, practice autonomous reasoning through different perspectives and depict them skillfully in their own, style sparkle as essayists. Their sharp feeling of view of, about the social, political, social, religious, household wonders empowers them to exhibit life in a canny way. A writer takes up the embodiment of the real world and reproduces it in his/her design. The subject constantly moves an artisan. The writer's canvas is generally extraordinarily expansive and suits a majority of subjects and themes. Even though characters, account, setting and so forth are of significance in a novel the subject perpetually dictates them. Certain fundamental sentiments are essential to all social orders. They are those relating to birth, passing, hunger, sex, and so forth. So subjects might be socio-political including social change, parody, educational components, and so forth or nostalgic topics that express shifting mental inclinations, a get-together of alienated ones, drama, humour and other enthusiastic parts of life. Questions might be those given imagination, including superstition, extraordinary components,

tension, creative ability, dreams, possibility, or destiny, riddle, science, tales, wrongdoing or those taken from Puranas, Upanishads legends, and social stories.

Keywords: Imagination, Including Superstition, Extraordinary Components, Tension, Creative Ability, Destiny, Riddle

Introduction

The different sorts of books are the picaresque novel which portrays the narrative of a man who starts in poor conditions and ascensions the social stepping stool until the point that he achieves the best, the all-encompassing novel which displays a far-reaching picture of men and conduct of contemporary society, the authentic book in which the author takes certain occasions from history and weaves around them an invented improvement. There is the novel of social change, and it means to concentrate on the social shades of malice universal in the age. The historical fiction is one which portrays the physical component, life, traditions, behaviour, history, and so on of some specific area or territory. It focuses on some particular locale and is exceptional for its striking and lighting up the introduction of the geological highlights. These highlights frame the foundation or setting to the individual show authorised in the novel. E.g., positive slopes, waterways, stories and so forth re-show up over and over. Another kind of book is the mental novel which investigations the intentions, driving forces and psychological procedures which move his/her characters to act especially. Going to the exceptional circumstances we have the continuous flow novel which shares a few properties of the thoughtful book. This novel delineates the transition of feelings and sensations going through the cognisance of a character, with no association or requesting concerning the writer.

Perspective has gotten much essential consideration lately. The essential element of examination includes test into the plot, portrayal, setting, and the strategy for description or view from which authors recount their stories. The writer can either narrate his/her account from inside or influence one of the characters to do it or let it know all things considered, as an omniscient writer. While picking both of the strategies by the author mind is taken to think about the focal point of the story, concerning its characters and their relations, plot and structure and their significance all in all. Even though the next strategy is thought to be most basic, it can display the story just through the eyes of the storyteller or the storyteller's perspective as it were. While in the third individual story the writer is omniscient and can swing his/her attitude among the characters and along these lines killing single stream portrayal. Here and there while adjusting third individual portrayal, the author may tell the story in a successive shape with perspectives of numerous characters from moving focuses. The significance has given to the role that is

conspicuous in that specific portrayal. In the other strategy, the writer may confine the perspective to maybe a couple of characters and portray just those highlights which have identified with them.

Arundhati Roy has utilised third-individual portrayal in *The God of Small Things* and the perspective based on the twins Estha and Rahel. The unmistakable account voice regularly bases on Rahel, and vast spaces of the content loaded with portrayals identified with the twins. One feels it is 'told endearingly through the continuous flow of a little young lady' (Donald Eichert, 1983, cited from Shlomith Rimmon-Kenan). The perspective is multifocal because there are a few phases where, while Estha and Rahel are absent, the omniscient portrayal turns its web. In this way the authorial remarks which slip all through the account add it to the appeal. These remarks legitimise an activity or give indicates concerning what takes after. Now and then the tension is uncovered to us like an aside. The perspective of portrayal has brought about recognition of specific particular highlights like reiterations, think mis-spellings, single sentence sections and single word sentences, and so on.

Account saturates our lives as history books, daily paper reports, books, films, funny cartoons, and so on. By story fiction, we can consider short stories, lyric or a novel. The term portrayal proposes (an) a correspondence procedures in which addresses transmit the account as the message to locations and (b) the verbal idea of the medium used to send the signal. It is this that recognises account fiction from stories in other media, for example, film, move or emulate. Since the content is a talked or composed talk, it suggests somebody who speaks or writes it. The demonstration or procedure of generation is portrayal. Portrayal can have considered as both genuine and anecdotal. In the observational world, the creator is the specialist in charge of the production of accounts. It is through content that the peruser gains learning of the story (its question) and the portrayal (the procedure of its age). '*Story*' assigns the described occasions, preoccupied with their statement in the content and remade in their subsequent request, together with the members in these occasions.

While 'story' is a progression of occasions, 'content' is a talked or composed talk which embraces their telling. In the content that we read, the occasions may not show up in the subsequent request, the occasions as scattered, and every one of the things of the story content is separated through some Prism or viewpoint ('focalizer'). The story isn't individually accessible to the peruser. It is comprised of distinct segments and has the capability of framing systems of inward relations. A story is a reflection from (1) the particular style of the content referred to, (2) the dialect in which the material has composed and (3) the medium or sign-framework (Pierce,

1973). The nearness or nonappearance of a story is the thing that recognises account from non-story writings. In any case, non-story components might have found in account content. A novel may incorporate the depiction of a house of prayer, and the portrayal of a church building, say in a manual, may include the tale of its development.

Models of Account

Books made of various kinds and classes of writing - formal depiction, thoughtful reflection, discourse, exchange, letters; however at a neighbourhood level each unique elaborate enrol is probably going to have more in the same manner as the practical, metonymic measurement of style than with the perversities of verse. Thus, the stylistics of exposition fiction, while giving due thoughtfulness regarding limited impacts, is especially worried about the manners by which various registers and types of writing can have gathered as a single content which recounts a story and which builds up a specific method of formal intelligibility. The two formalists who have made the most outstanding commitments to hypotheses of fiction and romance are Viktor Shklovsky (1917) and Vladimir Propp (1928).

Propp

Propp in *The Morphology of the Folktale* (1928) shifts our consideration towards the manners by which social and conduct structure impact and decide anecdotal story. Propp concocted a language of the folktale given two ideas: the parts topped off by the characters (the criminal as a scoundrel, the princess as the hijacked individual, the ruler as a supplier, and so on) and the capacities they perform in the plot. In a children's story, a few characters may be engaged with an individual position (the ruler and ruffian may have associated with detestable exercises) or one aspect may play out various capacities (the lord may be both legend and miscreant). This plan is similar with Jakobson's division between the syntagmatic hub of dialect (scalawag, saint, partner, and so forth made account arrangements similarly that thing, verb and descriptive word make syntactic units) and its paradigmatic hub (ruler and legend can be substituted by certain practical parts similarly that the verbs walk, walk or walk are substitutable in a similar place in a sentence). The two models obliged by the concurred connection between dialect/story and view of this present reality. The phrase 'the tree had its supper and after that strolled home' is linguistically right. However, its paraphrasable message is doubtful and silly. Likewise, a folktale in which a princess seizes her dad, the ruler, in the expectation of evoking a payment from the miscreant would be crazy since it contorts the typical domain of likely outcomes inside the social-familial system of parts and capacities in the non-anecdotal world.

Greimas

A.J. Greimas (1966, 1970) sees account designs as including frameworks of continuous requesting fundamentally the same as the syntagm, while contending that anecdotal stories mirror the profound established 'sentence structures' of human culture: syntagms legally binding – formal contracts, family securities, cozy connections, institutional ties; syntagms execution - preliminaries, contentions, the execution of assignments; syntagms disjonctionnels physical developments, flights, landings, and so on. Similarly as in the syntagmatic chain of a sentence each word and expression is integrated with a collective grouping which creates bigger units of importance, so in a novel single episode, for example, relational unions, duties to particular callings and adventures are consolidated to deliver expanded story structures. Tibetan Todorov in his examination of Boccaccio's Decameron (1969) broadens this parallel amongst language structure and account by lessening the last to parts of discourse (characters are things, their qualities descriptive words, and their activities verbs), recommendations including at least one of the characters (A takes part in an extramarital entanglements with B; D divorces Y) and arrangements in which a series of suggestions make up the total story structure.

Labov

Labov (1972) characterises a personal story as a technique for restating past understanding by coordinating a succession of statements to the grouping of occasions which (it suggested) happened. An insignificant tale can have characterised as a succession of two conditions which incidentally requested: that is, an adjustment in their request will bring about a change in the worldly arrangement of account classes:

Category Function Form

Abstract Signals that a story is about to
begin and draws attention from the
listener; gives some idea what the
the story is going to be about
Normally a short summarising
the statement, provided before the
narrative commences.

.....
a statement which is timeless in
character.

Except for assessment, the classifications recorded above have masterminded in the arrangement in which they would happen in a run of the mill account. Assessment is arranged outside the focal example and can be embedded at for all intents and purposes any phase amid an account. A full-fledged mind understands every one of the six classifications, albeit numerous stories may need at least one segment.

Themes in *The God Of Small Things*

Given the models examined before, an endeavour can be made to disclose the layers of importance and gadgets utilised by the author to follow the theme(s) or themes in the novel *The God of Small Things* by Arundhati Roy. To talk as far as Shklovsky (1917), the associating components in *The God of Small Things* is the third individual (account gadget) with the fabula (the story) this has exhibited. The 'sjuzet' bases generally on the seven-year-old kid Rahel and through her eyes and memory, the past encounters of a family are marched. The fabula comprises the disaster in the lives of a mother, her twins, and her darling. The way of the 'sjuzet' has customised the story, and we are left to distinguish the story from the creator's account. The 'sjuzet' does not rely on Rahel for its portrayal but rather moves all through different circumstances effortlessly. So she isn't the writer's representative, however, the omniscient viewpoint based on her. We understand the financial, moral and different measurements of the fabula step by step.

Lost Dreams

The novel is an adventure of lost dreams from a few perspectives. All the characters; Pappachi, Baby Kochamma, Chacko, and Ammu, have encountered misfortune. Three ages of individuals in the Ayemenem house endure. Everybody has drawn into the vortex of fate.

Style/Taboo

The novel can be said to be a champion of Dalits and a challenge against unthinkable breaking. Velutha who is the legend/substitute is a delegate of the untouchables in the novel. Mammachi said that amid her youth for individuals of his class, even to stroll on open streets was unthinkable. They should cover their mouth while talking to keep their contaminated breath from achieving the high society individual to whom they spoke. In a nation like India, significant issues are settled based on station, Arundhati Roy utilises elegance as the texture of the plot. Velutha broke the deep-rooted unthinkable by adoring an upper-rank lady and her, the other way around.

Regionalism

The God of Small Things can be known as a Regional Novel as in the focal point of the plot includes in and around Kerala. The topography of Kerala, the life of Keralites, their customs and rituals, patriarchal convention, rank cognizant attitude, a tendency towards Marxism and so on. They are introduced transparently. One knows about the creator's private information of scape she utilises for her experience.

Women's Activism

The God of Small Things extraordinarily exhibits the sufferings of ladies. It features the distress of three ages of ladies - Mammachi, Baby Kochamma, Arnmu, Margaret, and Rahel. Mammachi is a dismissed, tormented spouse of an envious wrathful man, Baby Kochamma a distorted desirous old maid because of lonely love, Arnmu a divorced person who was compelled to submit infidelity by her significant other and Rahel a divorced person since her blame ridden soul couldn't discover comfort in the adoration offered by Larry McCaslin.

Incongruity

Arundhati Roy is taking care of business in dispersing unexpected bits the distance down the plot. There are bunches of unforeseen inconsistencies in the novel. Lenin, the child of a Marxist champion K.N.M. Pillai, works for entrepreneurs. Father Mulligan whose reason for going to India was to reprimand Hinduism mentally turns into a saffron-clad sanyasi. The spooky History house and Namboodripad's tribal home are changed over into lavish lodgings to serve the entrepreneurs, and the inn is named 'Legacy'. To add to it, Kathakali which is a legacy of India has truncated into shoddy appearances with a specific end goal to engage the business people while they are at relaxation by the swimming pool. The Meenachal stream which assumed an indispensable part in the destiny of Velutha, Sophie, Rahel, Estha, and Ammu is presently just deplete. Margaret who had separated from Chacko goes to his home to get over the passing of her second spouse and loses her little girl likewise amid her visit to add to all the above; there is Ammu who declined to confer infidelity with an Englishman submits the same with an untouchable.

Parody

The God of Small Things is likewise a parody which centres on the yawning hole between the perfect and real. The satire isn't just gone for Marxism yet Christianity moreover. Companion Pillai and Baby Kochamma are the vehicles. While Comrade Pillai talked reams about balance

among workers, he didn't care for or relish the significance which Velutha picked up as a card holding individual from the Communist party. The Ipe family was generous towards the discouraged, yet they constructed isolate schools for the untouchables.

Selling Out

The novel has confounded with channels of selling out. Love in the assortment, regardless of whether it is fatherly love, faithful love, political, religious or right uprightness all outcomes in selling out. Ammu, Estha, and Rahel double-cross Velutha, Baby Kochamma her religion, Father Mulligan his primary goal, Chacko, his mom. Indeed, even love amongst Ammu, and Velutha is disloyalty of class steadfastness and womanly virtue.

Transgression and Incest

In a way, *The God of Small Things* is an account of wrongdoing and discipline and every one of the characters who defy the norms and limitations upheld by class, religion, and society rebuffed. They convey the Karmic weight. The significant standing taboos had broken. The rank framework in India isn't just auxiliary, yet has social measurement too. The Brahmin (Priestly Class), Kshatriya (Warrior Caste), Vaishya (exchanging and craftsman standings) and at the base the sudra (horticultural workers) others past these are known as untouchables. A similar chain of importance is kept up for wedding inside gatherings. Socially it is trusted that the conditions of birth and life on this planet are the aftereffect of one's karma in the past delivery. In such a standing framework birth assumes an indispensable part of the presence of a person. This unbending framework sets down 'affection laws'. *The God of Small Things* is the contention between the protectors and wrongdoers of these laws. The rivals are individualised modern instructed individuals, who experience the ill effects of conflicting wants, feelings, and so forth.

Investigation of *The God Of Small Things* On Labovian Model

Every one of the themes specified above has woven into the different difficulty. In this manner, the story is rich in topical substance and the strategy for portrayal supplements it. The excellent and social perspectives are not directed to the peruser through the storyteller's representative or the omniscient storyteller however through the occasions. The occasions/episodes in the fabula mix with the sjuzet to bring the impact. A quick perusing of the novel empowers one to recognise those sections which show the cooperation of the Sjuzet inside the fabula and empowers arrangement based on Labov's (1972) display.

Conceptual

This class flags that a story is going to start and draws consideration from the audience/peruser and gives some thought regarding what the story will be about. For the most part, these might be as short as outlining explanations gave before the story begins. Chosen occasions of such entries in the story are: May in Ayemenem is a hot, agonising month. The days are long and moist. The waterway psychologists and dark crows overeat on splendid mangoes in still, dust green trees. Red bananas age, Jack organic products burst. Loose blue-bottles murmur vacuously in the fruity air (1). In any case, by early June the southwest rainstorm breaks and there are three months of wind and water with short spells of sharp, sparkling daylight that excited kids grab to play with (I). "... it was a sky blue day in December sixty-nine (the nineteen quiet). It was the sort of time in the life of a family when something happens to push its concealed decent quality from its resting spot and influence it to rise to the surface and buoy for some time. The above occasions make the circumstance for the start of a story by introducing the climatic states of a place. This presentation flags that the tale will specify a tale identified with the area called Ayemenem. In the second entry, the month and year fill in as a point of interest and forbodes that the mystery insides of individuals' psyches are to uncover and there were skeletons in individuals' cabinets.

Muddling Action

This classification gives the 'what happened' component of a story. They might be acknowledged by account provisos which are transiently requested and regularly have a verb in the straightforward past. The intricacy activity alludes to the peak of the plot. It portrays the essence of the plot. It is the vortex of any portrayal, and the determination and coda rely upon the idea of difficulty. In those dark early years when memory had just barely started when life loaded with Beginnings and no Ends, and Everything was For Ever, Esthappen and Rahel thought of themselves together as Me, and independently, exclusively, as We or Us. (2) Now, these years after the fact, Rahel has a memory of awakening one night chuckling at Estha's original dream, (2) she has different recollections too that she has so ideal to have. (2) And these are just the little things. (3) And now, twenty after three years, their dad had re-Retumed Estha. He had sent him back to Ayemenem with a bag and a letter. (9) It hadn't changed, the June Rain. (10)

Maybe, Amrnu, Estha and she were the most exceedingly wicked transgressors. (31) They all messed with the laws that set down who ought to be cherished and how furthermore how much the rules that make grandmas, uncles, moms, cousins, stick, and jam. (31) Even before Sophie Mol's memorial service, the police discovered Velutha. (31) After it was everywhere. Child Kochamma stated, 'As ye sow, so will ye procure' (31) Little Ammu Who never finished her

remedies. Who needed to gather her packs and leave, since she had no Locust Stand I? Since Chacko said she had devastated enough as of now. (159) they didn't even remotely presume that the rocket, when it let go, the one that would obliterate the family's Good Name forever, would originate from an unexpected quarter. (168) The entries chose for confusing activity give the learning that all the blame and sufferings have come about because Ammu, Estha, and Rahel have transgressed.

They unmistakably show that both Rahel and Estha lived with Ammu and as a result of transgression in affection Ammu was compelled to leave and Estha sent back to their dad and that Rahel and Estha meet following 23 years. These occurrences empower us to make out that the memory of Sophie and Velutha's passing is still once again in Estha's psyche. Even though everybody in the family messed with the affection laws, Ammu, Estha, and Rahel were the ones who endured more. The way that their misery expands even following 23 years empowers us to comprehend that torment is the essence of the issue.

Determination

The determination restates the last occasions of a story. It empowers one to follow the result of the peak. Pieces of information have given regarding why the incidents wound up confused and how they settled. In the account, it portrays how each character made plans to adapt to the difficulties. Anyway, now she (Rahel) considers if Estha and Rahel as Them because independently, both of them are not anymore what they were or ever thought they'd be. Ever, (1) 'She (Margaret) was spooky by that choice for whatever length of time that she lived. She took with her to her grave the photo of her little girl's body spread out on the chaise relax in the illustration room of the Ayemenem House. (251) Ammu was still secured her place. Child Kochamma had the keys. (252) He revealed to Mammachi what he had seen and the narrative of a little watercraft that crossed the waterway after quite a while, and who was in it. (255)

The Lovers Sprung from his loins and hers and his child and her little girl. They had made the incomprehensible thinkable, and the inconceivable honestly happen (256). There was no storm - music. No whirlpool spun up from the inky profundities of the Meenachal. No shark administered the catastrophe. Only calm is giving over function. A vessel is spilling its payload. A waterway is tolerating the advertising *One little life* (293). In the years to come, they would replay this scene in their heads. That was the stuff their fantasies made of on the day that Estha had returned Chalk Slates Legitimate disciplines. They didn't request to let off delicately. They asked for regulations that fitted their wrongdoings. Not ones that came like organisers with worked in rooms. Not ones you consumed your entire time on earth in, meandering through its

labyrinth of racks (326). The sections chosen uncover how Rahel thought of herself, and her twin sibling is somebody diverse because their anguish had altered their mind. Hints for Margaret censuring herself for Sophie's passing have given. There are additionally swells of recollections about how Vellya Pappen portrayed the narrative of Ammu and Velutha and Sophie's demise. As an adult lady, Rahel could break down the past occasions and could follow the explanation behind her anguish.

Assessment

It can make the purpose of the story clear. The sentences chose for evaluation furnish us with an onlooker's perspective of why the moves have made the place. It empowers us to assess whose activity set the ball rolling. In a handy seme, it would most likely be right to state that everything started when Sophie Mol came to Ayemenem (32). One Still, to indicate that everything began when Sophie Mol came to Ayemenem is just method for taking a gander at it. (33) Equally, it could have contended that it started with a considerable number of years back. It could have claimed that it began sometime before Christianity landed in watercraft and saturated Kerala like tea from a tea pack (33). They didn't blow at that point, that soon they would go in. That they would cross the waterway and be the place they should be, with a man they should love. That they would watch with supper - plate eyes as history uncovered itself to them in the back verandah. (55) All the sentences which give evaluative comments are omniscient remarks by the storyteller which provide hints that Sophie's entry, the approach of Christianity, transgression, and so on., were the explanation behind the unexpected passing and sufferings of individuals.

Coda

The code flags that a story had finished and took the peruser back to the time when he or she entered the account. The code completes the circle. We furnished on the last occasions. The sentences chosen give hints that Rahel was presently a develop lady. She could reason out her past with the objectivity of an onlooker. The statements from the last part flag whatever bliss they shared between them, Ammu and Velutha had paid a high cost for such a brief period. They had laid the lives of two kids at the iron block of destiny. Their lives have a size and a shape now. Esha has his and Rahel hers. (3) Her co-travellers frenzy ameliorated Rahel. It moved her nearer into New York's unsettled womb and Far from the other the awful thing that spooky her. An acrid mental smell is similar to steel transport rails, and the scent of the transport conductor's hands from holding them and a young fellow with an old man's mouth. (72) They took a gander at each other. They weren't thinking anymore. The ideal opportunity for that had

gone back and forth. Crushed grins lay in front of them. However, that would be later. Lay Ter (334).

The average cost for essential items moved to excessively high statures; however, later, Baby Kochamma would state it was a little Price to Pay. Is it true that it was? Two lives two kids' childhoods. What's more, history exercises for future guilty parties (336)? Since the story is of the continuous flow procedure and omniscient, there is no ordered or direct development of the plot and subject. The perspective is likewise multifaceted. So there is no specific muddling activity took after by determination, assessment, and coda. The entries which give such tendencies considered as cases from every one of the sections. Henceforth, an admission which summarises the last occasions of the story finds a place in an initial couple of pages of the account. The coda or the articulation which assesses the end or the previous time of the plot and topic related viewpoint happens in the first section. Consequently, the subject and perspective of the story can be uncovered layer by layer after a couple of readings of the content.

The subject is brought out through socio-political chains of importance and grown-up versus youngsters (huge v.v. little) connections. The novel is a kaleidoscope of topics and themes. The perspectives of each character add another measurement to the topic. Sophie Mol and Velutha's demise is the rotate of every single other occasion. Out of the twenty-one sections ten comprises of less than ten pages each. The lengthiest is the first and the second comprising of 32 and 49 pages individually.

Conclusion

The topical utilise follows the past of the characters and features their future wants. So the past and future spring at unforeseen spots. The storyteller's voice stays generic as it unfurls the story. However, there is soul-dismemberment, as in an emotional monologue. The topic of blame and unthinkable are brought out at the pre-discourse level of thought and feeling. The writer places us inside the brains of the characters and shows what occurs at the oblivious and sub-cognizant levels.

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Trends of Marxism, Feminism, Pornography in Arundhati Roy's Novels

S. Jansi

M.Phil., Scholar, Department of English,
Vels University (VISTAS),
Chennai, Tamil Nadu, India.
sucy_1218@yahoo.com

&

M. Rajalakshmi

Assistant Professor, Department of English,
Vels University (VISTAS),
Chennai, Tamil Nadu, India. rajalakshmi@gmail.com

Abstract

The God of Small Things is a baffling novel as it is amiable to an assortment of interpretative methodologies. It is anything but awkward to work out a women's activist perusing of the story in a specific social milieu, it can likewise have read as a political novel in its feedback of the tricky practices of the comrade gathering or it can have perused as a self-portraying novel in which, under the modem pattern of iconographical points of interest. There is much to recommend that all the time the essayist plummets to the level of smut. In short Marxism, woman's rights and tomography are the three driving streaks which emerge as the issue spot in any investigation of the novel as a show-stopper since they appear to redirect our consideration from the generally reduced auxiliary solidarity accomplished by the essayist. It is fundamental in this way to take up these topical strands to comprehend the psyche of the author.

Keywords: Solidarity, Marxism, Capital, Government, iconographical points, Feminism, Pornography, U.S.S.R

Introduction

Despite the fact that the end of the twentieth century is set apart by a disappointment of the Marxian hypothesis and practice as its star show U.S.S.R. crumpled medium-term and another

case Republic of China moved miles from the first Marxism as lectured by Marx in his *The Capital*, there can be no debate that Marx and Freud are the two scholars who have molded and moved the attitude of the scholastic world and the social and conduct researchers everywhere across the globe. Arundhati Roy has utilised Marxism as rehearsed by the alleged Marxist in the province of Kerala one of two Indian States where Marxists have been the leader of the State for a longer time-frame. The Novel is set against the Marxist legislative issues in Kerala in the 60's of the most recent century when an open deliberation was on whether the Central Indian Government was defended in expelling the comrade service. It might have reviewed that the public argument was rancorous and sharp. Composing towards the finish of the century Arundhati Roy has her particular supposition and encounter and those conclusions adopted by the tone and tenor of the novel. The way Arundhati Roy views Marxists isn't hypothetical as it depends on people and their doings.

Arundhati Roy does not assert steadfastness to the hypothesis of socialism as she had made some fantastic progress far from the times of the underlying ascent of Marxism in Kerala. For her, Marxism has worsened from what it ought to be, to what it is in the hands of mischievous old dead woods of Marxist passing trend like Comrade Pillai who utilise their impact more with simple thought process than with benevolent administration of the multiple. When we discuss Marxism and Roy's response to it in the novel we don't imply that Roy is a political author and we may have taken things in their particular steps if just there had not been the vocal response among the Marxists of the contrary brands themselves about which we have prior talked.

The possibility of Marxism makes a secondary passage section to the story substance of the novel through the diverting somewhat mocking character of nearby pioneer K.N.M. Pillai. Alternate characters manageable to Marxist philosophy are Chacko and Velutha. As the book stands Comrade Pillai and Chacko hold together as persecutors in spite of purporting the standards of the social belief. Velutha alone stands as a case model of the mistreated class. There is most likely that the writer is neither in sensitivity for Marxist nor is she occupied with any genuine level-headed discussion about the political belief system as an instrument of financial correspondence. That is the reason our concern is about the status and quantum of the Marxist belief system in the local structure of the novel. One motivation behind why the writer does not give a full-blooded photo of the Marxists activity is that most likely she isn't sure about the status and quantum of the possibility of Marxism to be exhibited without hurting the imaginative solidarity.

The topic is worried about the pitiful story of a sibling and a sister as observed through them in their youth and consequently, she doesn't have scope for introducing a Marxist novel in the first feeling of the term. An essayist is allowed to display his or her particular thought and doctrine insofar as it doesn't meddle with the aesthetic impact of the novel. However, Roy is by all accounts enjoying a devious introducing the individual of Comrade Pillai (with critical individual characteristics of an incredible socialist pioneer of Kerala). Merely this discussion is sufficient to help our impression:

'Any issues?'

'No', Rahel said.

'Still, in planning stages, I suppose? Or expecting?'

'No'.

'One is a must. Boy girl. Anyone', Comrade Pillai said.

'Two is, of course, your choice. '

'We're divorced'. Rahel hoped to shock him into silence.

'Die-divorced?' His voice rose to such a high register that it cracked on the question mark. He even pronounced the word as though it were a form of death.²

'That is most unfortunate', he said, when he had recovered and for some reason resorting to uncharacteristic, bookish language 'Most unfortunate'. It occurred to Comrade Pillai that this generation was perhaps paying for its forefathers' bourgeois decadence. One was mad and the other die-divorced. Probably barren and perhaps this was the real revolution. The Christian bourgeoisie had begun to self-destruct.

The above lengthy citation is sufficient to demonstrate the bearing of authorial tone and mentality to Marxism. We may effortlessly concur that Chacko is a phoney Marxist and Pillai is the astute political go-getter. In any case, the inquiry stays about the significance and allure of the consideration of Pillai's life alongside creator's remark and feedback in the body of the novel we feel these subtle elements unnecessary to the powerful impact. Moreover regardless of the book is self-portraying the author proclaims at the clear beginning, "that the characters in it are for the most part anecdotal", even E.M.S.

Nambodaripad has specified by name with deliberate deceiving explanations about his ancestral home featured. To consider old socialist filling in as servers in the recently fabricated inns seem,

by all accounts, to be a technique for criticising socialism. The authorial talk is practised egregiously for the denigration of Marxist in a few different ways. We are made to trust that Kerala has been transformed into hellfire by the comrade government and people like Velutha can have little sought after any advancement. The author, we firmly feel, makes clearing speculation purposefully for instance based on one awful case of comrade functionaries there comes the comment, "So there it was at that point, History and Literature enrolled by trade. Kurtz and Karl Marx were joining palms to welcome rich visitors as they ventured off the boat." (p. 126)

The part entitled 'Work is Struggle' helps us to remember Orwellian goals as the section looks to uncover the void of Marxist's mottos for serving the astute trickiness honed by Comrade Pillai which again is gathered together with another high sounding speculation, "And there it was once more. Another religion betrayed itself. Another building was built by the human personality, annihilated by human instinct." (p. 287)

Hence it is based on these that both Aijaz Ahmed and Kalpana Wilson respect "the novel with an unavoidable political subtext". We are slanted to trust the view publicized by Manjari Shukla that "Since *The God of Small Things* is a period novel set in Kerala when the individual and the political, the private and people in general unavoidably kept running into each other, the writer couldn't have accomplished her sensible venture without giving governmental issues its due place in the novel."¹ We may include that the author and for us the present socio-political atmosphere makes us acknowledge Roy's disposition to socialism as a methods for lighthearted element in the generally troubling story of anguish and languishing of the twin over which the social and familial codes are to a vast degree capable which even the comrade administration couldn't change. While Marxism stays at the fringe of the novel, it is effectively conceivable to take the book as a teen novel.

The Post-Independence Indian English fiction is set apart by the patterns and propensities of the European novel. Women's liberation which had begun in the eighteenth century presently comes to have its own managed impact and character. In the Indian sociological condition additionally, the developing open doors for ladies with instruction and an awareness of their capacity and certainty make compositions by ladies essayists defenseless to 'Feminist' readings of their anecdotal works. In the Indian setting, ladies have consigned to an optional part as the maid and as the embellishment in. The house to show to the world how very much adjusted and amicable is the family life of a specific family. As ladies authors came to convey what needs be they honestly look at their parts and express their dissatisfactions to such an extent that there is not

any lady essayist who isn't available to a type of feministic predisposition and its appearance in her books.

Arundhati Roy in a path shows up as a pioneer in portraying the wretchedness and the torment of being a lady in general as far as anyone knows progressed and educated society of Kerala. The predominance of ladies in the Nayar people group, female proficiency and the nonappearance of Purda, free blending of guys and females consolidated to make a dream to the world that the Kerala society is free from the standard persecution of the women in different parts of the Indian subcontinent. The tale of *The God of Small Things* which is the narrative of ladies of various ages enduring and sulking make us mindful that ladies wherever are the sufferers and the male haughtiness is wherever having a high ground. To put it plainly, *The God of Small Things* is a moving contextual analysis of the torments that a capable lady of appeal needs to experience on account of one wrong choice incited under the powerless circumstance of a broken family.

The way that the novel does not hold one single spotlight on Feminism alone is a direct result of the assortment of intrigue and foci which make the Indian reality. It might have specified that India is an intriguing, bizarre place where streams and cross-ebbs and flows of urgent issues work in the meantime and they together constitute the sociological and social substances to be utilised and depicted by the imaginative journalists. To put it plainly, we can state those subtle to morphological elements, Marxism and Feminism are the distinctive tints which together make the substance of the novel *The God of Small Things* so glitzy and in the meantime so compelling as to welcome a spate of necessary surveys, articles, judgments, approval in the meantime.

Since Feminism as a development had possessed the capacity to advise such a significant amount of the anecdotal written work of the 20 century when all said is done and since the post 1960 English Indian fiction has hurled various ladies scholars with their brands of observations about woman's rights, it is important to say something in regards to Roy's treatment of women's liberation in the novel '*The God of Small Things*.' The perusing of the novel abandons us stunned by its prosecution of man controlled society and the bad form and abuse looked by a lady in the androcentric culture supposedly lady is misled all over the place; as a girl in her folks' home, as a spouse in her significant other's home or as a laborer in a manufacturing plant or as a worker in an office.

This is the situation in India as well as. It creates the impression that Arundhati Roy is excessively touchy, making it impossible for this sexual orientation inclination working everywhere throughout the globe. Like the early crusaders for female privileges of self-character and commercial and individual opportunity, Roy additionally succumbs to them. For her, Ammii

effectively is a contender for these causes even though the conclusion is all fore-decided due to the conventional structure of society. To get away from the dreary climate of her parental house where her mom has pummeled day by day and where youngsters carry on a consecrated presence she takes the rash choice to hurry into a cold marriage to get her "out of a griddle into the fire". While living with her better half in the Tea State of Assam Ammu discovers her character and flexibility of decision through her conduct and practices at get-togethers.

She carries on with nobility and assurance of an Indian spouse to deny the debasing proposition of her better half to satisfy his British predominant by sexual favours. She meets savagery with brutality. She even stops her better half unaware of the aggregate monetary and social weakness. She comes back to her parental home in Kerala just to be tormented every now and again by the update that she and her youngsters have no locus standi. That said she proceeds with her battle in her particular manner. She has fearlessness enough to impede Chacko about his false reverence and phyllo-centralism and holds her autonomy. Like her mom, Rahel needs to content with similarly blank expressions. She figures out how to survive both in Delhi and New York despite hard male mastery.

Roy rather than just portraying the women's activist perspective needs to test further into the issue of the science of the female body from the lady's perspective with no association with being a protest of male want. On a straightforward understanding, we feel that the scene in Ammu's washroom is too shameful ever to be depicted. Ammu looks at the parts of her body and acknowledges the excellence of the female frame however she is soon controlled by the stresses over the slow rot of the body and feels a proposal of franticness. She loses her feeling of character and sees her body parts as objects of male utilisation. She ends up foolhardy and seeks after Velutha savagely for sexual delight and like this as an excellent example of woman's rights she fizzles. Rahel survives the changes that come upon her at the end of the day she turns to a sort of joy which no women's activist would endorse. Along these lines, both Ammu and Rahel bomb in the coveted women's activist battle for confidence and flexibility and they wind up in debased sexual delights and extreme depression.

One of them crushes herself in the expectation of reclamation. If expectations matter much Ammu's are no uncertainty grandiose and deserving of acclaim. It is conceivable to think about the novel from the women's activist perspective statically regarding history. Roy has prevailed with regards to introducing the narrative of male Chauvinism as a recorded attribute of the Keralite society. It makes a difference little if the general public is close to that of the upper-rank Syrian Christians noted for their insight, flourishing, economic wellbeing and training and

government occupations. Roy appears to propose that lousy form to ladies is a piece of the male social character which stays unblemished regardless of all subtleties of headway. Roy certainly has a decent chronicled sense which uncovers itself when she comes to describe female mistreatment invading through the ages appropriate from infant Kochamma to Rahel relatively through the section of no less than three generations of ladies all skillful and sufficiently dashing to be ladies of substance if just they had got ideal environment for the combination of their identity in any general public at anyplace.

They have freedom, a limit with regards to settling on decisions and choices and furthermore a capacity to perform if require be. *The God of Small Things* contributes to woman's rights in another way. Luce Irigaray, a famous type of France women's liberation watches, ... relationship of ladies to their moms and other ladies... in this manner towards themselves are liable to add up to narcissistic "power outage", these connections have debased. Admittedly, I have never run over a lady who does not experience the ill effects of the issue of not having the capacity to determine in agreement, in the present framework, her association with her mom and with other ladies...² Roy notices the connection between Ammu, the mother of Rahel and Mammachi, the mother of Ammu rather unmistakably. Mammachi is a quiet sufferer, and she doesn't let out the slightest peep when Ammu has denied encouraging training since her Pappachi thought about the instruction of ladies at an extra cost.

This dissent makes Ammu baffled her disappointment is expanded wonderfully through the uncongenial environment at home and absence of a reasonable option through marriage. At the point when Ammu left her significant other, she was just 24. At this stage, she realised that she was "at that point doomed consolidating the unending delicacy of parenthood and careless beams of a suicide plane" (p. 44). The novel is coarse so far as the underhanded mindset of the male-centric culture is concerned and is splendidly reflected in the perspectives of infant Kochamma who acting naturally a sufferer has turned out to be without all sensitivity for anguish ladies. She likewise buys into the male perspective. Roy watches that she ... bought in wholeheartedly to the regularly held view that a wedded little girl had no situation in her folks' home.

Concerning a separated from the little girl as per Baby Kochamma, she had no position anyplace by any means. What's more, concerning a separated from the girl from affection marriage, well, words couldn't depict Baby Kochamma's shock. Concerning a separated from the girl from an intercommunity cherish marriage-Baby, Kochamma remained quiveringly quiet regarding the matter, (pp. 45-46) Roy has made an unobtrusive recommendation that Baby Kochamma despised Ammu because she saw her "quarrelling with destiny" that she "had thoughtfully

acknowledged. The destiny of the pitiable is Manless lady." (p. 45) From the women's activist perspective, it is fascinating to take note of that even though Baby Kochamma is a lady; she isn't in sensitivity for another lady, that too her particular kinfolk when she is in genuine pain. Ammu unquestionably is Arundhati's good example as a women's activist in spite of the reality of her inability to remain without anyone else. Roy's comment is evident on this point.

As she became more seasoned, Ammu figured out how to live with this icy computing savagery. She built up an elevated feeling of foul play and the stubborn, rash streak that creates in Someone Small who has been tormented for their entire lives by Someone Big. She did precisely nothing to maintain a strategic distance from squabbles and showdowns. Truth told it could have contended that she searched them out, maybe even delighted in them. (pp. 181-82) Thus the novel possesses the possibility of being a women's activist novel however by one means or another or the other the essayist picks not to work out the women's militant theory to its logical end. In one of her meetings, Arundhati Roy has emphatically said that "it is my story and this possessive note is most likely in charge of not making out the women's activist possibility. Likely her verifiable sense and her inclination toward the truth wins in the 1960s keep her from making Ammu a practical good example of the reason for women's activist opportunity.' Roy has been a cryptic essayist and her savors the experience of being so as she has kept the subtle elements of her own life and its impact on the novel rather a firmly protected mystery. In any case, the novel, the way things are, is available to a halfway women's activist perusing.

The God of Small Things as the title proposes has made a big deal about little things which ordinarily ought to have minimised or only past finished. Among those little things conveyed to undue noticeable quality are some striking and distinctive record of the couple of strong points of interest of the appearance, movements, incitement, and delight of the genitalia managed. Truth told this little thing holds an overwhelming fascination for the writer to such an extent that in the simple opening stages we are acquainted with the scene at Abhilash Talkies. The writer enjoys uncommon making the stunning subtle elements graphically striking. Roy's charge over the dialect and her capacity to assemble up awesome pictures make the entire experience for Estha to a high degree clear and repulsive. Similarly, there is the washroom scene where Ammu sticks toothbrushes under her bosoms and on her hips as a trial of whether there has been any decrease in them or not.

This sort of physical contact, regardless of whether it was the twins' need, is uncalled for and ruins the masterful taste. It is out and out dismalness and foulness. "As yet, the twins had kept up an otherworldly bond, yet now all of a sudden they break, '*the Love Laws*'. This breaking of 'the

Love Laws' is very superfluous and undesirable."3 *The God of Small Things* has been novel in so far as it has welcomed good and antagonistic sentiments in a rising to quantify. The charge of Pornography has generally levelled against it and even the faultfinders, who appear to value her specialty or "naiveté" in conjuring up a persuading picture regarding the Kerala life as an insider, think that it's hard to safeguard her at a few places some of which is said above.

In the well-known instance of D.H. Lawrence's *Lady Chatterley's Lover*, the essayist was retained of the charge of erotic entertainment on the ground that it had imaginatively done and that it was not hostile to the taste. The same can't be said of Arundhati Roy's depictions. She describes more personal simulated intercourse however it transcends unimportant erotic entertainment on account of the verse and the secure mode utilised by the author in depicting those nearby cosy connections. While the prior cases appear to be superfluously open the staying ones especially those concerning Ammu and Velutha are an artistic transmutation of a physical affair. Prof. A.N. Dwivedi has made a substantial refinement between the two and appears to speak to the general basic agreement about the book on the issue. Dwivedi watches:

Arundhati Roy shows her expertise in depicting erotic and passionate scenes, as in the last chapter entitled 'The Cost of Living' where the man-woman relationship reaches foil consummation. But there is a reason for it Ammu (the mother of the twins) has been a daydreamer having afternoon-mares, and as an abandoned woman, she remains unrequited physically. Roy, in portraying the ruthless feelings and passions of Ammu is more womanlike more earthy, more natural. She is not so perverted and unnatural here as in 'Abhilash Talkies' (pp. 94-123.)4

Before we come to inspect the masterful rendering of the physical experience, it might be called attention to that even those commentators who have a thoughtful leanings towards Arundhati Roy appear to point a finger towards her for recipe composing. Prof. R.S. Sharma is one of them who unfit to process the truth utilises the word tomography rather than erotic entertainment and expands his particular rationale for it. Utilizing the phrase tomography, he says, "We are here utilising this term rather than sexuality or explicit entertainment since we are reluctant to assume a troublesome or negative undertone comfortable start." Even the scenes of curvy love-production including Ammu and Velutha are hard to process. In spite of the way that the scenes

have very much represented and that they might be taken as the basic auxiliary units of the plot because the novel is fundamentally the narrative of Ammu and her youngsters. We some way or another are made to feel that "the general example of occasions isn't very different from what we find in modern Western equation based fiction which tries to discover a place for different sorts of sexual exercises.

Roy's depiction is relatively obscene and frequently slides to exposed descriptions."⁶ However, the scenes including Ammu and Velutha have a powerful method for exhibiting the truth where adore scenes are felt to be the result of the aesthetic outline of the author. It is in the last scene fundamentally entitled 'The Cost of Living' that these scenes happen, and therein man-lady relationship on the simply exotic level achieve their decoration culmination and as A.N. Dwivedi says, 'there is a purpose behind it Ammu (the mother of the twins) has been a daydreamer having evening female horses, and as a deserted lady she stays solitary physically. Roy in depicting the eager emotions and interests of Ammu is more ladylike, grittier, and more common (than the scene at Abhilash Talkies)."⁷ The portrayals on (p. 336-37) contain both the strange or predictable and the creative depictions of lovemaking. The representation of stripped Ammu hunching over Velutha is trailed by a portrayal reverberating further and greater notions including not the lewd but rather the more significant issues of intense human contemplations:

Once he was inside her, fear derailed and biology
Took over. The cost of living climbed to unaffordable
heights; though later, Baby Kochamma would say it
was a Small Price to Pay.
Was it?
Two lives. Two Children's childhoods.
And a history lesson for future offenders, (p.336)

The technique utilised by the author is that of consistent differentiation between the individual and the all-inclusive issues including the kids and their future. The second strategy used by the author of recovering her depictions from unimportant explicit entertainment to an imaginative rendering of the essential human feeling like Love is that of the contributing the sexual involvement with a beautiful suggestiveness Which looks much past the demonstration itself. In short her depictions are recovered from smut by the secure mode and the prevalent accountability in which idyllic pictures elevate the portrayals from the level of the odd to that of the creative. We can state that even her strict explanations which are a continuous part of shoddy astounding compositions are excited by bright flashes of verse which cover and hoist the stripped actualities

of the sexual demonstration. An excellent case is found on (p. 335) where the exacting is trailed by the hidden suggestiveness and in this manner by verse:

Biology designed the dance. Terror timed it. Dictated the rhythm with which their bodies answered each other. As though they knew already that for each tremor of pleasure they would pay with an equal measure of pain. As though they knew that how far they went would be measured against how now they would be taken. So they held back. Tormented each other. Gave of each other slowly. But that only made it worse. It just raised the stakes. It only cost them more. Because it smoothed the wrinkles, the fumble and rash of unfamiliar love and roused them to fever pitch, (p. 335)

The storyteller all around remarks the experience of Ammu and its significant ramifications both positive and negative in a dialect which is idyllically sufficiently suggestive to lift the conventional to the tallness of the strange. The storyteller says:

Seven years of oblivion lifted off her and flew into the shadows on weighty, quaking wings. Like a dull, steel peahen; And on Ammu's Road (to Age and Death) a small, sunny meadow appeared. Copper grass spangled with blue butterflies. Beyond it, an abyss, (p.337)

Conclusion

One general barrier to these verbal overabundances in depicting the everyday individual personal encounters is that of women's liberation working behind such freedoms. Roy by-showing Ammu as a functioning accomplice appears to assert lady's all right equivalent. Found in this light and especially in the light of what French and American women's activist so vociferously view as common privileges of a lady, the way Ammu carries on and the way Roy portrays it seems legitimised. In any case, in the meantime, as we have seen before Roy does not take women's liberation to its coherent end due to the characters with potential outcomes of being model wind up rather wretchedly. Neither Ammu nor Rahel brings any credit as cases of the Feministic

flexibility. It might have said that it is on these grounds that the portrayals referred to above may not be expelled summarily as obtrusive erotic entertainment. The following point to consider before making any essential speculation is the more deep shade and more significant ramifications which are brought to work even in the insignificant physical act by the way the essayist portrays it. Her verse certainly lifts the merely unremarkable to the level of artistry.

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Postmodern Novelist Kurt Vonnegut's Galapagos: A Theory of De-Evolution

S. Thilagavathy

M.Phil., Scholar, Department of English,

Vels University (VISTAS),

Chennai, Tamil Nadu, India.

e.b.venkatesh1976@gmail.com

&

P. Suria Thilagam

Assistant Professor, Department of English,

Vels University (VISTAS),

Chennai, Tamil Nadu, India.

suryathilagam@gmail.com

Abstract

Vonnegut's Galapagos (1985) arranges itself, a million years ahead later on. Thinking back over the unrealistic separation of time, its phantom storyteller Leon Trotsky Trout describes the difficulties that prompt the de-development of the alleged "larger than usual" (16) human cerebrum. Altogether, Santa Rosalia, an island in the Galapagos, turns into an essential connection in the survival of the human species on the precarious edge of elimination, similarly as it had given intimations to Darwin about his hypotheses of advancement in 1835 amid his trek to the islands. The atmosphere of Galapagos is saturated with a feeling of an incomprehensibly distant future broadly different from the confused, war-torn, sickness tainted America of 1986. Sci-fi themes develop as an important instrument of controlling and organising the dark and serious, though the peaceful world in the year 1,001,986. In Galapagos, Vonnegut utilises sci-fi to extend the "lethal deformities" (15) of a human cerebrum which has surpassed its 'useful nature and is present to a greater degree a weight as opposed to an advantage. David Bianculli calls Galapagos sci-fi in the most critical sense original hypothesis in light of a strong establishment of logical learning. Vonnegut's sci-fi in Galapagos is established in the essentials of the hypothesis of advancement and can be brought in Charles ferrymen's terms a blend of early Charles Darwin and vintage Kurt Vonnegut.

Keywords: Postmodernism, the hypothesis of advancement, Evolution, Charles Darwin, humanness, sociobiologists

Introduction

Trout's adventure takes the peruser back to November 27, 1986, the eve of the launch of the extravagance liner 'Bahia de Darwin' on the "nature journey of the century" (15). It is this two week voyage to the Galapagos islands that unites the primary characters of the story: Mary Hepburn, the widowed science teacher whose region of intrigue is marine untamed life on the Galapagos, Andrew Macintosh, the 55 year-old multi-mogul fly setter, Selena Macintosh, the intrinsically daze little girl of Macintosh, the PC virtuoso Zenji Hiroguchi and his pregnant spouse Hisako, who is an Ikebana educator, James Wait, a thirty-five-year-old expert swindler who has hitched seventeen times under false names, Adolf Von Kleist, the chief of the doomed Bahia de-Darwin and the father of the new race.

Inn EI Dorado and the entire of Ecuador have been in the hold of enthusiasm following the much-promoted declaration of the VIP agglomeration of any semblance of Jackie Onassis, Rudolph Nureyev, Mick Jagger, Henry Kissinger and Walter Cronkite. The sudden and soak money related emergency in Ecuador and the following announcement of war by Peru on Ecuador imperil the proposed 'Nature journey'. In a quick unforeseen development, Andrew Macintosh and Zenji Hiroguchi are both slaughtered by a private in the Ecuadorian armed force and whatever is left of the cruisers Mary Hepburn, Hisako, Selena Macintosh, and James Wait alongside six Kankabono young ladies set above water with skipper Adolf Von Kleist on a questionable and visually impaired voyage on the Bahia-de-Darwin. The constrained docking of Bahia de-Darwin on Santa Rosalia makes it the pot of new survivors on earth.

Luck has its significance in the plan of occasions as somewhere else on earth and ladies stop to be rich any more extended because of a sudden and irreversible assault of an infection on the eggs of ladies at the yearly Bookfair at Frankfurt, Germany. The little jam in Santa Rosalia immediately expects the status of the sole begetters if humankind needs to survive. In a Vonnegutian unforeseen development, the survival proceeds, however, the frame it takes switches every one of the positions which had before defended the survival of the fittest. In an educational profession, Leon Trout settles what a quiet, peace-adoring and innocuous species people have progressed toward becoming sans their 'larger than usual brains' a million years subsequently (216). Rodney Allen considers Vonnegut's procedure of de-development in

Galapagos as a supporter of the survival of people a million years in the future. In the peaceful life expectancy of the creatures presently named human, the cerebrum can't think about any shrewd plans however in the meantime; it loses its humanness and unusualness which had before made mind the fittest of the survivors.

Galapagos builds up itself in Vonnegut's oeuvre not just as a magnum opus as far as limited imagination yet additionally as a light show of account imaginativeness. Vonnegut himself calls attention to that a point of view of a million years ahead is a troublesome suggestion to deal with thus he considers a storyteller who has a life expectancy of a million years and still hints at no exhaustion. Noteworthy additionally is his selection of characters who give the story quality of the festival, which is especially rather than his horrid subject of de-advancement. On the account constitution of Galapagos, Loree Rackstraw watches: Events that range uncontrollably in time and space are weaved together by a web of unexpected and inadvertent interdependencies.

The novel is what might as well be called a mind-boggling biological community that incorporates everything from the unusual to the sublime. Galapagos has separated into two unequal parts. The first and more extended Book called: *The Thing Was* the occasions that encouraged the near annihilation of the earth in 1986. This part starts with the Galapagos Islands yet additionally arranges itself in North America where the more significant portion of its primary characters leads their particular sorts of life. Vonnegut's macrocosmic story legitimises its cosmopolitan casing by incorporating Japanese in the diverse cast of characters. Other than North Americans and Japanese, we have agents from the close wiped out clan Kanka-bones who are the locals of the Ecuadorian rainforest. Berryman unequivocally commends Galapagos for its generous treatment of setting, characters, and account system: The setting, characters, and the story technique are generally firmly identified with the topic. To be sure, the reliance of all components on the focal vision of the novel is the thing that makes Galapagos more lucid and fulfilling than its quick predecessors.

The account springs without hesitation by pronouncing that "the thing" as it seemed to be, that is, the human mind is the subject under the exchange and all characters in the novel will be seen ' from their broken brains. The initial thirty-eight sections of the story are committed to a diversion of why it was imperative to get rid of over-expand human brains. The succeeding shorter Book entitled *And The Thing Became* serves to delineate the change of the thing as it was to its new type of an innocuous, amphibian well-evolved creature. Book Two contains fourteen sections which appear to be satisfactory to outline power of chance as it bit by bit strips the over-

expound hardware of the human cerebrum. The setting of Book Two is Santa Rosalia, an island in the Galapagos.

As the creator shows, this is where the survivors of humanity proceed because somewhere else on earth the infection of fruitlessness has wiped away all hints of human life. Vonnegut's determination of an Island in the Galapagos for the unfurling of the new survival plans for humankind is enormous because he can pit individuals and their ravenous conduct against different creatures like the blue-footed boobies, Flightless Cormorants, and Marine Iguanas. As opposed to the diverse animals that possess the island which has generally been immaculate by the developmental plans, humankind has experienced an ocean change in a million years. Vonnegutian Evolution: Survival of Flappers and Fins What makes Galapagos vital in Vonnegut's advancement as a writer is its contribution to the contemporary verbal confrontation on socio-science and its reassessment of Darwin's survival standards. Altogether Galapagos sets man as the focal point of the developmental procedure, an issue which has gained expanding energy in the 1970s. Charles Berryman considers advancement as the focal binding together power in the novel which gives it a structure missing in Vonnegut's mid-organise books like Slapstick and Jailbird.

Rather than bringing together the novel by the style and substance of a tormented personality, Vonnegut accomplishes the intelligibility of Galapagos by subjecting all characters and occasions to the indifferent power of advancement. It is Vonnegut's distraction with development that brings into the centre the twisted human mind which is in charge of conveying the human species to the verge of eradication in 1986. It is the larger than usual human mind which is the chief genuine scoundrel in my story says the phantom storyteller Leon Trotsky Trout. Galapagos indicates to have engrossed with the span of the human cerebrum and Book One of the books The Thing Was is a beautiful gathering of accomplishments the human mind was fit for creating by the negligible intricacy of its hereditary hardware. Vonnegut's inquiry, "Can it have questioned that three-kilogram brains were once almost lethal deformities in the development of humankind?" (8) And his expository answer: "There was no other answer. That was an exceptionally guiltless planet, aside from those awesome huge brains" (9) serves to give a general structure under which human life stops to be much else besides an instrument in the gigantic hold of the insidious mind.

Galapagos predicated upon the possibility that the "immense huge brains" of which individuals are so glad honestly speak to a colossal transformative mistake, a futile characteristic advancement that has made individuals act in pointless ways. Far 'from limiting to the Darwinian

model of the battle of the species to survive, humankind has conceived incalculable financial, political, military, and social plans whose purpose isn't simple survival yet the advantage of the few to the detriment of the numerous and whose impacts, in any event, are silly human enduring, at the very least, the conceivable annihilation of the earth itself. As a one-time person presently decreased to the status of a phantom, Leon Trout comprehends the huge power a human cerebrum employs. Just an intriguing instrument like the mind can enable man to legitimise his reality as a common sort of creature. Like this as a prelude to the long and uninteresting survival of the people a million years henceforth, Leon Trout exhibits a variety of unusual but then fascinating authorisations that once individuals were fit for enjoying. Trout's introduction spells more like an index to show the scope of contortions of a human personality.

It is James Wait's mind which incites him to confer murder, polygamy, and theft as much as it is his cerebrum which encourages him appears innocuous. So also, Mary Hepburn's cerebrum which is a sublime archive of information on the science and the human condition is in the meantime an instrument guiding her to kill herself since she has no more motivations to live. Andrew Macintosh's mind which is so exceptionally smart to the extent marketing of cash is concerned is a vault of concern and love for his little girl Selena who is intrinsically visually impaired. Zenji Hiroguchi's cerebrum which can create wonders of innovative abilities like the deciphering machines Mandarax and Gokubi is likewise fit for carrying on apathetically towards his pregnant spouse Hisako, and the psyche of a whole peace-cherishing subject like Jesus Ortiz can unintentionally transform into a devastating machine. In general feedback of the Origin of Species by Charles Darwin, Leon Trout credits him with penning the most comprehensively persuasive logical volume delivered amid the whole period of incredible huge brains. It accomplished more to balance out individuals' unstable suppositions of how to recognise achievement or disappointment than some other tomb.

On the Origins of Species was abusing Natural Selection or the Preservation of Favored Races in the Struggle forever (20). Stephen Jay Gould in his famously educative Ever since Darwin, Reflections in Natural History consider the idea that natural advancement is characterised by expanding multifaceted nature as fraudulent. This erroneous condition of physical development with advance keeps on having sad results... This disposed of hypothesis positioned social gatherings and societies as indicated by their accepted level of developmental fulfilment, with white Europeans at the best and individuals abiding in their vanquished states at the base. Today, it remains an essential part of our common presumption, our confidence in the domain over instead of partnership with more than a million animal groups that occupy our planet. Vonnegut's

response to this deception of the transformative prevalence of the human mind is over give delineations to alter this conviction: Nobody today is savvy enough to make the sorts of weapons even the most impoverished countries had a million years prior. Indeed, they regularly utilised. Amid my whole lifetime, there wasn't a day when, someplace on the planet, there weren't any less than three wars going on.

Indeed, Vonnegut battles; the swelled talk of human predominance has aided the baseless suspicion that the mind is a generous adjudicator. By what other method is it conceivable that we have given over our conduct so entirely to the ruses of our brains Carl Sagan and Ann Druyan question the basic decency of human instinct, where it counts we are for the most part thoughtless Crocodilian murdering machines. It's an uncomplimentary mental self-portrait, and, if broadly held, it would work to undermine human self-assurance. During a time when the standard condition is inside our energy to demolish, the thought isn't cheering for our prospect. According to Rodney Allen, Vonnegut's apprehensions that the human mind in 1986 achieved a phase where its unbalanced action started to appear to be more as a risk than an instrument of survival is established on some real happenings in America in the 1980s.

The answer for this abnormality is by all accounts the survival of creatures with 'flappers and streamlined brains. Leon Trout discloses to us those a million years henceforth, individuals will be completely safe and that is because their brains will have the capacity to coordinate just the very rudiments of survival capacities - eating and mating. To the extent eating has concerned, the individual choice will think of the most effective sort of fisherfolk, will's identity provided with the correct sort of mouths and flippers to help them. Human hands which were instrumental in causing so much pulverisation and blunder will be terminated by at that point. The mating capacity which will help in keeping the number of individuals pretty much steady will occur just two times every year and will be as streamlined as the eating capacity. Leon Trout, she headless apparition, communicates fulfilment with the new species as in they will never again be able to do any savagery and pulverisation. Trout discloses to us an unassumingly that the average life expectancy has lessened to thirty and that was likewise when the alleged individuals lost their teeth. In the in the interim, there will dependably be the likelihood of these de-developed individuals slaughtered by different sorts of creatures on the earth. It appears to be another unexpected bit of destiny that the only thing that is important much too human vanity - an unrivalled mind, handy hand developments, and an exorbitantly excellent body will all be out of date in a matter of million years, to encourage human survival.

The incomparable inquiry which an adventure like this may rouse is by all accounts: Is it advantageous to get by with no of the marvels individuals supplied with as people? The appropriate response is evident in an announcement by Leon Trout that one can't anticipate that anything fascinating will happen any longer now that the cerebrum is de-advanced. In a solution to his dad Kilgore Trout's interests that Leon enters the blue passage as opposed to frequenting the ship for many years, Leon admits that whatever be the inclination of the human cerebrum he has dependably been interested about what it will do straight away. Leon's interest to approach all human information has kept his going into the blue passage yet that is never again pertinent in the time of de-developed individuals: I will skip into its mouth generally happily. Nothing ever occurs around here any longer that I haven't seen or heard such a significant number of times previously. No one, clearly will compose Beethoven's Ninth Symphony - or tell a lie, or begin a third world war. Mother was correct: even in the darkest circumstances, there indeed was still seek after humanity. Leon Trout, similar to his maker Vonnegut, reaffirms his confidence in human goodness notwithstanding his dad's scorching cynicism that humankind can't enjoy anything aside from savagery and demolition. Regardless of his headless and immaterial status, Leon Trout still communicates his constancy to the forces of the human mind to express during a time where no more stories can be composed.

Not exclusively does Galapagos, in story shape recount to us about future story-less circumstances consequently repudiating its message by its decision of medium. However, it likewise argues for the cancellation of human brains by utilising the forces applied by large brains just and by flourishing with the expository gadgets of influence whose revocation it celebrates. Peter Freeze calls attention to that Leon Trout's hopeless positive thinking is likewise communicated in his device of having the spirit overshadow the cerebrum. As he says: Trout can tackle his evaluative issues by charging all that he rejects in man to his flawed mind and by conceding all that he jumps at the chance to his commendable soul. What's more, he can keep up that the redevelopment of the human mind amid the developmental procedure on Santa Rosalia does not lessen people to unimportant creatures because, rather than the various animals, despite everything they hold their spirits. Perhaps it is their spirits at that point that keep the individuals a million years thus cheerful, mollified and unambitious.

Mustazza follows Vonnegut's endeavours at re-making a sort of "mythic Eden in Galapagos by combining "future-introduction sci-fi and in reverse looking story shape - a myth. Mustazza interfaces Vonnegut's longing to take humankind back to the blamelessness of Eden with his setting-up of the new Genesis pack in Santa Rosalia, Galapagos. Vonnegut turns around the

mythic Eden by the making the father of present-day humanity Adolf Von Kleist dismiss the product of innovation - Mandarax- - and expresses his confidence in the antiquated purity of man. The qualifying highlight of the new Genesis posse which touches base on the second Noah's Ark is its practical mind. None of the survivors from among Mary Hepburn, Hisako, Selena, Adolf Von Kleist and the six kanakas Bono has credited with brains which altered their lives. Even though Mary Hepburn has a normal level of knowledge which empowers her to work as a science instructor and her innovative impulses for making her subject fascinating, Leon indicates she has never gotten any exceptional prizes. Mary is given the appellation "earth embodied" (81) by the understudies of her science class. This attribute in her character makes her a warm as opposed to a cerebral animal." Hisako Hiroguchi may have been a fruitful Ikebana educator yet Ikebana is promoted more through Mandarax and its mechanical procedure. Adolf Von Kleist may have been a fruitful socialite however his ability as a chief is negligible. He neglects to distinguish the right bearing in which the ship is voyaging. The Kankabonos are unexposed to the external universe of progress and have utilised their brains just as instruments of survival.

In a world inhabited by characters of the previously mentioned nature, Vonnegut guarantees that no awesome evil can muddle human life and that an ideal, if not the trustworthy world, is engendered later on. The universe of Galapagos has inhabited by a large group of marine and earthbound life forms, the blue-footed boobies, flightless cormorants, marine iguanas and vampire finches. In giving the survival systems to these creatures, nature does not appear to have rolled out numerous radical improvements. Vonnegut grasps the perspectives of sociobiologists when he justifies the de-developed creature presence of people a million years thus, expediting them standard with these normal living being. "Apparition" Narrator Vonnegut's story masterfulness is no place preferable showed over in his selection of storytellers. As per Shlomith Rimon-Kennan, "centralization, or the introduction of a story involves "some 'crystal', 'point of view', 'edge of vision' verbalized by the narrator." The centralization of the transformative adventure in Galapagos through the million year viewpoint of the phantom storyteller Leon Trotsky Trout gives it an uncommon interest.

The portrayal of a story through a phantom storyteller which in another setting may appear to have lost is utilised by Vonnegut to make a Trans historical and cross-country claim. Leon Trotsky Trout charges a unique radiance as a result of his intertextual family he is the child of Kilgore Trout, the sci-fi essayist from other Vonnegut books like The Sirens Of Titan, Slaughterhouse - Five, God Bless you, Mr Rosewater and Breakfast Of Champions. Kilgore

Trout himself shows up in Book Two of the novel and implores his child to surrender his enthusiasm for human conduct. Leon! Leon! Leon! He beseeched! The more you find out about individuals, the more appalled you'll move toward becoming, I would have believed that your being sent by the savviest men in your nation, apparently, to battle an almost perpetual, difficult, alarming lastly, silly war, would have given you adequate understanding into the idea of mankind to last you all through all forever! (204) Leon's hesitance is one approach to keep his story nearness flawless notwithstanding his non-physical closeness and his short life expectancy. His attestation in Chapter 14 of *And The Thing Became* could be a prosecution of the demonstration of anecdotal synthesis however it could likewise be suggestive of the assortment of the point of view.

I have composed these words in air-with the tip of the forefinger of my left hand, which is new air... Does it inconvenience me to write so meagerly, with breath on air? Well - my words will be as continuing as anything my dad composed, or Shakespeare composed, or Beethoven composed, or Darwin composed. Incidentally, they all formed with air on air ... (234). Leon's short life as a youngster, an officer, and a settler before his "easy" execution in the shipyard developing the 'Bahia-de Darwin' can barely be called tasteful. Charles Berryman considers Leon's account as bizarre as his weird life experiences impact it. Vonnegut misuses Leon's forlornness and his baffling human presence as methods for embodying the jumble between the curiously sizeable human mind and the problematic condition of the cutting edge world. The storyteller, out of his lived encounters can substantiate what the general human condition was in 1986.

When I was alive, I regularly got guidance from my particular enormous mind which, as far as my specific survival, or the survival of humanity, so far as that is concerned, can be beneficently portrayed as sketchy. Illustration: It had me join the United States Marines and go 'battle in Vietnam (31). Leon Trout seems, by all accounts, to have described in his persona, yet essentially his bodiless state encourages him to accomplish otherworldly omniscience which accomplishes a performance of the characters' inside states. We are given close records of the inspiration and conduct of the distinctive characters in the story, for example, we realize that when Mary Hepburn puts a plastic wrapper around her go to end her own life, it is on account of her mind discloses to her it is not any more critical for her to live. Essentially, when James Wait proposes to Mary Hepburn, we know he is truly enamoured with her and isn't intending to hoodwink her for her cash. Especially fascinating is Leon Trout's portrayal of a neurotic identity, for example, the cerebrum of the mogul theorist Andrew McIntosh who can just think as

far as adding property and multiplying his fortunes or the mind of the Peruvian pilot who fires a rocket at the ahia-de-Darwin or the cerebrum of the Ecuadorian trooper who executes Andrew McIntosh and after that Zenji Hiroguchi who imagines that McIntosh is a piece of a vast trick against him.

Leon's is a kaleidoscopic nearness, sifting the different worries that saturate the novel and shading them in his particular unconventional mix of cleverness, sentiment, and ponder. As perusers, it is of extreme enthusiasm to us that Leon is a member spectator. Since aria-de-Darwin is a "moment Noah's Ark" (13), Leon's relationship as an ex-group individual from the ship gives him access to data not ordinarily accessible to others. Leon's association with the extravagance liner, naturally, ends up reinforced when he gets beheaded by a steel sheet falling on him while chipping away at the ship. In an additional curve to the account, Leon Trout chooses to enter Captain Adolf-Von-Kleist's cerebrum. So with no thought that he would turn into the sire of all humanity, I got into the head of Chief Adolf Von Kleist... I didn't realise that humankind was to be demolished to a minor point by fortunes and afterwards, again by luckiness, to be allowed to extend once more... My picking the commander's set out toward a vehicle at that point was comparable to putting a coin in a first machine in a gigantic betting Casino, and hitting a bonanza immediately (103).

Leon Trout may likewise be viewed as a history or a maker as far as Robert Scholes and Robert Kellog since they characterise history as a man. Concerned to set up himself with the peruser as an archive of actuality, an indefatigable agent and sorter, a calm and fair-minded judge - a man, in shy of specialist, who is qualified not just for display the certainties as he has built up them, however, to remark on them, draw parallels, to lecture, to sum up, to advise the peruser what to think.... It is his business to be available at whatever point and wherever she needs to be and to manage the peruser's reaction to the occasions narrated. The issue with this situation of the storyteller is that he ought not to be a character in the account. Leon meets all requirements for the position of history by his divine status, giving him the freedom to be available wherever and at whatever point he needs to be. Gerald Prince considers the religious state of a storyteller as particularly noteworthy in an account: Sometimes, a storyteller figures out how to damage a law without disregarding it, so to speak, through the conceding of unique benefits to the character or characters whose viewpoint has taken after. Assume, for instance, that I recount a story as far as a given character's point of view and that I bless him with extraordinary forces empowering him to be in a few places in the meantime, to know the most personal contemplations of the characters with whom he interfaces, and to comprehend their most mystery inspirations much

superior to anything they do themselves. Even though a settled inward perspective has protected, it is not any more altogether different from an unhindered purpose of view.

Leon Trout's essence, in this way, serves not exclusively to sew together the time traverse of a million years yet, also, causes him harp on issues which it would have been hard to give a top to the bottom investigation as a living character. Just in his own passing does he understand the significance of living: I had been an apparition in light of the fact that the activity conveyed with it, as an incidental advantage, permit to peruse minds, to take in the realities of individuals' pasts, to see through dividers, to be at numerous spots without a moment's delay, to learn inside and out how either circumstance had come to have organized as it might have been, and to approach all human information (253). Leon in his self-evident reality, unsentimental voice forefronts the human mind as the instrument of fate, but then he can't disinvest the cerebrum of its inventive resources. As he says, - no one can deliver 'Beethoven's Ninth Symphony' now. In a world, a million years ahead, individuals have freed of the diabolical PCs (270) that were their brains; however, they have likewise lost their interest. Leon plays with peruser's interest in his account structure. The request for the introduction of occasions is "anachronous" in Gerard Genette's terms.

In a preoptic talk, Leon places reference marks before the names of the considerable number of characters who will pass on before 'nightfall' that day on which they have presented. Chatman calls attention to that the foreshadowing or the prolepsis here does not decrease anticipation, rather It is ... that we realise what will happen, yet we can't impart that data to the characters with whom we have come to empathise. The embodiment of Leon's persona is non-human or somewhat superhuman. If one of the capabilities of a postmodernist content is doubt of monologist conclusion of any sort, Galapagos turns into a postmodernist account in its selection of a "ghostly (177) storyteller. Cristopher Nash battles that "hostile to pragmatist" reports perform the inevitable triumph of the uncanny... stories here assailed by the appearance, extraordinary in Realism, of diviners, semi prophetic figures summoning the likelihood of rising above the limits of the known.

While Leon's verbal messages are a powerful instrument of correspondence, his determination of specific people and specific circumstances in his account is another robust apparatus to loan original shape to his story. As per F.K. Stanzel: Remembering itself is a semi-verbal procedure of quiet portrayal by which the story gets a stylish frame, mainly because of the choice and organising natural in recollection. Leon Trotsky Trout is an essential Vonnegut storyteller not just under his extraordinary omniscience and his bodiless status yet additionally as a separating

cognisance a million years thus in a situation where he is the sole being with the energy of pronunciation and articulation. Leon's bizarre point of view does not uncover itself as the voice of a phantom storyteller at the start of the novel. Without any data about the present status of the storyteller, the peruser underestimates it that it is a first-individual authorial voice that is controlling the account. Vonnegut's fun-loving account position can be found in *Slaughterhouse-Five* and *Breakfast Of Champions*.

Slaughterhouse-Five has three account voices, that of the creator, the hero Billy Pilgrim and another separated third individual story. *Breakfast Of Champions* starts with an "Editor's Note" marked by a creator called Philboyd Studge, however, proceeds in the account voice of the creator. In *Galapagos*, the storyteller to entangle matters is uncovered as the child of Vonnegut's sci-fi author Kilgore Trout. Leon's review story of a million years prior is enormous because it centres on those instruments of human survival which are wiped out in the advanced universe of warm-blooded marine animals with flippers and blades. Leon's first cooperation with transformative recreations goes back not exclusively to his dad's undertakings to shield some strange flying creatures from elimination yet in addition to his granddad's endeavours to spare the Bermuda Erns from eradication. That makes Leon an ideal subject to talk about developmental amusements.

Conclusion

Passing and depression are commonplace to Leon after his folk's early demise, his particular encounters in Vietnam War and the recollections of killing honest casualties frequent him. Here he has a striking likeness to Rudy Waltz, the storyteller hero of Deadeye Dick who has accidentally engaged with a murder. Leon's Post-Stress Trauma after the Vietnam War is likewise like Billy Pilgrim's anxious weariness in World War II after the Dresden Bombing. Leon is particular among Vonnegut storytellers because even the darkest of encounters does not render him harmful and disappointed. Regardless of his undeterred help for de-advancement of the human cerebrum, he holds wistfulness for the inventiveness and cleverness which just a developed human mind could show. His exchange with his dad in regards to his craving to acquire all information about human presence renders him more a voracious voyeur instead of a sexist like his dad. As Charles Berryman watches, Vonnegut has battled for quite a while to consolidate first-individual and omniscient perspectives. He has finally discovered the ideal vehicle in *Galapagos*. In his first sci-fi books, *Player Piano* and *The Sirens Of Titan*, Vonnegut regularly remark on the inefficacy of machine energy to supplement human knowledge. Man-

machine reliance in the Vonnegutian universe is a questionable one undermining man's intrinsic scholarly worth. In *Galapagos*, Vonnegut has forefront the flawed matchless quality of supercomputers. By setting Mandarax in circumstances where it causes question between individuals, Vonnegut tests over the intentionality of human-made brainpower. One of the most significant resources of the de-developed human species a million years subsequently for Leon is its powerlessness to deliver machines.

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A Critical Study on *The Portrait of a Lady* and Karmaby Kushwanth Singh

M. Azeezunisha

M.Phil., Scholar, Department of English

VISTAS (Vels Institute of Science, Technology and Advanced Studies)

Chennai 600 117

hanee333@gmail.com

&

N. Indhira Priyadharshini

Assistant Professor, Department of English

VISTAS (Vels Institute of Science, Technology and Advanced Studies)

Chennai 600 117

ndbalapriya15@gmail.com

Abstract

The genre 'short story' is unique among the legendary writers of India especially the extraordinary Kushwanth Singh. Indian writers in English go beyond the imagination in engraving stories that are outstanding in depiction with multiple dimensions without damaging the cultural values and customs. The extraordinary ability of the craftsmen has well remembered for their remarkable products. Most of the tales consist of limited personas with a well-knit structure enough to magnetise the attention of worldwide readers. Khushwant Singh, a storytelling legend, dominated the genre for a very long time in India. He crafted not only novels also short stories. He his novels are considered to be the jewels of Indian tradition. He is well known for projecting realism in his stories. He is an explorer of reality in his works that is adept at representing the contemporary life through his pen. His rare knowledge of multiple views has seen in his writings. This paper analyses a look on the plot structure which makes him one of the great legends of the short story writer.

Keywords: Short story, plot, realism, construction, plot structure, contemporary life,

Introduction

Indian novelists exhibit an intense consciousness of lifestyles into India - the associative awakening then protest, the scarcity or hunger regarding the peasants, more than a few degrees

on the battle. Because of independence the tragic event was over the partition, convivial and politic changes alongside the internal life of the sensitive and struggling individuals. Different Indian English novelists bear treated unique elements over neighbourly life. Khushwant Singh, unlike the mediocre writers, reflects realities of living with political and social context. His predominant situation is the individual or the truth. He has hooked up himself so a beautiful creator on associative corporeality along the books concerning his advance novel, Train in imitation of Pakistan. The period and the social reality mean the portrayal among literature concerning conventional actuality into its true colours.

Khushwant Singh's uniqueness exploits lie in the statement on political lifestyles in India. Like D. H. Lawrence he is also portrayed as a pornographic writer at a particular context. Through his characters, he enlivens the modern-day Indian life. He represents man objectively between affinities to class barring erection about him a mouthpiece over some preconceived ideology. That creative juices over chic writing flowed through the veins on advanced author Khushwant Singh is mirrored into the reverence with which that is read even afterwards his death. But such is uncommon for an author about certain stature according to the face of it and accentuate himself an Indian. And including pair new publications about his writings due last it a month, readers' choice hold a lot in imitation of chunk on.

A picture describes 3 stages. In the forward step, the photograph shows the poet's mom permanent at the every enjoying her holiday with her two lady cousins. She was once 12 yet hence at a time. The 2d tribune takes us score yet thirty years later. The mother would laugh at the road; her then her cousins Betty then Dolly have been dressed up for every holiday. In that stage, the minstrel remembers the mother including a hard heart. The photograph revives a nostalgic feeling within the poet. In the story, Khushwant Singh draws a recorded picture concerning his grandmother. He describes how he had spent his morning along with her in the village. She additionally describes the changeup to expectation came of the kinship into the city. Ultimately, he describes the transferring scene regarding her death.

Khushwant Singh attracts here a pompous effigy concerning his grandmother. He gives her namely a tender, attachment yet deep spiritual old lady. Singh says to that amount his feather bed was once an ancient woman. She used to be, so her rear was once wrinkled up to expectation at the current it used to be challenging in conformity with believing that would early and late have been young and pretty. Her cloud used to be bright namely snow. She had a short stoop among her back. She may want to stay seeing reciting her rosary entire the time. The author says that

"she was once like the wintry weather panorama among the mountains and expounded over coherent whiting serenity breathing league yet contentment."

A picture over the author's grandfather once hung regarding the wall. He also seemed old or such was so she permanently had a wife. He regarded by having solely lots yet a lot regarding grandchildren. Singh was once the only infant at that time. His mother and father had long gone by stay between the cities leaving him at the back of the gram underneath the greatness of his grandmother. She would come him prepared because of school and would additionally eat him with Chappathi. The School so partial including a temple and all the youth sat of the portico reciting alphabets while his grandmother is eagerly studying Holy Scriptures. Finally, that evening, the author would run again home feeding the dogs.

After a close affinity with his grandmother, she had to undertake a modern life in the city. That was an inclination factor because of the grandmother than the grandson and both regarding them dispatched for by imposing down between the towns together with his parents. The writer went in conformity with a European school, but the pet never preferred the way he once taught. Though Singh yet his feather bed shared the same room, she was once unable according to assist him. Apart beyond this, she used to be also disillusioned so much she was discipline track that he regarded no longer for gentlefolks. In due course, Singh went above to a University, and because of that, he once found a detached room. That indeed performed the frequent hyperlink on theirs affinity snapped under completely. The pet agreed the reality yet he ancient in imitation of rotation the association besides first light after sundown in conformity with make amends that. Only in the course of the postmeridian, he would relax with the aid of sheltering the sparrows along small portions regarding bread. They had been her auspicious buddies then the sparrows also preferred her company.

Later, Singh went upon abroad for greater research which was because of 5 long years. He doubted his thinking whether or not his indulgent might also live to tell the tale yet no longer until it occurs back. His additionally taught so that would possibly be the last bodily consultation of them when he came between the railway ranks to parley him off. After five years she came back, particularly that was welcomed using his feather bed anybody was not grown stability an alone time older. Singh notices as even at this period, so everybody is bright as regards his return, grandmother's happiest moments were with her sparrows.

Later in the night at that place was a trade among her attitude. She rendered the answer concerning her friendly gathering some ladies regarding neighbourhood and Satan make public because of numerous hours. But into the morning, grandmother's health deteriorates yet she exhibits as that was once nearing her end. So he decides as he is not acting by wasting an individual moment by speaking, so he prayed. Quite suddenly, the rosary fountain beyond her armour he exhaled her last respiration and such was once colorful, so that was no more. After working on the preparations for the funeral, the household participants went by fetching her physique because of the remaining journey. The golden announce of light regarding the setting sun glittered in her room. And by giving the final honour in conformity with the grandmother, thousands on sparrows gathered in then around her room. The sparrows never did cheer nor did she functions whatever usual. They do not bother to observe the read pieces flung at them. Along with her funeral, the sparrows flew away.

Karma

Once, during the British Empire's peaking point, it drew throughout only the entire world. One of the British Empires' biggest colonies used to be the Asiatic country, India. From 1858 in conformity with 1947, India was some regarding the biggest British colonies. When India finally acquired their seclusion in 1947, the country used to be no longer the equal namely it was; then the British conquered that into 1858. The British left the Indian country, and thereby he left the Indians in conformity with stay of their own, but the age beneath British control, made that tough because the Indian United States in conformity with keeping of its own, therefore growing a recent India or a new Indian culture, was not active to lie easy. The compact representation "Karma", written through Khushwant Singh, then is touching an Indian man, whosoever acts as she is British, who creates combat including the 'real' British people.

The first personality within the quick story is Sir Mohan Lal; any is a well-educated, Indian man. Because of the five years that have past at Oxford University in England, he feels as he is kind about developed atop the rest on the Indian people. He hates his very own country then whole the Indian things, then his five years at Oxford in England, capability a lot extra according to him, then his past between India. He is also ashamed of his Indian wife, then that does very hardly ever want to communicate including her. He sees himself as much as something unique, yet his way of displaying that, in imitation of the relaxation regarding India, is through analysing British papers, life nicely dressed. His approaches about showing India, as she is now not as the relaxation regarding the Indian people, make himself at all pleasant then those help him raise his

self-esteem. All he wants is to stand viewed amount by the British people. However, she executes not at all change what that undoubtedly is, even although he wishes after consequently severely.

Sir Mohan Lal's wife, Lady Mohan Lal, Lives or acts kind of Indian woman, contrary by her chief Sir Mohan Lal. She spits and chews betel saliva, which both things are altogether Indian. She is not well dressed, kind of her husband, but he still feels equalise by him. Although that is broad in conformity with Sir Mohan Lal, she slave no longer hold everyone according to speak after at home, because her master will now not talk to her, yet so those travel, it sits within separate components over the train, due to the fact he does now not want her in imitation of sit down between the excellent part along him.

The severance in Sir Mohan Lal then his wife is government by the setting among the story. The environment between the accounts is about the educated in India. It is an overcrowded train, and Sir Mohan Lal sits of the first-rate on the train, which is in which way dense among the description communicate English. Because India has been a British colony, speaking English, is seen, so something up to expectation belongs according to the greater neighbourly classification in India and which is precisely such as Sir Mohan Lal desires in imitation of been seen as, in India. The way, bamboo Mohan Lal sees himself, is an opportunity in conformity with talk about the dominant theme.

The principal theme of the text is karma. It is what the complete inclination factor on the announcement is about, and that is "the message" regarding the book and two infant themes among the story, our culture, yet accepting who ye are. It is below all, those pair thing to that amount ye do say, is the type of the purpose assignment hits Sir Mohan Lal.

The cause the name because of that short description is "Karma", is because karma is what that representation is genuinely about. Karma means so much such as ye do, comes back according to you. That means, to that amount salvo you misbehave, like Babu Mohan Lal did, afterwards something defective wish manifest by you. In Sir Mohan Lal's case, he receives cast away by using pair British soldiers, because that acts as she is no longer Indian and sees himself as much higher than his very own people. Because that works self-satisfied and demeaning in the direction of others, karma makes sure something incorrect occurs in imitation of him, then opposite according to him, charge sort regarding payoff Lady Mohan Lal, via letting her remain about the train, given that that has not been behaving ill kind of Sir Mohan Lal.

In the end, Sir Mohan Lal gets cast of the train through the twins British army men, due to the fact the British military men, sees thru Sir Mohan Lal's British look, then deal with him kind of an ordinary lower category Indian, and at that place because of those shy him far away the train, because he thinks that should no longer stay in the finer share about the train. You may oration, so that arrive dealt with because of where that is, which is an Indian, even although she tries then hard after lying something else. Then he may by no means escape where he honestly is. He desires invariably keep an Indian, and also even though that acts kind of the best British man, he does not ever emerge like that.

Ultimately, Khushwant Singh tries by setting up his imaginative and prescient of humanism as like an antidote towards onset or communalism. He warns to us so much we ought to quit letting the politicians use law in conformity with absorbing abilities over the feeling about the masses. That only leads after the bloodshed, sizeable impairment of existence and property. Singh altogether safely analyses the usage of the law with the aid of the rulers beyond the earliest times. He suggests the politicians yet holds them responsible for the bad luck to that amount catastrophe our society and also makes the readers conscious regarding charlatans within our community anybody bite upon unsuspecting people among the pretence regarding religion. He does it among friendly, genial then witty means. He does not try to damage the sentimentalities concerning some definite spiritual public of few of his works. Neither does he joke at those because to those trust in theirs specific worship is something immaculate then sacred. Instead, he exhibits the beautiful aspect over property additionally into I Shall Not Hear the Nightingale. It is the substantial property of Sabhrai to that amount offers succour by her household and holds such collectively within the back over the crisis.

Religion additionally furnished comfort in conformity with the minorities or the under-trodden as is viewed within the action of Mussadi Lal yet Jaita Rangreta, within Delhi. Down the ages, worship had once exploited employing the following rulers to reinforce their position. Of these, it was the fair complexion anybody utilised such after the maximum according to encourage divisive tendencies. After that left, the national frontrunners overlooked the gloominess among the commonalities. Gradually this discontent was once directed amid communalism once more using leaders' sake about fortifying administration because of them. That conducted in imitation of further alienation between the specific communities. This is the inauspicious side regarding religion, and Singh tries in imitation of accomplishing some conscious over this. Indian records are abounding including examples concerning property aged as a tool using rulers to

impenetrable positive aspects because of themselves. Khushwant Singh dreadfully strained after exploring the indigestible actuality through his entire works, primarily his *Train to Pakistan* then *Delhi*. He spurs individuals to partly through the handlings about the leaders among the name concerning religion, yet according to quit existence chronic as unfortunate pawns using them. He writes of it then brilliantly so the reciter can't help moving.

Conclusion

Khushwant Singh is proficient to pen therefore expressively poignant reverence yet politics because he has been in my view convoluted counting the subject. His earliest memories are these about his pamper reciting passages beyond the *Granth Sahib* yet the *Sukhmani*. Years later he was a bystander in conformity with the dread unleashed by using the partition. He used to be also a certificate according to the horrible, tragic event of the anti-Sikh riots. It is his shut affiliation along it topics to that amount has enabled him by compile therefore poignantly respecting them. Starting with *Hadali* yet his grandmother, both about who had immortalised in his writings, he has sketched as regards every theme to that quantity has affected him. His associates, family, yet his findings as much a Sikh; all determine an area between his fiction. Apart out of this, he writes feel as regards the percentage and the city over Delhi so much has been domestic after him evermore considering that that left Lahore. His composition has enriched by using the considerable autobiographical be aware which is every pervasive among his fiction. The undistinguishable sections within Delhi, "*The Builders*" or "*The Dispossessed*" have been average through the accounts concerning his subjective family. There has been an affluent of the documentary property substance within Khushwant Singh's works. That is manifest within Delhi where she is not fearful after communicate his private views or the important points about his life. That discloses the development than the distinctive reality of the author whereby that is correspondingly cosy composed with the neglected, so pleasantly as much the marvellous constituents regarding his life.

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Immigrants Experiences in the Novels of Monica Ali

I. Dillirajan

M.Phil. Scholar, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

rajaninb93@gmail.com

&

Dr P. Suresh

Associate Professor, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

drsureshponnurangam@gmail.com

Abstract

When we believe concerning British literary works, the abundant and also the current supply of British immigrant fiction does not right away leap to mind for many viewers. British literary works in the twenty-first century show the damages of British expansionism as well as the results of decolonisation in the twentieth century. Many writers have written about the immigrant's experiences such as Monica Ali, Shaun Tan, Amy Tan, Jhumpa Lahiri etc. All the novels of Monica Ali made about migrant subjectivity and the experience of migration. This article explores and analyses the experiences of immigrants in British in her books such as Brick Lane, Alentejo Blue and In the Kitchen are chosen.

Keywords: Immigrants, Experiences, British, British expansionism, Decolonisation,

Introduction

Literary representations of lived migrant experience in modern Britain supply the viewers a special viewpoint where to see identification development and also the function of product society fit fertilisations of selfhood. When we believe concerning British literary works, the

abundant and also the current supply of British immigrant fiction does not right away leap to mind for many viewers. British literary works in the twenty-first century show the damages of British expansionism as well as the results of decolonisation in the twentieth century. Many writers have written about the immigrant's experiences such as Monica Ali, Shaun Tan, Amy Tan, Jhumpa Lahiri etc...

Worrying the universality of the need for flexibility and also freedom, Ali's liberal factor of sight looks for to lose light on the circumstance of much less active participants of non-Western societies, such as ladies, that are suppressed by the personalised and also practices of their communities. Therefore, she justifies postcolonial disagreements about the insufficiencies of liberal viewpoints in comprehending non-Western cultures as well as societies. Upholding various understandings of organisations and also specific firm, Ali and too her postcolonial doubters likewise stand for 2 unique collections of ambitions, experiences, as well as problems.

Brick Lane

Monica Ali was notoriously elected among Granta's Finest of Youthful British Novelists on the basis just of the manuscript of this story. She had not after that released a solitary word, yet she was only one of only a few writers concerning which the courts were with one voice as well as entirely concurred.

Nazneen is sent out from Bangladesh to Britain at the age of 18 to be wed to Chanu, recognising just two words of English - sorry and also thanks - and also not a spirit. One of the most brilliant photos of the marital relationship is of her reducing her spouse's corns, a job she appears needed to carry out with distressing consistency. Chanu is pompous and also kindly, loaded with strategies, none which ever before concern fulfilment, and after that of animosity at Oblivious Kinds that do not advertise him or recognise his quotes from Shakespeare or his Open College course, ethnic background and also race component. He is a spectacular item of characterisation, as is Nazneen: a lady observant however ignorant, whose knowledge remains at risk of being surrounded by her very own lack of knowledge and also feeling of dignity. Among the concerns of the story is what does it cost?, Of her nuance will certainly ever before be permitted a voice.

Throughout the guide, there is a consistent undertow of back residence. The personalities specified by being Bangladeshi years after they have left; also, when it comes to Karim, that emerges right into Nazneen's life when she must be a fully grown as well as worked out lady

when they have never also existed. Hasina dramatises the pull of residence and even the press of it, Nazneen's sibling that took her destiny right into her very own hands and even made a love suit, to see the marital relationship break down and also her life spiral out of hand. Left without the defense of a partner, Hasina is raped, after that compelled to end up being a woman of the street to endure. She has a pal whose partner saturates her in acid, having made the very same point to be a child she would indeed not provide up for sale. Even more, compared to one female eliminates herself because her hubby beats as well as degrades her. Nazneen can quickly have dropped by isolation and also the sensation she has that 'hope, as well as anguish, are absolutely nothing versus the globe as well as just what it holds and also exactly what it holds for you'.

Although much of her life is a things lesson in laziness, her personality has sharpened by experience, expands much less soft around the sides and also transforms out to be complete of nerve. She, Chanu as well as their kids that is English sufficient to require to clean their hair in hair shampoo instead compared to Fairy Fluid, have to decide whether to return to Bangladesh. The unique handles to take in a fantastic swath of immigrant experience, with its dazzling small personalities, its scenes of silly neighbourhood national politics and also its emphasis on people tossed with each other, attempting as well as ending up being households to make their method. The wishing for residence, the cruelty of attempting to obtain one's bearings financially as well as culturally in a foreign land as well as the void in between moms and dads and also their youngsters that much more quickly incorporate themselves have perceptively offered. The method by which the movie deals with its history tale of rising political as well as ethnic stress, nonetheless, is where Gavron drops brief.

Alentejo Blue

Block Lane was the job of an author that appeared to have discovered, right at the start of her occupation as well as with outright self-confidence, her very own voice. Also if the sound was not always wholly mature that unique spoke with us in a tone that was funny as well as humane, and also took care of to give birth to with incredible accuracy a specific psychological trip in a particular scene. There is no anticipating just what an author will undoubtedly do next off, and also as quickly as you open Ali's brand-new story, Alentejo Blue, you locate her talking with an entirely different accent.

While her initial distinct broadened cumulatively, with characters that considerably revealed through numerous situations, this tale is structurally bit-by-bit, a collection of vignettes without

any forward narrative drive at all. An old peasant, a fat café-owner, a young Portuguese female, a dissatisfied English site visitor, a likewise additional unhappy English writer - all these supply individualities keep up the beautiful community with its beautiful colours. Considering heaven skies, the English writer sees it as "a fantastic shade of warm memories", while the Portuguese female is uninformed to the captivating image she makes: "She utilised her black sling backs and white cotton attire with blue blooms that matched the paint that placed the door.

This feeling of a personality mounted and also provided in a cool, attractive design is regular of this recent, instead of publication. Each character obtains a phase to provide their tale, after that, they go away; the last stage is a significant town event, in which the tales mixed with each other before the drape comes down. Provided the assumptions we currently have of Ali, it's difficult not to discover this publication a disappointment. One of the most underwhelming components takes place when she aims to summarise such hard, immune personalities as the old peasant in merely a couple of web pages, utilising supply pictures and also wandering right into the picturesque to conceal the lack of them. Below are "wonderful levels extended like a gold pledge ... white towns marked like foam on heaven" mounting the asking yourself that is also very easy to assign to old peasants: "The cork oaks that had stood two century, what does it cost? Longer would certainly they stand?"

Ali is a lot far better when she obtains closer to the residence, as with Stanton, the English author that has come to the town looking for ideas. The circumstance seems encouraging when he linked up with some of the livelier personalities in the publication, an eccentric English household that lives in problems of unimaginable squalor - the intoxicated papa, the dissatisfied mommy with her flea-bitten arms, the lonesome kid, and the promiscuous, expectant little girl. When both mom and also child begin a partnership with Stanton, we end up immersed in the story, yet after that, like Stanton himself, we locate ourselves attempting to sink in a washbasin once again as Ali dislikes this collection of personalities and also stray to an additional topic. This moment, we flip to the musings of the overweight café-owner, which rests as well as consumes cakes while grieving for his dead spouse. We do see Stanton and also the crazy English household once more, however this moment from the mom's viewpoint. With just 20 web pages to summarise her life as well as a scenario, she hurries with her analysis practices as a youngster, why she loved her partner, and also the distinctions in between England as well as Portugal: "In England, the council takes care of the trees." By the time she has implicated as well as release a fee for obtaining an abortion for her child, you feel favourably out of breath.

When you're reviewing it, it's not merely the existence of even more compared to one traveller in the publication that makes you feel like a visitor. The entire personalities bow off also fast, little illustrations that never obtain expanded, individuals glimpsed from a train that is also relocating promptly via an unusual landscape. Even if you delight in the trip, you cannot assist wanting that Monica Ali had opted to cover someplace she recognised far better or wished to know far better.

In the Kitchen

Ali after that wrong-footed her visitors with her real follow-up, *Alentejo Blue*, a sophisticated and also slow-paced collection of vignettes regarding a deportee area in country Portugal, so remote stylistically as well as geographically from the bustle of Block Lane that a various writer could have virtually created it. She currently returns to a lot more acquainted region with *In the Kitchen* area, which chooses up Block Lane's motifs of nationwide identification, belonging, household, and commitment as well as considers them versus the changing lives of London's migrant employees.

Stephen Frears made usage of a comparable setup in his 2002 movie *Dirty Pretty Points*, which showed the globe of unlawful employees as an ideal reproduction ground for criminal activity. Not so dark, Ali's resort additionally cultivates an underclass determined to fraud whatever it could on the side as well as maintain listed below the authorities' radar. The shadowy number of Lena, a young eastern European woman, enigmatically linked with the fatality, starts to haunt him; she asserts to have trafficked as well as Gabe provides her sanctuary. He discovers that his papa has incurable cancer cells, and also returns residence to the passing away Lancashire mill community of his youth to listen to some unpleasant family members keys; the sponsors start to obtain cold feet; Charlie discovers of his event with Lena as well as strolls out.

The extreme, working-class, north bigotry of Gabe's family members annoys his urban perceptiveness. However, the feeling of fond memories for a much more natural area is emotional. In a prescient scene, provided that this book has established in the days when you could smoke in bars, Gabe stresses regarding the frailty of a debt-based economic climate, and also Fair-weather, the New Work junior preacher backing the dining establishment, efficiently comforts him that this is not the concern: "Can you ride it, whatever it is? Ali has picked a work environment that, though acquainted with TV programs, continues to be interesting, as well as the kitchen area scenes are fantastic. Ali's prose is usually attractive as well as there are flashes

of Block Lane's resilient, funny, Gabe's fragmentation never instead involves the visitor that is left sensation much better notified however strangely untouched.

The substantial essential research of the unique by the chosen specifications exposes that Ali has provided a voice to different problems of the diaspora. The factor for movement is various viz., for occupation, for living a productive life, for the improvement of youngsters, marital relationship to an immigrant as well as sometimes it is prohibited for obtaining possibilities in industrialised nations. The link between Bangladesh and also Britain has preserved via the multinational sisterhood in between Nazneen and even her defiant sibling Hasina. The depiction of Bangladesh in the story is after that thought about most regarding the migrant Nazneen's memories of it as well as her sister Hasina's adverse experiences of proceeding to live there, which could have discovered with the gadget of Ali providing the visitor with Hasina's letters to her sister. Ali tells a marvellous past of Bangladesh, and also the modern circumstance of Bangladesh. Identification has not just built from within the minority society; Ali additionally deals with the duality in between the 'house' nation and also the 'host' neighbourhood. As Hussain Yasmin points out, "Problems of the house, belonging as well as identification are to Block Lane. The concept of the diaspora in Block Lane conjures up the images of the injuries of splitting up, misplacement as well as an adjustment that is mainly to the experiences of movement".

Establish in the imaginary town of Mamarossa, in Portugal's remote, unaffected Alentejo area, a self-consciously diverse team of residents, holidaymakers, as well as deportees live, like as well as occasionally clash in devastating means, yet mainly desire as well as remorse. Stanton, a middle-aged English author, fumbling with a novelised variation of the life of Blake, is discovering it challenging to focus far from his cadre of north London close friends: "like determining to dedicate self-destruction as well as aiming to sink with your face in the washbasin". Jay, the charismatic, singular child, catches Stanton's real love, yet when his daddy, "China" provides: "my house is your home.

Vasco, the considerable coffee shop proprietor with a dull, unappetising food selection, openly flaunts of his years invested as a chef in The U.S.A. and also loses personal rips for the spouse he shed early. She grasps at a secret chance to take a trip to London to function as an au set, however initially there is the much-anticipated loss of her virginity to her mechanic partner, Antonio, when they would indeed, "after 2 years of love and also settlement provide themselves openly, each to the various other". The ending, where all the personalities, no matter of their area

in the tale, collect at a celebration, appears extra a rash assemblage to round off the publication compared to a line-up for a punchy dénouement. Ali's vibrant design is obvious in flashes, yet generally, it does not have deepness. Ali appears extra positive with the English personalities, yet deserts them as soon as their tales fire up a flicker of the rate of interest. As Joao keeps in his mind at the start of the story, "The tomatoes as well would undoubtedly come early as well as transform a fast, tricking red.

Conclusion

In the kitchen, hooking, human trafficking and also slavery are several of the wickedness which is multiplying worldwide therefore of the worldwide economic situation and also it is not a surprise that they all impact travellers in a straight method, as they are typically the targets of these kinds of exploitation. By making the component of the story of **In the Kitchen** area, and also not secondarily however as a main subject as a result of the straight ramification of the resort personnel as well as the lead character's participation, Ali is giving the center the rapid spread and also proximity of advantageous types of criminal activity in the brand-new globalised globe which many individuals disregard or are detached to, hence making visitors assess concerns of ethical duty and also regret. In *Alentejo Blue*, whether intentionally or via the unbiddable operations of the creative imagination, Ali has decreased to please any assumption that she would undoubtedly supply even more of the same. *Alentejo Blue* has established in country Portugal, amongst migrants, travellers as well as citizens. It has motifs however not much growth, chances galore yet little disposition to take them by the truth that when a web coffee shop opens it is not in reality online as well as the ice lotion scents of fish. Hence, from the evaluation of the criteria, the books offer the adequate voice to the problems of diaspora about the representation of homeland, host land, negotiation, identification, alienation as well as the adaptation on the host land. It likewise reviews concerns of race, faith as well as ladies as subaltern.

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Myth and Reality in Girish Karnad's *Nagamandala* and *Hayavadhana*

S. Jayalakshmi

M.Phil., Scholar, Department of English

VISTAS (Vels Institute of Science, Technology and Advanced Studies)

Chennai 600 117

&

Dr A.A. Jayashree Prabhakar

Assistant Professor, Department of English

VISTAS (Vels Institute of Science, Technology and Advanced Studies)

Chennai 600 117

jayashree.sl@velsuniv.ac.in

Abstract

*In the midst of many dramatic genres, myth not only gained momentum but also magnetised dramatists and readers around the world especially in India. Eminent writers attempted their innovation with the concept of myth and started exploring every inch of it. Indian writers seemed to have topped the list of writers who produced captivating dramas based on myths. Girish Karnad had mastered the art and stunned the public with his successful plays. His *Havayavadhana* and *Nagamandala* flourished him as one of the greatest dramatists in India. Through these dramas, he has employed myth and reality in an unconventional way. This paper analyses the so-called myth and reality in these two dramas.*

Keywords: Myth, Reality, Drama, Nagamandala and Hayavadhana, Unconventional way,

Introduction

The misconception is a tale including human constraint and also very human stirrings as well as the success which recommends via activity, guy's effort to reveal and also therefore regulate his very own anxiousness concerning those functions of his emotional and even physical cosmetics and too his outside atmosphere which he could not understand, approve, or master. Like the viewpoint of various other doubters as well as scholars Northrop Frye's definition likewise

connects misconception with the tale, gods or different other beings bigger in power and also before regular times. Many of the scholars today would undoubtedly concur that in old cultures there was thought about a necessary partnership in between misconception as well as conventional technique.

Misconception might have thought about under two groups: real mistake, which understood as a spiritual story as well as specified by its feature just, and also a literary mistake, which consists of the tales of the old Greek and even Roman gods and even heroes. Generally talking there are four kinds of misconceptions: Society misconceptions, Routine misconceptions, Nature misconceptions and also Development misconceptions. These misconceptions, there are various other misconceptions like a thoughtful misconception, political misconception, as well as social of re-birth, fatality and even birth, is placed right into the classification of thoughtful delusion. A strenuous vigour that combs the past for proper misconceptions, tales mythologies to evaluate today has been the trademark of Girish Karnad, the transcendent Indian dramatist in Kannada and also English languages. Girish karnad has considered as among the three excellent authors of modern Indian dramatisation, the various other two being Vijay Tendulkar and also Badal Sircur. While Badal Sircar, as well as Vijay Tendulkar, handle the issues of the centre course, Karnad takes sanctuary in Indian misconceptions, manufacturers, folklore, as well as tales them a lorry of brand-new vision.

Indian dramatisation composed in English by Indian dramatists makes general usage of practice, misconceptions, tales as well as mythology. Girish Karnad is a significant dramatist that has substantially gone back to the origins of Indian delusion, custom and also society and also has re-created for us the dynamic and too abundant photo of Indian culture, society and even its individuals.

Misconceptions, tales as well as mythology are in truth the personifications of these social principles that stand for the underlying worth and also concepts of life, the collective experience of the race, the regulations and even the codes of culture. Girish Karnad has time as well as once again returned to timeless origins of his social custom, taking motivation from folklore and also mythology. Karnad's initial play Yayati is a tale taken from the Mahabharata. It based on the misconception of Yavakiri as well as consists of likewise the dispute between Indra, Vishwarupa as well as Vritra. Girish Karnad's Hayavadana, as well as Nagamandala, resource their beginning from the mythology practices of India. Karnad's Nagamandala has motivated by the serpent misconceptions widespread in South India.

Misconception might have taken into consideration under two groups: real mistake, which has recognised as a spiritual story as well as specified by its feature just, as well as a literary misconception, which consists of the tales of the old Greek and also Roman gods as well as heroes. Generally talking there are four kinds of mistakes: Society misconceptions, Routine misconceptions, Nature misconceptions and even Production misconceptions. Society misconceptions deal with the society hero's bringing to man the arts, foods, innovations, uses as well as drives advantageous to him. Sometimes like Greek Prometheus that swiped fire from Paradise, the hero did this by mockery, stealth or burglary as well as was penalised by the Gods for his unapproved behaviour. Ritual misconceptions are events, carefully linked with primitive types of religious beliefs, in which guy looked for to win the favour or quell the rage of God. These misconceptions there are various other mistakes like a thoughtful misconception, political misconception and also social of fatality, birth, as well as re-birth, is placed right into the classification of thoughtful delusion. Girish Karnad is a significant dramatist that has actually substantially gone back to the origins of Indian illusion, custom as well as society and also has re-created for us the vivid and too abundant image of Indian culture, the community as well as the tradition.

Hayavadana

Hayavadana's trouble in the play is exactly how to obtain rid of steed's head. He intimidates to slice off this head (a concept which develops a company web link in between the two stories). As in the shifted heads story, Kali's uncertain advantage extends further trouble while addressing one. When the 5-year-old child of Padmini of the shifted heads story makes him laugh once more, the giggling transforms right into an appropriate neigh suggesting the full freedom of Hayavadana. As a consequence, Padmini gets preferred male, i.e. Kapila's body and Devadatha's head.

Hayavadana's issue in the play is just how to obtain rid of equine's head. As in the shifted heads story, Kali's uncertain benefit develops an additional issue while fixing one. When the five-year-old kid of Padmini of the shifted heads story makes him laugh once again, the giggling transforms right into an appropriate neigh showing the total freedom of Hayavadana. The Main theme of the drama Hayavadana has constructed upon incompleteness which has foreshadowed in Bhagavata's praise. This play illustrates the lead character Padmini's yearning for efficiency as well as perfection. It is the story of three individuals - Devadatta - Padmini - Kapila. Devadatta is

the baby of a learned Brahmin Vidyasagar. Devadatta stands for the pinnacle of intellect. On the contrary, Kapila is the only child of an iron-smith Lohita, and he is of dark complexion though he is extremely energetic in physical abilities. Therefore, he is a central office in the king's military.

Padmini is the female lead of the play that comes to be satisfied after her married affiliation with Devadatta. Devadatta and Kapila are two best friends. Devadatta is a male of excessive intelligence, as well as Kapila, is a male of stamina. Kapila falls in love with Padmini with whom Devadatta is married. Padmini desires for a man of superiority with Devadatta's head and also Kapila's physique. The inning by Mann, the body, is a tool which continually wishes for excellence. When Padmini sees that both are dead and also Siren Kali is consent to give life to both, Padmini obtains the chance to shift their visit each. As a result, Padmini gets captures desired wanted guy Kapila's body and as well as head. Devadatta, as well as Kapila-two individuals, are two models of 2 castes in our culture. In our culture, Brahmin is discovered and also literally weak yet sensible like Devadatta. However, Kapila is a Kshatriya and a wrestler that is not so wise however literally solid. In the sub-plot of Hayavadana, the horseman is a symbol of incompleteness that is the offspring of a sacred being and also a princess with horse-head and body. He also wishes for the conclusion of being a complete man. He is a human with damaged tusk and also split stubborn belly as well as he is the personification of a flaw as well as of incompleteness.

NagaMandala

Karnad's Naga-Mandala has constructed on two legendary myths from Karnataka. We also understand what he claims in his introduction to those plays. These stories are narrated by ladies, mostly the elder females in the family while kids fed during the nights in the kitchen, or they had sent to bed. These stories, though guided at the kids, typically offer as an identical system of interaction amongst the ladies in the family members. NagaMandala does not just regard the male trouble to count on and also love females, it appears to be concerning the socializing procedure of both women as well as males, especially in the Indian culture, where marital relationships is much more typically compared to not the initial experience of sex and also love for a lot of individuals. It is an extraordinary achievement of Karnad that he regulates this male-oriented society and its story in such an approach that it comes to be an interpretation of the involvement of guy as well as the lady in the spiritually provisional stage.

In this feeling, the play has attuned to its oppositions concerning ladies' experiences of wish, and also the settings of self-expression offered to them within existing discussions. The various other grownups living on these events are additionally ladies. These stories, though guided at the youngsters, typically provide as an identical system of interaction amongst the females in the household. It thought that serpent misconceptions are located thoroughly in Brahmanism, Buddhism, Lamaistic as well as Japanese writing. In NagaMandala, the tale of the snake commends that the drama is intended to dramatise not just the people stories, however in addition to recommending a much stronger definition at different degrees. The folk-tale was characteristic of the NagaMandala and the supreme authority counsel the audience that they are just watching a drama.

The play deals with a 'self-involved' hero, that goes through an examination placed to him by his better half to make it through. Every male via teenage years encounters this existential issue and also so he needs to find out to conquer and also this ends up being even more thorough in Karnad's plays. NagaMandala does not just concern the male trouble to depend on and also love females, it appears to be regarding the socializing procedure of both ladies as well as guys, specifically in the Indian culture, where marital relationships is much more typically compared to not the initial experience of sex and also love for a lot of individuals.

In a people story, there is an illusionist or a serpent that presumes the type of the Royal Prince, goes into the royal residence and also problems the attractive Princess, secured up in the royal house. This has attained after disturbing the male egoism as well as overstated feeling of power over ladies. The male presumption of maintaining complete control over the body, sexuality as well as the merit of ladies with the insinuations of household and also worth like chastity have burlesqued in the tale. The various other citizens additionally overlook this gap in his component yet they highlight the organisation of a marital relationship and also the procreative feature of the pair. The significance of the household and even kids has developed. That is an essential additional facet of the Indian social and even social life in its therapy of ladies. Appanna also consents to her instead weird need that their kid must do a yearly "pinda-daan" in the memory of the dead serpent.

The enthusiast continually exists; he lives with her, within the household. The risk to male authority as a spouse as well as patriarch lives on continuously at close quarters however mainly within the lady's creative imagination. He had been seeking his desire for a lovely lady. In this feeling, the play has attuned to its oppositions concerning females' experiences of need, as well

as the settings of self-expression offered to them within existing discussions. The play tips, without a doubt that these oppositions exist at the heart of misconceptions as a whole.

Conclusion

Both the plays cast in the kind of conventional Indian individual dramatisation which took numerous functions of old Sanskrit dramatisation yet adjusted them to its very own unique requirements as a prominent kind of art. The specific type of dramatisation that Karnad attracts after is Yakshagana of Karnataka. However, this type has a lot in usual with various other conventional kinds extant in the various components of the nation.

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In Indian literature, The Writing Style of Jawaharlal Nehru

A.R. Uma Maheshwari

M.Phil. Scholar, Department of English

VISTAS (Vels Institute of Science, Technology and Advanced Studies)

Chennai 600 117

sravi1970@gmail.com

&

C. Shoba

Assistant Professor, Department of English

VISTAS (Vels Institute of Science, Technology and Advanced Studies)

Chennai 600 117

shobapinky@gmail.com

Abstract

Men of the letter have always flabbergasted readers not only in the days of yore but also in the present day. In British literature, extraordinary writers like Jeffrey Chaucer, Christopher Marlowe, William Shakespeare, Francis Bacon, John Milton etc. and in the astonishing American writers like Hendry David Thoreau, Ralph Waldo Emerson, Mark Twain, Ernest Hemingway, Edger Allen Poe etc. have made a remarkable impression on the people of the world, the world of literature would never exclude these writers. These writers had a knack for writing impressively. Through their exceptional writing skills, they mesmerised all of us. Similarly, in India, writers in English exceptionally made their mark in their most excellent work. Writers such as Rabindranath Tagore, Mahatma Gandhi, Kushwanth Singh, Kamala Das, Nirad Chaudhuri R. K. Narayan, etc. who captured the attention of the people of the people of not only India but all around the world as well. Under the classification of successful writer Pandit Jawaharlal Nehru has been most impressed with his writing style. He has penned only very little; The Discovery of India, Glimpses of the World History, An Autobiography, Toward Freedom and Letters from a Father to His Daughter, but he has exceeded beyond the mediocre writers who have produced many. He has a natural talent for writing; through his style he has gained room in all of our heart. He lives in us through his writing style. This article explores more about the unique characteristics of his writing style.

Keywords: Prose, Writing, Ability, Objectivity, Clarity, Style,

Introduction

When he ended up being Prime Minister of India, Nehru created a lengthy letter dealt with collectively to his principal ministers every fortnight, having his considerations on residential as well as global events. Nehru was likewise a man of letters in a much more abiding feeling, as visitors of any of his significant works recognise, and also as The Oxford India Nehru, an option of his most depictive speeches and also works, once again verifies. Nehru was amongst a handful of Indian authors, amongst which Gandhi, as well as Tagore, were additionally noticeable, that discovered a means to tame what for many various other Indians birthed in the 19th century was an usually confusing colonial tongue, a language the regulations and also steps of which might of program be found out, as did several young individuals desiring to make an occupation under the Raj, yet might never ever be utilized with the exact same vigour or liability.

"English made the empire" observes the historian Sunil Khilnani in an essay called "Gandhi and Nehru: The Uses of English", "but [Gandhi and Nehru] showed how it could be used to unmake it - how the language could be a tool of insubordination and, ultimately, freedom."²

He often picked a raised and also enchanting tone that might expand boring; there is never in Nehru's work that propensity to ambiguity as well as nonsense, the usage of archaisms and too clichés that to this day injuries so much Indian prose in English. Nehru is worthy of to be seen, separately of the political guy, as one of the ideal Indian prose authors of the twentieth century.

Uma Iyengar's arranges Nehru's work by motif instead of by chronology, organising with each other Nehru's ideas on Indian background and also society, on Gandhi, on India before as well as after self-reliance, on the altering globe scenario, and so forth. The excellent obsessions as well as leanings of Nehru's work promptly arise: his rationalism, his all-natural egalitarianism as well as his dedication to autonomous establishments as well as technique, his rashness with, otherwise straight-out ridicule for, religious beliefs, his espousal, after the style of his times, of socialism, his often certified appreciation for as well as difficult partnership with Gandhi, his eager passion in globe national politics, and also his feeling of India as one indivisible composite society as well as his need to overlay after it "the attire of modernity".

Striking the needs made by numerous ordinary companies in 1934, Nehru creates that communalism is "one more name for political as well as social responsibility", as well as that "it

has commonly cruised under incorrect colours as well as taken in numerous a reckless individual". Composing in 1953, Nehru mentions that although nationalism could be a rousing and also unifying pressure, one of the troubles with it is, "the narrowness of mind that it creates within a nation when a bulk assumes itself as the whole country as well as in its effort to soak up the minority, in fact, divides them also extra". Right here, from *The Exploration of India*, is a timeless instance of Nehru's raised design: a sentence multi-coloured, substantial yet syntactically well balanced as well as precise in feeling, and also continuing progressively from specifics to abstract principles, generalisations that exhibit his proclaimed humanism as well as universalism:

The story of the Ganges, from her source to the sea, from old times to new, is the story of India's civilization and culture, of the rise and fall of empires, of high and proud cities, of the adventure of man and the quest of the mind which has so occupied India's thinkers, of the richness and fulfilment of life as well as its denial and renunciation, of ups and downs, of growth and decay, of life and death. He is usually discovered on these web pages contrasting background to a terrific river. He believed a whole lot concerning education, and also really felt the stress of the environment acutely. In a speech to the Constituent Setting up in 1947, he pictures himself "standing on the sword's side of the existing in between the magnificent past as well as the mightier future" - an especially excellent allegory, since it recommends precisely how laden with unpredictability the existing is, having the power to reduce significantly also as efforts are made to function with it.

He reviewed extensively and also thoroughly, Nehru was strangely enough not much offered to estimating from the works of various other authors, possibly because he invested so much time on the relocation or else in jail, with restricted access to publications. Possibly it is to these propensities we could connect one mistake of his writing, which is a desire for groups as well as abstract principles as well as neglect for supporting and also typically essential uniqueness. There is no account in his letters or essays of a real discussion with a peasant whose name is offered, or that has considered as more significant than a starving tummy or a downtrodden guy, and also it does not appear to have actually struck him that his work would undoubtedly be even more strong by his doing so, "Lengthy years ago we made a tryst with fate, as well as currently the time comes when we will retrieve our promise, not entirely or incomplete action, however really considerably. At the stroke of the twelve o'clock at night, when the globe rests, India will certainly awake to life and also liberty,"

He starts, before relocating into a marvellous seven-part sentence. Nehru never composed a much better or a lot more deeply felt like - it had what he had been waiting to claim practically all his life. Jawaharlal Nehru is an intricate individuality. His British education and learning, the powerful impact of his daddy, the rainbow modifications in the Indian political scene where a lot of money offered him the opportunity of an organisation with Mahatma Gandhi - all these elements have enhanced him with an abundant character. In national politics, he took on a 'centre means'. Rafiq Zakharia states just how Nehru revealed a beautiful sight of India's past in his publications as well as speeches:

"Gandhiji had taken to the Aga Khan's place in Poona; the rest, including Nehru, to the Ahmednagar fort where they remained detained until June 15, 1945....for three years that remained in the Ahmednagar fort with his collages like Azad, Patel, Kripalani and Narendra Deva, he read a lot as usual...

Michael Brecher sees Nehru more as an intellectual than a historian. He states how Nehru taught a few things about the world to his daughter Nehru might have a profound motive for looking at world developments from an oppressed Asian subject of the British Empire in the 20th century.

"It was during this, his fifth term in prison, that Nehru began a series of letters to his daughter, later published as glimpses of world history. The solitude of life behind the prison walls provided the leisure for reading and reflection. A sense of parental obligation to Indira, whose normal upbringing had suffered from his preoccupation with politics and his frequent 'visits' to prison, supplied the initiative for this informal survey of world history. Brecher appropriately states there is a sense of humanity which pervades an awareness and the book of poetry of human life:

"Despite its polemical character in many sections and its shortcomings as an 'impartial' history, the glimpses is a work of high artistic value, a worthy precursor of his excellent and magnanimous autobiography. The canvas is as large as the record of the man himself; the strokes are sweeping and multi-coloured. That is no dry, scholastic tome."³

He has understood for his permeating intellectual, solid memory, fertile imagination, and also fantastic participation in creating. To obtain alleviation from the worry of psychological pains and also to obtain complete subjective satisfaction, he delighted in the procedure of creating. Jawaharlal Nehru never had a specific individual in mind when he sketched his work. Nehru has an excellent command over languages such as English, French, and Latin and so on. Nehru had a literary dream. Literary work is a standard component in Nehru's idea. He had enthusiastic

dedication to compose and also he was useful to a significant degree. He has understood for his permeating intellectual, steadfast memory, abundant imagination, as well as foreign participation in composing. To obtain alleviation from the worry of psychological pains and also to obtain complete subjective satisfaction, he delighted in the procedure of creating. Jawaharlal Nehru did not have a particular individual in mind when he created his works. Nehru occasionally picks a raised as well as extravagant tone. Nehru is thought about to be a political leader by numerous individuals. Nehru establishes the initial paragraph as a lead right into the essay as well as first conversation. Nehru often picks a raised as well as whimsical tone. He never makes use of clichés as well as archaisms because he feels that these disfigure such a lot of Indian prose in English. Nehru is taken into consideration to be a political leader by numerous individuals. Nehru was sure in the title. Nehru establishes the initial paragraph as a lead right into the essay as well as meaningful conversation.

Nehru composed after every possible motif to ensure, encourage, mesmerise, describe, strike, say, memory, recognise and also incorporate in even more compared to 4 years of composing. Nehru is not merely telling occasions, however, rejuvenating them. The Exploration of India is a traditional circumstance of Nehru's raised design. Nehru formed after every practical style to guarantee, encourage, mesmerise, describe, strike, say, memory, recognise and also integrate into even more compared to 4 years of composing. Nehru is not just telling occasions yet renewing them. The Exploration of India is a traditional circumstance of Nehru's raised design. Nehru was significantly affected by literary motions taking area in the west. Nehru's prose design elegantly shows his character. He picks a sign as well as intriguing words for his prose. In short, words have eloquent supremacy which is astonishing among Indian prose authors.

Conclusion

The English Language ends up being a reliable and also sharp tool in the hands of Nehru. Nehru was significantly affected by literary activities taking location in the west. Nehru's prose design elegantly shows his character. His prose design gets the appeal with Nehru's passing through monitoring, feeling of humour, the range of analysis, the expression for the verse and also 'significant representation in the end'. His interesting design discloses that he is one of the impressive numbers in prose writing. His prose design gets the appeal with Nehru's permeating monitoring, feeling of humour, the extent of analysis, the expression for the verse and also 'significant representation in the end'. His remarkable design discloses that he is one of the impressive numbers in prose writing. In the development of his plan, unsupported claims, oratory

and also teaching have added a great deal as many of his essays had initially offered as talks. The prose strategy of Nehru has a strong impression. In his much less traditional works, he achieved as well as responsive individual design. Jawaharlal Nehru is a noteworthy prose author the same level of quality. All the writings of Nehru have political thoughts besides literary endeavours apart from melancholy, spirits, communications, individual actions and also deprivation of the writer. Therefore, the prose design of Nehru has multi-faceted facets.

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Dimensions of Dhalithism in Bama's *Karukku* and *Sangathi*

D. Valarmathi

M.Phil., Scholar, Department of English

VISTAS (Vels Institute of Science, Technology and Advanced Studies)

Chennai 600 117

duraiddoss111@gmail.com

&

Dr P. Suresh

Associate Professor, Department of English

VISTAS (Vels Institute of Science, Technology and Advanced Studies)

Chennai 600 117

drsureshponnurangam@gmail.com

Abstract

The social framework of caste in India has designated Brahmins to the peak as well as Dalits to the base of the caste system as well as, significantly, has likewise achieved religious assent, considering that the spiritual Vedic messages offered to continue such stratifications amongst Hindus. Dalit literary works as a category had developed in the 1970s as well as 1960s when a body of Dalit writing was released in Marathi and also Gujarati, adhered to, virtually two years later on, by Tamil Dalit creating. Via an evaluation of these texts, the write-up goes over the caste pecking order widespread in Tamil community, while additionally discovering more significant uncertainties in the building and construction of pan-Indian Dalit identification.

Keyword: Dalit, Cast, Unjust, Cruelty, Dhalithism,

Introduction

The social framework of caste in India has appointed Brahmins to the pinnacle as well as Dalits to the base of the caste system and also, notably, has likewise acquired religious consent, because the spiritual Vedic messages offered to continue such stratifications amongst Hindus. In several methods an "arm" of Dalit national politics, such literary works have come to be a reliable device for sharing the objection of this neighbourhood versus the supremacy of Caste Hindus. Ridden on this system, lots of were restricted to exercise their civil liberties in the name of pureness and

also contamination. They were limited to be touched, put on shoes, drink/sit/bath in public locations, consume excellent food or live similarly to others. They restricted any social, political or cost-effective.

Dalit literary works as a category had developed in the 1970s as well as 1960s when a body of Dalit writing had released in Marathi and also Gujarati, complied with, virtually two years later on, by Tamil Dalit composing. Caste fascism, as well as discrimination, is common aspects in the majority of Tamil Dalit literary jobs, their commonly varying contexts vary from Srilankan Tamil Dalit to Tamil Dalit-Christian neighbourhoods. After enduring from the feudal as well as racial divide for hundreds of years, as well as making it through versus a really bigoted social category that led to their fascism, exploitation, as well as unequal as well as unfair therapy, individuals ultimately started revealing their abhorrence versus the caste system as well as just what it was doing to Dalits. This not only consists of the Dalit discussion yet various other silenced teams- feminists, conservationists and also sex-related as well as religious minorities. Dalit literary works in the globe have fast-forwarded to the 3rd expression as well as is starting to supply the shade and also a power that only individuals that live close to the planet could share.

Dr Ambedkar's persistence that education and learning are the only means to free Dalits and also his initiatives to develop some education and learning organisations galvanised Dalits in Maharashtra as well as in other places in India. The brand-new generation of Dalits, informed in organisations begun by Dr Ambedkar, started seriously evaluating culture as well as the area of Dalits in it. That resulted in a stable motion of Dalits, backed by literary works titans such as Shri Raja Dhale and also Shri Namdeo Dhasal in the mid-60s in Maharashtra. It was action-oriented and also resulted in substantial resistance versus wrongs dealt with by Dalits. The literary works of these authors and even leaders drank Dalits with a spirit of a query and also made them recognise that education and learning were the only ways to accomplish progression. There was a brand-new wave of Dalit literary works, focused on journalism that spread out the message of rationality.

Dr Ambedkar's message was genuinely carried out by late Shri Kanshi Ram that initially began an organisation of Dalit staff members, BAMCEF, as well as afterwards transformed it right into a political event recognised as the Bahujan Samaj Event. Several non-Dalit authors embarked on literary and also academic job dealing with Dalit issues. The Dalit authors stood for a clear understanding of belonging to a distinctive literary society and even the culture in their writing.

Dalit literary works today is intended at developing an egalitarian culture utilising constitutional techniques.

To bring an end to caste oppression, Bama's narrative functions as a sociography as it provides the detailed recap of the rescuer exploitation of the whole Dalit area in every element of the country. Dauntless telephone calls for equivalent civil liberties, unity of voices versus every kind of oppression, needed education and learning to all the participants of Dalit neighborhood, and also acknowledgment to one's distinct identification with its potentialities of survival in any situations are some pointers which according to Bama could aid the Dalits to come out of their seasonal exploitations and also reductions at the name of untouchability. Of social relationships in Bama's Sangati, Dalit females' twin fascism on account of sex as well as caste has shown in excellent information.

Karuku

Bama is undoubtedly a familiar name for many not only in India but also in other countries as well. She is predominantly a Dalit writer and an activist. She has written three novels to her credits such as Vanmam, Sangathi, and Karukku. She is a fierce activist against caste systems and social discrimination in India. Karukku, her first novel, is purely autobiographical. It projects the bitter experiences and pathetic treatments of Dalits in her society. She starts her book by explaining about her people and village:

Forest, rocks, and fields. She says that her people work as agricultural labourers. Their works include — ploughing, manuring, watering, sowing the seed, separating the seedlings and planting them out; then weeding, spraying the fields with fertiliser, reaping the grain, working on the threshing floors, planting ground nuts, selecting ripe coconuts...

She observes, till just recently ladies authors in Tamil have moulded their writing on the male literary practice. A. Marx, author and also doubter feels that African Americans had brought as servants to The U.S.A. before four hundred years as well as their literary works is two hundred years old whereas Dalits belong to India and also two thousand years of Indian background has rejected them the literary area. There are a significant number of Dalit female authors that brought Dalit messages right into mainstream presence. Ladies in these discussions bring their very own recognition as females as well as Dalit. If ladies could be dealt with as lower beings

almost everywhere, one could not anticipate the circumstance to be various in India. Arora says that there is terrific inconsistency in between the idyllic idea of females in Indian mythic and also bibles as well as her real scenarios in life.

The author triggers the literary sceptics to start an important exercise to make sure that justice might have done to suitably assess the vibrant, multi-faceted, explain in words and substantially inventive Dalit creative operate in Tamil which we have in fact observed in current years. Crucial feature to Dalit compositions in Tamil is not rooted in a well-articulated important criterion. The activity has the purpose of attaining a culture wherein backward castes have remarkable legal rights, as well as supported discrimination as well as mistreatment of Brahmins as a component of the Justice Celebration in the twenties as well as thirties of the last century, looked for to subsume. It was a mass frustration activity, yet the etymological program of the motion included the caste rubbings and also departments installed in Tamil social, social area. The seventies, as well as the eighties, observed a generation of authors whose works were affected by Marxist belief and also were noted by the speculative narrative framework as well as posting of discussions worrying legitimate, social concerns that changed-- Tamil society.

Unique was progressively getting into the middle-class society with its anxiousness focused on honour, social reputation, ladies' chastity and also disintegration of ethical textile in the face of females getting in the office. Discrimination of Dalits and also social oppression is an idea associating to the regarded unfairness or oppression of a culture in its departments of problems as well as benefits. Poomani's very early books that had released in between 1979 and also 1982 were moderate treatments that fore based Dalit way of life in country culture polarised by caste and even social pecking order. The first Dalit memoir in Tamil, composed by a Dalit lady, Bama, was released and also was comfortably obtained by movie critics and even viewers. Karukku merely highlights precisely how Dalit Christians are not made it possible to sing in the church choir, are called for to relax separately, far from the leading caste Christians, are not made it possible for to conceal their dead in the cemetery within the community, behind the church, but are prepared to make use of a different graveyard past.

Sangathi

Bama concerns herself as a Dalit feminist as well as has highlighted the requirement for the formula of a Dalit feminist perspective. Sangati strings with each other Dalit ladies' experiences in the language of Dalit ladies. Dalit literary works in Tamil voices worry over rubbing amongst

the different Dalit areas. Dalits at huge, thus alleviating their distinct society and also distinctions in the way of living, ideas, customised and even financial placement, Dalit literary works, nonetheless, emphasises the requirement hide differences amongst Dalit teams and also provide an arranged, unified resistance to social, the political fascism of their neighbourhood. Dalit authors in Tamil have made efficient treatment in developing cutting-edge, extreme testing in visual as well as etymological standards and also have provided difficulty to movie critics that are prideful of Dalit creating on premises of conventional visual rules.

In her stories Dalit ladies are revealed to have subjected to sex-related harassment sex-related harassment, in legislation, physical or spoken practices of a sex-related nature, intended at a particular individual or team of individuals, particularly in the office or in scholastic or various other institutional setups, that is workable, as in tort or under equal-opportunity law by their male superiors at work environment. Sangati is not like different other stories with a particular story. However, it is a collection of occurrences informed to the storyteller in many circumstances. The group of such events has appropriately entitled as Sangati-- Occasions. Bama concerns herself as a Dalit feminist and also has highlighted the demand for the formula of a Dalit feminist viewpoint. Dalit ladies encounter day-to-day risks of rape, sex-related attacks, and physical violence at the work environment, in public sector as well as physical abuse at the residence.

Bama's payment to Dalit literary works is substantial regarding usage of Dalit vocabulary. Bama remembers just how she consumed the remaining skin of the mangoes her granny brought. In yet one more circumstances, Bama implicates the females as those that place down the various other women. Bama amounts up claiming that-- the placement of the women is both embarrassing and also pathetic. Caution versus the propensity to co-opt Dalits at big, therefore relieving their unique society as well as distinctions in the way of living, ideas, customized and also financial placement, Dalit literary works, nonetheless, highlights the demand to hide differences amongst Dalit teams as well as provide an arranged, unified resistance to social, political fascism of their area. Dalit authors in Tamil have made efficient treatment in creating cutting-edge, extreme trial and error in visual as well as etymological standards and also have provided difficulty to movie critics that are prideful of Dalit composing on premises of common visual standards. Sex-related exploitation of Dalit female employees at work environment as well as sex-related physical violence at the hands of other halves at residence kinds a topic of worry in several Dalit short-stories.

Therefore via Karukku, Sangati as well as, Bama has spearheaded a Dalit Penniyam, a Dalit feminist point of view in Tamil. Bama creates an entire dichotomous framework amongst Dalits vis-À-vis religious beliefs as well as activity. Vanmam has laid the ground open for such solution, which is not just harmful to Dalit battles however likewise as well simple. The idea of the story is just how the land proprietors of the-- Naicker caste stroke the fire in between Pallars and also Parayas to maintain Naickers very own standing. The evaluations of all those Dalit female personalities indicate that each lady keeps her very personal freedom of self and even she could make it through in those details and even caste rates that are past the domain name of sex certain principles. Their inherent mission for self-fulfillment, demonstration versus fascism, sublimity of spirit, distinct identification, understanding of ethical dedications, unspoken pursuit for sensuous drives, tempting vehemence, and also inherent nerve for the affirmation of self as well as identification comprises the canvas of distinctive feminist ideological background that could be refuted as a mockery of sex-specific functions. The caste components could be a partial standard of human presence, yet its outright control over individual circumstance includes the seeds of the destruction of the erection of social framework.

Conclusion

Bama genuinely represents the physical violence like lynching, whipping as well as canning that Dalit females endure by their siblings, dads as well as partners. Bama skillfully ropes in the dominating subservient problem in women with the ages as a lady, lady, a bread champion for the family members and also her location in the church. All of these confirmed claustrophobic to the ladies people of the Dalit neighbourhood. Veliamma's tales regarding the spirits that haunted Dalit females make Bama end that these tales are devised to press ladies to the subservient setting. Dalit females are a pure victim to these tales since of their quelched state. Worn and also manipulated both in the household and even in culture, these ladies provide the air vent to their psychological misery in their spirit-possessed country. Bama likewise attracts a contrast in between Dalit as well as non-Dalit ladies. According to her the Dalit scenario is much better compared to that of top course females that have been compelled to live in a lot of prone problems.

Dalit ladies females experience caste fascism in early mornings as well as sex injustice in evenings. When she expands right into a young lady, she worries on demand for a final adjustment as well as calls out for activity versus the difficulties of her buddies. Bama attracts interest to their enormous ability for delicate work, their spirit of demonstrations their societies

lack of dowry and also their abundant social heritage. Bama additionally attracts a contrast between Dalit as well as non-Dalit ladies. Dalit females endure caste fascism in early mornings and also sex injustice in evenings. Bama was as a feminist author, objections versus all types of racism and even sufferings encountered by Dalit females in the initial fifty per cent of this story. That is why Bama portrayed the numerous phases of Dalit females as a woman, girls as well as the old age ladies. By going over the stories of several ladies are from the Dalit neighbourhood Bama locations before us the country Dalit lady's identification.

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Chinua Achebe's *Things Fall Apart* a Colonial Novel

R. Udhayam

M.Phil. Scholar, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

udhay.ranjan@gmail.com

&

J. Kiruba Sharmila

Assistant Professor, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

kiru.sharmi@gmail.com

Abstract

The new sorts of the writing of Africa and the West Indies might have viewed as an appearance of a Black Renaissance Seeking to extend the New Africa not as customer progress but rather as a forming power for the humanity. It is too long a mixture of copy and crude societies, yet as power for contemporary human awareness. A significant number of the third world societies have had an everyday ordeal, an impressive past predominated by another dark time of expansionism, the developments for the opportunity, the accomplishment of freedom, post-provincial remaking, and improvement. Usually, the journalists of Asia, Africa, and the West Indies have engrossed with the outline of the human dilemma in their social orders and the issue of human improvement in the current circumstance. Ngugi trusts that the skilled African craftsman is a dedicated craftsman by definition, Chinua Achebe, the Nigerian author changes this reaction to some degree by recommending that the African essayist ought to develop stylish separation and imaginative incongruity not exclusively to bring his kin to colossal self-reference yet additionally to ace the assets of life by the methods for workmanship.

Keywords: New Africa, current circumstance, self-reference, human dilemma, African craftsman, human progress

Introduction

Achebe's imaginative work gives representations in wealth. He composes all over how artistry can be and how it can go past the catalysts of polemics and purposeful publicity to accomplish its instructive goals without twisting of its enormous size and flexibility. In his Ibo Quartet, comprising of *Things Fall Apart*, *Arrow of God*, *No Longer at Ease* and *A Man of the People*, Achebe gives an anecdotal worldview which fends off him from extreme anger. His amusing separation empowers him to be an inimitable recorder of the racial and inborn experience. He is a delineator of human character with incredible knowledge into the disaster and the terrible certainty of destiny. The loss of essential attachment that prompts the breaking down of the Ibo society has sensationalised with a relatively implosive power. Anecdotal artistry, Achebe needs to pass on, similar to all significant social activity, isn't a result of insignificant fomentation, however one of the organised reaction and response. His hesitant and reductive incongruity holds adjust of his okay sociological segregation and masterful objectivity.

It is conceivable to detect in Achebe first estimations of his human progress. *Things Fall Apart* infers his quality of view of the social powers at work in old, glad however adaptable progress and from his splendid information of human brain science appeared in the improvement of his focal characters. Achebe demonstrates keen attention to the development of social powers, recollections of the frontier past and its effect on the general population. He portrays the general population of the Iboland, toward the east of present-day Nigeria, in the period in the vicinity of 1850 and 1900, when the British lead stretched out in/and in this piece of West Africa.

His story has set in two principal towns Umuofia and Mbanta, which frames some portion of an association called the "nine towns". His Okonkwo exemplifies his general public right when the social texture is going to be modified. Okonkwo's vocation mirrors the weight of inflexible social powers. In Achebe, a happy and stable society has annihilated by the infringement of outside progress. Is Okonkwo's universes are against the white man. With the landing of the white man came the new religion, and organisation; the conventional society, secured up to this point by the underlying dread of the precursors and the divine beings, breaks, and falls. The writer throws his primary character in a chivalrous shape, and Okonkwo stands like stone against the intrusion. Amid his outcast from his dad arrive, the white man comes, and his administer set up.

It is a think masterful gadget that the most critical advancement takes at once where Okonkwo is missing and can't impact the course of history. When he returns, he finds the minister and their

new government immovably settled in. Others with less assurance advise a delicate way to deal with the original request, the contention between customary Umuofia a general public and the outside powers debilitating its progress toward becoming sharp. The general society is powerless, there are disruptive powers, and when a preacher has killed, the whole town of the fault has annihilated in response. The white man is merciless and effective. As the historical backdrop of the British Empire illustrates, especially in Africa, the evangelists are the messengers of the organisation and other noticeable indications of imperialism.

When they are in, expansionism takes after. A few preachers present Christianity delicately. Those that went to Umuofia fabricated Churches won a bunch of proselytes and sent evangelists to the encompassing towns and towns. The exercises of the teachers were a wellspring of incredible distress to the pioneers of the Clan, yet a significant number of them accepted at that phase that the white man's God would not keep going long. None of the believers was a man whose words had required in the gathering of the general population. None of them was a man of the title. They were, for the most part, the sort of individuals that were called 'efulefu' in the eyes of the fight, Chielo, the priestess of Agbala, called the proselyte's fertiliser of the Clan, and the confidence was a frantic pooch that had come to gobble it up.

Chinua Achebe has accomplished the status of a minor exemplary in contemporary African writing. He has possessed the capacity to summon an inaccessible, now overlooked (broken world) of the old world in his books in which the excellence and brutality of Iboland wake up. His first novel "Things Fall Apart" (distributed in 1958) takes the peruser to the lavishly African setting of Iboland, a town in Nigeria, where the things are extremely going into disrepair, and the inside can't hold them. In the simple start of the novel New Yarn celebration is portrayed finally with regards to Okonkwo's family life, his conduct towards his three spouses and their kids and their relatives:

"The feast of the new yam was approaching, and Umuofia was in a festival mood. It was an occasion for giving thanks to Ani, the earth goddess and the source of all fertility. Ani played a more significant part in the life of the people than any other deity. She was the ultimate judge of morality and conduct. And what was more; she was in close communion with the departed fathers of the clan which bodies have

been committed to the Earth.¹

Okonkwo's spouses had scoured the dividers of their red cottages until the point that they looked like cleaned copper and started to reflect light. The lady has likewise drawn an example on the dividers in yellow and white hues. This custom of commending celebrations is fundamentally the same as the traditions of villagers in India. Indian villagers additionally mortar the dividers of their homes with white mud and after that finish those with a sparkling white powder called Rangoli. The Indian, as well, celebrates numerous celebrations to respect their different goddesses, for example Laxmi, Saraswati, Kali or Durga. The similitudes between the case of life in Obiland and those rustic and ancestral India are exceptionally intriguing. The celebration of New Yam was to respect the idea of fruitfulness which is a key to the Ibo society.

New Yam was to be eaten merely after a portion of these is offered to the earth goddess and the old soul of the family. Additionally, the Yam in the supply of the past year was discarded, and a fire had made out of their wilted and sinewy load. This celebration is fundamentally the same as the Baisakhi and comparable different parties in India. 'Things Fall Apart' spreads out the awfulness of Okonkwo, an enthusiastic and driven child of Umuofia who responds against a dad, Unoka, who has been hated at by his colleagues for being a sit out of gear loafer who did not get on;

"When Unoka died, he had taken no title at all, and he was heavily in debt. Any wonder then that his son Okonkwo was ashamed of him? Fortunately, among those people, a man was judged according to his worth and not according to the worth of his father. Okonkwo was out for great things. He was still young, but he had won fame as the greatest wrestler in the nine villages. He was a wealthy farmer and had two barns full of yams, and had just married his third wife. To crown it all, he had taken two titles and had shown incredible prowess in two inter-tribal wars. And so although Okonkwo was still young, he was already one of the greatest men of his time.

Age had respected among these people but
The achievement had revered.²

Okonkwo's in effect officially one of the best men of his opportunity shows the high platform which he has come to even at a remarkably youthful age. The gathering of relatives, the eating, and drinking of pot-wines, the pounding of drums, the important wrestling match were an incredible yearly occasion of delight and festivity of quality in Iboland. All through Umuofia, it had praised with extraordinary energy and individuals' profound contribution:

And every man -whose arm -was strong, as the
Ibo people say, -was expected to invite large
numbers of guest far and - full .³

The estimation of physical power is perceived not just in the wrestling matches but instead additionally in cultivating and other rustic exercises. These qualities thrived in the length and expansiveness of Boland, Umuofia and adj rising towns, "Things Fall Apart" is a legitimate and great investigation of this little, well-weave rustic network. At the point when Okonkwo has exhibited as "unmistakably out for the significant thing, the peruser begins having the incredible desire from him. Moreover, the age hole is likewise alluded to when Okonkwo has portrayed as being 'embarrassed' by his dad.

Besides, the popularity which Okonkwo has won as the best wrestler in nine towns" makes him somewhat like the grandiose Shakespearean heroes like Othello and Macbeth. Okonkwo is a man who adores his local convention and custom. Close to his conceived is a little house 'Medication House' where he keeps the wooden image of his god. He adores these icons with the forfeit of Klola nut, sustenance, and palm wine, and offers supplication to them in the interest of himself, his three spouses and eight youngsters.

The danger of war comes to Ammonia when one of their young ladies is killed by a villager Mhaino. Okonkwo is sent to acquire revenge from that town and prevails to get a kid Idemefuna. Idemefuna lives in his family as his child for a long time. Toward the end, seniors of the city choose that the time has come to kill Ikama funa. Chinua Achebe ventures it as really crude, unpeaceable tit for tat and tooth for a tooth reprisal. The honest kid needs incredible, the men of Umuofia take him to the woodland. Chinua Achebe is a talented craftsman in utilising condition as a method for the disclosure of character and furthermore the estimations of society. For

instance, the portrayal of the trip from Umuofia to the woods, the Ozo moves, the flying creatures, the quietness all gets ready ground for Ikemafuna's murdering. Nature and the demonstration are effectively interlinked.

That is a standout amongst the most soul-mixing occasions in *Things Fall Apart* which displays the author's endeavour at making a delicate harmony between the speciality of imagining a significant domain and the craft of character depiction. The condition in this manner assumes a noteworthy part of Achebe's endeavour to make the past of Iboland wake up to the advanced peruser. The cold-bloodedness of Ikemefuna's murdering is nearly blood-souring. The guiltless kid's engaging, "father", they have slaughtered me sets the human spirit astir. Also, Okonkwo cuts his 'child' down simply because he is 'stupefied with dread' and 'perplexed at being thought powerless'. As indicated by the Ibo religious philosophy, a man must be independently solid by the customary guidelines of 'the god inside'- his heart or his Obi. What's more, Okonkwo has attempted to be independently stable as indicated by the conventional standard by drawing his match at on the kid who has called him father.

The fell of Okonkwo appears to have been begun, and he is by all accounts breaking apart. His eyes had portrayed as 'red and furious as the eyes of ret when it had dashed against the floor'. The 'rodent dashed against the floor' proposes the breakdown that Okonkwo must understand. This mental shattering has likewise demonstrated by the pictures of 'a tipsy mammoth strolling with his appendages of mosquito'. Okonkwo has hugely changed significantly after the murdering of Ikemefune. But he talks about the issue with Obi, maybe to relieve his vexed inner voice:

"I cannot understand why you refused to come
with us to kill that boy, he asked obierike.
Because I did not want to', obierika replied
sharply. 'H had something better to do. "

The superstitious faith in prophet comes as a novel type of reference here, for Okonkwo, fulfils himself by announcing that the Earth can't rebuff him for complying with her message. Afterwards, at the memorial service of ogbuefi Ezeudu, Okonkwo's weapon detonates and incidentally executes Ezeudu's child. It is an extraordinary occasion, yet even the incidental demise of a clansman must be appeased. Thus Okonkwo and his family unit need to escape before Cook-crow, to persevere through seven years out. The following morning Okonkwo's compound is raged and gutted in customer service of 'purging the land which Okonkwo had

contaminated with the blood of Kinsman Chinua Achebe has depicted the occasion with accuracy and economy. The drums and the moving started again and achieved fever warm. Haziness was around the corner, and the funeral was close, weapons discharged the last salute. And after that from the focal point of the incoherent fierceness came a cry of misery and yells of loathsomeness. A spell had thrown.

A was quiet. In the focal point of the group, a kid lay in a pool of blood. It was a passing of a sixteen-year-old child, who with his siblings and relatives had been moving the conventional goodbye to their dad. Okonkwo's weapon had detonated, and a bit of iron had pierced the kid's heart. The disarray that took after was without parallel in the convention of Umuofia. Vicious passings were visited, however not at all as this had ever happened. The main course open to Okonkwo was to escape from the group. It was wrongdoing against the Earth Goddess to slaughter a clansman, and a man who submitted it must escape from the land. The wrongdoing was of two sorts, male and female. Okonkwo has submitted the female since it had been incidental. He could come back to the tribe following seven years.

That night he gathered his most significant assets. His spouses sobbed intensely, and their kids cried with them without knowing why. Obierika and about six different companions came to help and reassure him. They each made nine or ten excursions conveying Okonkwo's yam to store in Obierika's crate. What's more, before the Cock crowed Okonkwo and his family was escaping to his homeland? This portrayal of the emergency of Okonkwo's life is set apart by an economy of words and shows how the ace specialist in Chinua Achebe plays out his undertaking with extraordinary accuracy and power. It demonstrates how Achebe involves reality exact and sharp in the meantime. He displays a scene more or less. Chinua Achebe makes the peruser aware of the way that all isn't well with the local custom of Iboland town network. Okonkwo isn't sufficiently robust to challenge his town individuals. Thus he acknowledges the seven years of expulsion from the town for his wrongdoing. Is it not amusing that only now and again back, he had endeavoured to legitimise the slaughtering of the kid Ikemefuna for the sake of the *Earth*. *The name 'Earth Goddess'* should rebuff him now.

Okonkwo goes to his mom's place and works hard once more to design another frame. His life had been administered by the energy to wind up one of Lords of the faction, and he had everything except accomplished it, while everything had broken, and he had thrown out of his family like a clenched hand on to a dry, sandy shoreline. The deplorable ruin of Okonkwo is in fact heart-rending. Things appear to return to the crude commonality "when a warrior was a

warrior". One morning the men of Umuofia meet in the commercial centre and choose to gather immediately two hundred and fifty sacks of cowries to appease the white man. They don't have the foggiest idea about that fifty packs would go to the court flag-bearer who had expanded fine for that reason. Just then the errand person comes: The white man whose power you know too well has requested this gathering to stop.

Instantly, Okonkwo drew his match. The ambassador squatted to keep away from the blow. It was futile Okonkwo, the man of activity, appears to have understood that his kin is apprehensive. These villagers auto effectively burst energetically. At the point when Okonkwo wipes his matches on the sand and leaves, he puts over his last detest of dissent not just against the whites who have brought his town to such a mess yet also against his particular individuals of Umuofia who have indeed turned out to be delicate like ladies. Another essential part of Chinua Achebe's speciality of fiction is his specific utilisation of dialect as an apparatus for mapping out a scene, method of conduct, a psychological emergency, or drawing the general population of Iboland. His punctuation is principally intelligent and facilitate. For instance, The Oracle was known as ate, and the general population originated from far and close to counsel it. They came then mishap persistent their means or when they had a debate with their neighbours.

Conclusion

They came to find what the future held for them or to counsel the spirits of theirs withdrew father. *'Things Fall Apart'* is brimming with such depiction of Ibo people group and their ceremonies. Every independent clause has joined with the other with an 'or' or now and again 'and' or 'yet', and the story turns into a demand of occasions in time and space. His language structure passes on the flow of his discernment and in a roundabout way demonstrates his nuance in valuation that experience. Things Fall separated great for the entire scope of what it so pithily covers, for the African kind of scene and dialect, yet most importantly for the manner by which Achebe makes that dialect the instrument for examining heartbreaking encounters and significant human issues in a quite specific, stable Nigerian setting, yet with a power and understanding that address non-Nigerian perusers as well.

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The Study of Ecofeminism in Ernest Hemingway's Short Stories

R. Manjuparkavi

M.Phil., Scholar, Department of English,

Vels University (VISTAS),

Chennai, Tamil Nadu, India.

manjuuparkavi1980@gmail.com

&

V. Jai Vasumathi Valli Rani

Associate Professor, Department of English,

Vels University (VISTAS),

Chennai, TamilNadu,India.

jaivasumathi04@gmail.com

Abstract

In this part, an endeavour is made to examine the ecofeminist parts of Hemingway's stories. The stories considered in this section show women's activist, biological and also ecofeminist highlights. Viciousness, physical, passionate or mental exacted on ladies and nature. It has examined here. Ecofeminist bits of knowledge have connected to the investigation of the stories, and every one of these stories depicts man-lady relationship against the background of nature. It is either in its immaculate condition or stripped and raided by the ravenous human. Here, nine Stories have selected by Hemingway. They go under this classification and, can have additionally ordered into three gatherings. The first meeting demonstrates the spouse is stifling and misusing the defenselessness and weakness of the wife. They are Mr Elliot and Mrs Elliot, The Doctor and the Doctor's wife, Cat in the Rain. The second gathering demonstrates the darling is abrogating and smashing the sensibilities and wishes of the woman cherish. The stories are Hills Like White Elephant, Up in Michigan, A Very Short Story, The End of Something. The third gathering of stories is Mother of a Queen, Indian Camp. These stories depict the careless or unsentimental and narrow-minded. It is state of mind of man towards mother or lady all in all.

Keywords: Interconnect, Ravenous human, Ecofeminist, Ecofeminism, Youngster, Ecocriticism, Ecotheory

Introduction

The male heroes of these stories share one regular quality which is their persecution of ladies in some frame. Since these stories have authorised against the background of nature. The peruser can take note of the parallel between man's mastery and misuse of lady and nature. Another element that recognises these heroes from their female partners is the way they tend to be secluded and egotistical, and neglect to interconnect, while the ladies tend to interconnect and show an enthusiastic profundity. The stories in the first aggregate demonstrate the strength of the spouse over the wife. That is conflicted with real mastery. In *The Doctor and the Doctor's better half*, the hero is a doctor by calling, yet his side interest swings to be denudation of scene. The Doctor assumes the part of the dominant male in the lakefront experience with Dick Boulton and Dick, his child Eddy, the Indian Billy Tabeshaw cut the logs for the Doctor, and the records are not his own, they have stolen as Boulton calls attention to:

That is a pleasant part of timber you have stolen. Be that as it may, the specialist is affronted by the suggestion, and asks Dick Boulton and his mates to clear out. Rather than the Doctor, the Doctor's better half sits in her dull life with her Christian books. She tries to instil Christian ethics of philanthropy and poise in her better half: she cites from her sacred texts in her endeavour to change over him. "Remember that he who ruled his soul is more prominent than he that taketh a city" (3).

The Doctor, however, a doctor, demonstrates practically zero enthusiasm for refreshing his insight, as the very sight of these books even chases the store of unopened medicinal diaries in the room show and him. He would instead take a seat and clean his weapon. This demonstration of cleaning demonstrates his inclinations for shooting, and he longs for enjoying brutality. As such, he who is instructed to spare lives would instead take his chasing. The firearm in his grasp is a dearer protests him than his significant other who lectures and admonishes him to be mellow and tranquil exercises. The weapon is a nearer buddy to him than the lady he wedded because the firearm talks his dialect, and at his summons, it executes the creatures. What's more, it would not argue.

As the father, so the child: when the Doctor's better half requests Nick, their child, he follows alongside his dad on his chasing stumble into the forested areas, and does not want to go to his mom. "I know where there's a dark squirrel, Daddy" (95), he tells his dad. The father and the

child feel gagged by the esteem framework the specialist's better half speaks to the guys, father, and child; incline toward the more liberated and more open universe of the forested areas.

The Doctor's is damaging affinity and negative demeanour. To life is brought out plainly through the story. When he rejects his better half's universe of positive qualities and enjoys logging, 'Cribbed and cabinet', and encompassed by fine-sounding books of uprightness to put it plainly, it is weapon versus dull room! Is the spouse less delicate towards nature than the husband, as one may induce from the way she immures herself in an obscured room, far from an open environment, and is the Doctor all the more well disposed towards quality since he has portrayed as an outside man? Not so. The way the author depicts the Doctor is taking care of and petting of his weapon. Invalidating any such perusing of the characters is sufficient.

Then again, the following story for thought, Cat in the Rain, shows a more explicit connection between lack of care to nature and human character. This story as of now talked about under the head profound environment additionally displays ecofeminist points of view. The novel shows an American couple in the midst of some recreation, remaining in an Italian lodging and through the window; one could see a war dedication past. It could have seen as an open garden with enormous palm trees and green-hued seats. What's more, past that is the ocean. The man, George, is kicking the bucket on the bed, propped up, with two or three pads at the fortress of the bed; he is perusing a book and all through the story, he is displayed as being in a similar stance, kicking the bucket in bed, and reading. He doesn't know or think about the air outside or the rain that is falling.

The spouse, conversely, supposedly is all the more firmly associated with nature. She is remaining at the window, watching out and viewing the landscape and she comes to see a feline. It is clustered under a table and shielding itself from getting wet. She desires to spare the feline is both instinctual and mental; her heart goes out to the poor feline intuitively. The spouse can feel for the defenceless animal effortlessly because she is no better. In psychological terms, she is baffled; her circumstance as a childless spouse of a coldhearted man like George is unpleasant. She requests that he go out and save the poor feline. He snorts and says:

I'll do it, yet does not rouse him; he proceeds with his perusing. At the point when for a minute she dismisses the feline, the spouse regrets, "I needed it so much, I don't know why. I needed it to such an extent. I needed that poor kitty. It was not any amusing to be a poor kitty out in the rain (8).

Feeling frustrated about the feline, and for herself, she goes and sits before the mirror. She is sickened with her short hair. Trimming the hair short might be a social practice, yet it is in opposition to nature. Thus, as opposed to what has found in the before the story, the circumstance is turned around here the man who is passionless to quality is coldhearted while the spouse who demonstrates a worry for nature and different animals supposedly is more delicate.

For all the organisation the perusing spouse gives her she is desolate. She wants to spare the feline and to tend it has naturally conceived out of her feeling of forlornness. She is discovered saying, "Anyway, I need a feline. I need a feline at this point, and if I don't have a long hair or any fun I can have a cat"(59). She is trying to fill the hole caused by the oblivious spouse. His emphasis on her having short hair is none other than an endeavour to overwhelm his significant other. It is a similar state of mind. He appears to have against nature or non-individuals.

Lack of care and tyrannical go together to him and lady is anxious to discover comfort in her connection with nature and with a non-human animal like the feline. At the point when the enthusiastic needs of a man stay unfulfilled, the individual looks for satisfaction through connecting with other individuals, animals or different things. What's more, in the feline, the spouse sees a being as surrendered as her. Consequently, she demonstrates her sensitivity to the feline. She is candidly unfulfilled as her announcement appears.

George in his unfeeling condition neglects to see his better half's needs. He quiets her with, Oh, quiets down and gets a comment as though all issues would have fathomed in this way. The spouse wishes to interface with the feline and with the earth outside. This story relates how a vulnerable feline is attempting to keep dry amid the pouring precipitation. How the American lady needs to go out. The feline is no more. After this occasion, the lady understands that she is missing far beyond merely the feline (web 15 May 2008). Towards the finish of the story, the in housekeeper recovers the feline for the lady. Her desire is satisfied by a housekeeper, and not by her better half. "The feeling of self as independent is more typical in men; while an interconnected feeling of self is more typical in women" (Ecofeminism, 1993: 9) says Greta Gaard, the ecofeminist pundit. This thought has delineated in this story in which the lady indicates environmental concern and connects herself with nature, while her significant other is charmed by the egotistical action of perusing a book.

The above thought of Greta Gaard finds facilitate representation in the third story of this gathering, Mr. what's more, Mrs Elliot. Hubert Elliot, a Harvard researcher, and an artist begins to look all starry eyed at Cornelia. Being a dreamer, he had kept himself unadulterated, had not kissed a young lady, before meeting Cornelia, and they wed in Boston and feels that he had fizzled. So he has moved to Paris and there, he plans to have an infant. They move from place to put in the expectation of having a youngster. Since Paris is excessively swarmed, they lease a manor in Touraine for the mid-year.

Cornelia's companion, quite a while more seasoned than her, and a couple of different partners join the Elliot's at Touraine. The friends discover the place excessively hot for them, and they float back to Paris. Mr Elliot could make numerous sonnets amid the trip thither and the beginning of their stay and would like to draw out an accumulation of lyrics not long after coming back to Boston. Then again, their desire for a kid stays unfulfilled: "He and Mrs Elliot made a decent attempt to have an infant in the huge hot bedroom on the huge, hard bed" (59). Unsuccessful in his endeavours, Mr Elliot has spent increasingly of his chance written work verse. He is drinking white wine, and he winds up with neither one of them private relations, nor any manliness.

Cornelia can associate with her companion: she feels delighted with her essence. They also rest together and suggesting that Cornelia finds a surrogate in her friend, while Mr Elliot is looking for a surrogate mate in his verse composing. The tale about the Elliots is not merely a tale about fizzled love and fizzled connections and disappointment of matrimonial endeavours; it is an anecdote about man's failure to leave the shell of his self, and associate with the outside world, be it nature or men. 'Reading' as in the other story, or 'writing verse' as in this story does not have much affect them two are types of liberality, and lead the individual towards his inside, and far from the encompassing air. Furthermore, the lady can interface effortlessly be it a companion or a feline.

The following gathering of stories centres is on a similar topic of male control and man's cold-heartedness to the encompassing environment. Just here, the hero is the sweetheart and not the spouse. Marry or unwed. Still, the lady is the objective of man's mastery and is helpless. Up in Michigan is the primary story. Hemingway had composed when he was a twenty-two-year-old young fellow, and he had spent an extraordinarily beautiful and essential time of his adolescence in Michigan. It is not astonishing that he ought to find his story here. Enthusiasm for the story is the manner by which male mastery, on lady and nature alike, is shown in that.

Outwardly, the story exhibits the adoration amongst Jim and Liz. Be that as it may, a more profound perusing indicates what hurt Jim actuates on nature and his darling. The story opens with a depiction of Hortons Bay. It is as the town. There were just five houses on the principal street between Boyne City and Charlevoix. There were the general store and mail station with a high false front and might be a wagon hitched out in front, Smith's home, Stroud's home, Dillworth's home, Horton's home and Van Hoosen's home. The houses were in the vast forest of elm trees, and the street was extremely sandy.

Jim, from Canada, is a gatecrasher in this scene and he buys a metal forger's shop and makes Hortons Bay his home. He lives in the shop of a metalworker and makes Horton's Bay his, and he lives over the shops. He has his dinners at D. J. Smith's. Liz Coates, a young lady working there, respects Jim. His physical make-up interests her: "Short and dull, with a huge moustache and huge hands. He was a decent stallion shore and did not look much like a metal forger even with his cowhide apron" (79). Amid summer, Jim joins Smith has the proprietor of the eating house. It is on a chasing trip. Mrs Smith and Liz get occupied for four days in cooking for the chasing party. The seekers return following a couple of days with rough looking jaws, yet with three cadavers of deer in the back of the wagon. Neither Jim nor Smith show any worry for the natural/moral inquiry of murdering the deer. It is, for them, a strong demonstration. Liz, officially intrigued by Jim's manliness is additionally energised by his ability. She asks him enthusiastically, "Did you shoot it, Jim" (81)?

They praise their endeavour and devour and drink that night. After the superb sentiment a decent supper and the vibe of bourbon, Jim feels the requirement for a lady. He holds Liz in his solid grasp and kisses her hard. Also, he approaches her to turn out for a walk. Compliantly, she tails him. They stroll through the trees and past the dock to the inlet, feeling warm in each other's organisation and he puts his arms around her. He pulls her to underestimates her. He does not inquire as to whether she enjoys it, and needs to underestimate her. "He needs to take her there on the sands. She puts off his suggestions: you must not do it, Jim. You must not" (82). What is more and she strolls back to the house.

Hemingway utilises words like 'clean' and 'neat' over and again regarding Liz, passing on a feeling of physical and good tidiness. It is the non-licentious nature of her emotions towards Jim. Her experience is restricted, however, cultivated, and is residential and traditional. Jim's reality is unique: it is bigger, more out of control, not given to family life, but rather looking for delight in

exercises like chasing. He is not 'clean' or 'neat' like her. He desires to have intercourse outside maybe proposes an unwillingness to be restricted and tamed. Furthermore recommends a component of inhumanity in his character.

His cruel way to deal with his darling: not long after his chasing abuses, show a nearby connection amongst savagery and manliness. Along these lines, despite her challenges: which he maybe takes as unscrupulous, and at any rate, excessively alcoholic, making it impossible to mind, he takes her. Her feeble protection and lack of involvement through the scene could have energised the intoxicated Jim. In affection with Jim, Liz may without a doubt have enabled him to take her, yet in this occasion and as of now, Jim is unmistakably driving her to it, and after that demonstrating his mastery over her.

His tyrannical inclination turns out both in his chasing ability and in his defeating Liz's good protection. He is heartless and exploitative concerning both lady and nature. The following story in the gathering, *The End of Something* exhibits the elimination of the town, Hortons Bay who is coming back to Hortons Bay following a time of ten years; he has struck by the measure of annihilation that had overwhelmed the town. All the while, he feels that his affections for his sweetheart Marjorie are no longer substantial in prior. In the days of yore, Hortons Bay was a blundering town and nobody who lived. It was out of the sound of the vast saws in the plant by the lake. One year there were no more logs to make amble at that point. The wood yachts came into the narrows. They had stacked with the cut of the plant that stood stacked in the yard and also every one of the heaps of wood had diverted.

This section condenses the disastrous story of a withering town. A town had thrived while there were sufficient trees to be pillaged and pulled down. It encouraged the logging business, and which is relinquished by the ravenous men for the primary reason. There are no more trees left to be pulled down. So the avaricious masses moved to a greener place which they could demolish. They took away all their hardware, deserting everything. They had no an incentive for them and made an unsalvageable harm nature. Hortons Bay has currently left with "one-story bunkhouses, the organisation store, the plant workplaces, and the huge plant itself stood betrayed in the sections of land of sawdust that secured the swampy knoll by the shore of the bay" (86).

Scratch and Marjorie, the sweethearts, see the sad sight of the vanishing town, all caused by man for the sake of human advancement. Marjorie as well, similar to the city, is encountering the damaging impacts of the greed of man: her sweetheart had taken her virginity and now does not

discover any enthusiasm for her. The long section portraying the death of the logging town fills in as a parallel to the separation of the emotional connection between the hero and his sweetheart. Val Plumwood, the ecofeminist faultfinder who makes a relevant remark on this parallel: "each lady has her particular association with nature and that there are reasons why one can't ignore the entire issue of a lady nature association and that it needs to stay a key to women's liberation and both have been commonly inferiorised"(21).

Most likely, the demolished scene had influenced Nick mentally, and maybe he is delicate to the harm of the stage. As it may be, unmistakably, his affectability doesn't stretch out to the point where he would yield over the falling apart association with Marjorie. It might try to repair it. It is against climactic and unexpected that his affections for her ought to be regarding unclarity of his feelings. After their dinner, they sat on the blanket without touching each other and watched the moon rise.

You don't have to talk silly, Marjorie said. What's the matter?

I do not know.

Of course, you know.

No, I do not.

Go on and say it.

Nick looked on at the moon, coming up over the hills.

It is not fun anymore.

He was afraid to look at Marjorie. Then he looked at her. (99).

It is conceivable that the term 'something' in the title is intended to demonstrate the non-specificity and accordingly unclarity in the sentiments of the hero. Harsh to her emotions, he sets her aside. Moonlight, a fantastic supper and the nearness of his dearest close by don't blend him up: despite what might be expected he feels as though 'everything was gone to hell' within him. Marjorie removes this dismissal inactively and lines from him on the waters. It is abandoning him to his particular musings and sentiments. Bill, Nick's companion which distant from the sentiments of others. It is stunned at what had occurred amongst Nick and Marjorie, yet cannot see how Marjorie could leave with no challenge.

All through the story, Hemingway utilises the symbolism of a hopelessly harmed condition. He seems more ecofeminist in his sensitivities than his perusers, and in this manner, the peruser sees that the persecution of Marjorie by Nick. He runs parallel to the destroyed Hortons Bay. This

story once more shows the cold-heartedness of man to a lady's capacity to interface with the world outside her. Marjorie had put stock in their adoration and had would have liked to wed Nick and go to Italy. It may be, seeing the decimated backwoods scope around Hortons Bay. He had given her an admonishing of how her own life. He would be no superior to the acres of dust she saw all around. The harm done to nature, sufficiently dismal for regular commentators, rouses the outrage of the ecofeminists. Such natural injury is considered as no not as much as brutality. In Karren Warren's words,

Feminist can begin to develop analyses of violence and non-violence which show the connections among kinds of violence: violence against the self. That would involve showing ways in which patriarchalism underlies all such types of, and itself breeds violence (1996: 194).

The environmental and geological obliteration is found as far as monetary and good decimation, influencing nature as well as human instinct, as much as the character of the people.

The parallel amongst lady and nature is genuinely open in this story, in the following account of the gathering, it is more hidden. *Slopes Like White Elephant* exhibits the uniqueness amongst man and lady concerning having youngsters. If parenthood for a lady is sweet and satisfying, for the man it is a weight: he is unwilling to assume on the liability, especially when he isn't yet prepared to go up against the importance of a spouse. So he needs his sweetheart to end her pregnancy prematurely. Also, on the off chance that she needs to hold his affection, she should consent to his requests and forfeit her parenthood. As it regularly happens, the helpless lady turns into the casualty of male mastery. It is an instance of a lady mistreated by the male. This story too opens with a distinctive depiction of the fruitful slopes on one side and the dry and dull railroad station. It is on the opposite side, where there is no shade:

The hills across the valley of the Ebro were long and white. On this side, there was no shade, and no trees and the station was between two lines of rails in the sun. Close against the front of the station there was the warm shadow of the building and a curtain, made of strings of bamboo beads, hung across the open door into the bar, to take out flies (82).

On the one side is nature in its plentitude and on the opposite side is the thing that man has made for the sake of development, the dull shelter less station. The expressions, 'no shade', 'no trees'

and so on just underscore and spotlight on man's dangerous propensity. On this side are discovered the young fellow and his sweetheart, sitting tight for the preparation that would take them to Madrid where the lady would need to end the kid she is conveying prematurely. The lady has denied a chance to have a kid: it is a dissent of parenthood, a personal gift for a lady, similar to Mother Nature. Man demolishes nature and strips space to manufacture his railroads; man looks to demolish the lady's womb so he can visit through existence without trouble. At the point when man chops down trees for his avarice, nature is detached and noiseless. Similarly, the hero of the story anticipates that his darling will be noiseless and passive, and dispose of the pregnancy since he doesn't wish to trouble himself with duty.

The setting of the story is the railroad station, and it becomes treeless and shades less on that sweltering summer day. The darlings sit outside the bar and talk over their concern, and it is about fetus removal, the young lady is pregnant. The young fellow needs her to dispose of the tyke. Unwilling for the exceptional advance of premature birth, the young lady compelled to consent to it, because the young fellow is persistent and overbearing.

There is no activity, just trade of words between the darlings. Amusingly, they sit confronting the slopes rich and green. The young lady takes a gander at the hills that mirror her condition and her regular want for parenthood. The expressions and developments have orchestrated in such a way as to uncover her sentiments of character with the slopes. It is provoking her to at first choose in the matter of what to do about the kid, she is conveying, and furthermore what course she would wish to take. She makes her life generally fulfilling.

The area, they are put in, and the railroad station remains for sterility, denudation, the aftereffect of man's avarice and greed. From where they are sitting, the young lady can look crosswise over. She sees the green slopes remaining for ripeness and productivity. Hemingway deftly utilises the inferred significances of the area. She draws out the essential attributes of the man and the lady and their more profound wishes. The lady whom in her normal condition is cheered by the mountains, 'They look like white elephants' she says, utilising a lovely analogy, mirroring the common and additionally wild state of the circumstance, rather than the artificial state of the station. The Elephant might be wild and a piece of nature, yet 'white' elephant is not. It is maybe a 'cultural construct' and clues at equivocalness in the lady's disposition. Be that as it may, it shows an inventive streak in the female hero which is missing in the male one. He looks confounded at the examination since he can't see the relationship between the swelling tummy of the pregnant lady and the hill like slopes.

Toward the end, the lady settles on the choice to demolish the child, despite her underlying want to keep it. That is on account of she is more inspired by keeping her sweetheart than her infant. The intensity she more likely than not experienced while settling on the choice comes through, in her upheaval: "Would you please stop talking?" (88). Hemingway's 'negative' involvement with his mom had hued the character's protection from having a family. The above examination of the story plainly shows the 'iceberg theory' of Hemingway. The portrayal of the slopes recommends the young lady's want for youngsters and family. Also, while the word 'abortion' has not utilised as a part of the whole story and numerous indications of sterility guide the peruser straight to that conclusion.

This story is additionally essential for the portrayal of both the women's activist and environmental worries in it. *A Very Short Story* is one of these works of Hemingway. They are straightforwardly in light of war encounters. The briefest story of the accumulation of stories, this story shows the course of affection between an American Soldier and an Italian medical attendant, Luz. The medical caretaker goes to on him, for three months, in long enough to become hopelessly enamoured with him. They need to wed. "They felt as if they were hitched, however, needed everybody to think about it, and to make it so they couldn't lose it" (86). They can't wed straight away because they don't have their introduction to the world testaments with them. What is more and they choose to get hitched merely after the war? It has finished, and after he finds a vocation. It can accommodate her.

After his recuperation, after the war and he comes back to America. Be that as it may, amid his nonattendance, Luz goes over an Italian Major and takes part in extramarital entanglements with him. She keeps in touch with her American sweetheart that their relationship was just a break, a passing undertaking, and nothing more and the story closes there. Luz had neither gotten notification from the American and nor had she wedded the Major.

That is a 'pacifist' story. Brimming with suggestions and the story touches upon the effect of war on nature, and on the lady. Lady is near nature; the two vibrate as one. Be that as it may, man is heartless and hawkish. He enjoys war. The war had attacked the lady's affectability to a similar degree. It had harmed Mother Nature, and Indian Camp is one of the stories in the third gathering. Indians have introduced as living in the wilds. It is on the animals of nature, and by cutting and peeling bark. Even though living in life, they are not in amicability with quality.

In their middle is a lady in the cutting-edge phase of pregnancy. When they find that they couldn't deal with the conveyance with their aptitudes, they send for a specialist from the city. Accordingly, Dr Adams joins his child Nick, crosswise over streams, fields, forests, and slopes, to locate the pregnant lady in the base bunk, above which lies her significant other who had cut his foot severely with a hatchet three days sooner. Dr Adams did not have any soporific with him, as can't keep the lady from groaning and shouting. "I don't hear them since they are not important" (87), he says. For the need of a sedative, he constrains her to experience much physical agony. She has held around four men: yet she chomps the specialist's arm, unfit to hold up under the pain.

Scolding her, he cuts open her midsection and conveys the child through a caesarian task. He is blissful because he could now answer to the restorative diary how he had completed a caesarian "with a lift knife and sewed with nine foot, decreased gut leaders" (89). The story excites interest in the peruser if to cheer the specialist for his creativity in conveying an infant securely amidst no place with the dexterous act of spontaneity, or accuse him of being hard and heartless to the agony the lady experienced in labour? The specialist's child couldn't bear the shouts of the lady, and her better half, suffering his injured foot, couldn't endure the screams notwithstanding his torment and confers suicide by cutting his throat.

Once more, in this story as well, the peruser sees the inner conflict of the essayist. The Indians are boorish, and to that degree are offspring of nature, relatively like creatures. Does the novelist recognise them with life, or does he prosecute them for attacks caused to quality? Also, as observed above, does one commend the specialist, or call him overbearing and persecuting? This story is a strikingly significant story. It is with numerous multifaceted layers of importance. It seems to have pulled in crucial essential consideration, especially as far as characterising the view of manliness and Lisa Tyler's article causes the peruser to comprehend the male character. She says,

In rehashing the story, the women's activist hypotheses empower us to find better approaches for taking a gander at Nick Adams, and to peruse this paradigmatic male's advancement uniquely in contrast to we have before. I likewise need to look at what Hemingway needs to say in regards to viciousness and compassion, predominance and accommodation, war and peace (42).

The story infers that Nick's reaction to the savagery and enduring incurred on others will eventually characterise his particular feeling of manliness. Therefore an investigation of how prejudice, sexism, barbarism, enduring, and stoicism affect the way toward portraying a view of strength in the story reveals insight into the substance of the artistic work itself and assists a more profound comprehension of these mind-boggling issues as they emerge. The last message of the story depends on the responses of men towards the story's objects of agony and how these responses affect their essential characteristics of saw manliness and survival.

Ernest Hemingway experienced childhood with the outer banks of Michigan, a segment of the nation with extensive coordination of Native Americans and whites. This story contains a few personal parallels to Hemingway's life. His dad was a doctor who frequently took youthful Ernest angling at a camp in the Michigan woods. It is a more profound comprehension of the colonisation and treatment of the Native Americans by the white Americans can be picked up.

Hemingway utilises a relatively metaphorical story as he uncovered the shameful acts perpetrated by the white oppressors. Scratch typifies guiltlessness, the Doctor speaks to rejection or disavowal, and George speaks to abuse. The anonymous locals in the story compare. The white characters are featuring attributes, for example, loss of personality, failure to adapt to colonisation appropriately, and dread of annihilation. Along these lines, nature and ladies experience enduring at the same time. While the Indians occupied with devastating the woodland, the Indian lady persists with no offices and has persecuted by a white specialist.

The last story under this classification is *Mother of a Queen*, and indeed one finds in this story the rude and careless state of mind of a child to his mom. The mother had kicked the bucket and was given a transitory place of burial, pending a changeless arrangement from her child. Paco, the child, is requested to pay and make her grave unchanging, coming up short which, the specialists say; her body would be uncovered up and tossed on the general population bone pile. He continues getting a notification and continues disregarding them.

Paco is by and large harsh to the need of respecting his mom in death; need to demonstrate love to her even in death. She is unconcerned even to his clear duty and answerability. The Manager who has more attentive, is stunned to see this great hardness of Paco, and lets him know with scorn, "What sort of blood is it in a man that will let what has done to his mom? you don't have a mother" (88). Once more, Paco blasts out irately that she was his mom, and that the Manager should keep out of it. How is one to manage such a man? He turns out to be an awful child, as

well as maybe no child by any stretch of the imagination; he shows his reasoning which is lower than human. What's more, he isn't delicate to his ethical, social or obedient commitments.

The women's activist measurement in the story is self-evident. However, maybe, there is more than what meets the eye. Aside from the title, which is astounded by it, there are numerous inquiries a peruser faces as he peruses the story. J. Nolan says *The Mother of a Queen* is one of the all the more fascinating and one of the all the more difficult stories. Created likely finished the period from the fall of 1931 to August of 1932 and distributed in the gathering *Winner Take Nothing* (1933). The tale requests that the peruser answer a progression of inquiries to see what Hemingway is doing in this little, however provocative work.

Conclusion

The investigation of the stories from an ecofeminist perspective, as is done in this part, demonstrates the general public exhibited in these stories is patriarchal, and man arranged and that man in his voracity and through cold-heartedness has ruled nature and lady, bringing about the decimation of the previous and crippling of the last mentioned. Both life and lady endure harm and demolition at his hand. Regardless of whether, he is a spouse and a darling or posterity. He still a man is a man; exploitative, careless and obtuse. The sentiments of a lady, which move entirely tuned in to nature. They have not considered and her needs, wishes are not taken note. Her parenthood has not regarded, and her being a mother is not respected. Lady is either dismissed, stifled or shamed. The harm has done to nature, is shown through felling of trees, the annihilation of the scene. Chasing and murdering of creatures are for delight and pride.

Regarding what comes about toward the end; lady and nature are decidedly not the same as each other, and they are co-sufferers on account of man. Ecofeminists have faith in the nearby association amongst lady and quality. They trust that when nature is secured, ladies will have ensured and regarded as well. Both life and ladies experience the experience of mothering. They sustain their offspring. Those two are delicate to the requirements of those they made. Val Plumwood says that there are reasons why one cannot ignore the entire issue of a lady nature nexus. It needs to stay fundamental to women's liberation because both have endured on account of man, the regular foe, and both have corrupted to mediocre status. In spite of the above investigation, the following part examines the impacts of the physical condition on man. The effect of place on a man has contemplated in a more extensive viewpoint under the head ecosphere.

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Critical Analysis of Dharma and Moral Conflicts in *theMahabharata*

Nithiya Narasimhan

M.Phil., Scholar, Department of English,

Vels University (VISTAS),

Chennai, Tamil Nadu, India.

&

Dr P. Suresh

Associate Professor, Department of English,

Vels University (VISTAS),

Chennai, Tamil Nadu, India.

drsureshponnurangam@gmail.com

Abstract

Mahabharata is an epic that is continuously reviewed and retold by many writers and philosophers. Not alone for the easterners but it is also explored consistently by the westerners too. Mahabharata, unlike Ramayana, talks about the imperfect world. It talks about the world anything, and everything has both good and evil in it. Every action in Mahabharata raises a series of questions in the minds of the reader. Dharma is the central archetype in this mythical work, and it has omnipresence in the story. One of the major conflicts in Mahabharata is the question of what is dharma and did all the actions in the course of the story take place through dharma?

Keywords: archetypes, dharma, modern dilemmas.

Introduction

What is Myth?

The term 'myth' has derived from the Greek word 'mythos' meaning a story. Myths are a symbolic tales of the ancient past that are generally concerned with the stories of the evolution of cosmogony and cosmology. It may also have connected with the rituals or belief systems which directs social actions and values. The false narratives generally involve heroic characters and their deeds. It also has supernatural elements or characters. They have typically cherished with higher value. To quote Devadutt Pattanaik "Myth is essentially a common cultural understanding of the world that binds individuals and communities together. This understanding may be

religious or secular..." (Myth=Mithya: A Handbook of Hindu Mythology) Generally, the mythical tales contains the binary archetypes which influence the readers to lead their lives in a correct path. It can also have termed as a narrative dealing with the evolution of the human race, cosmic order, and stories of god, demigods and cultural heroes. Myth serves as a story that defines the views of culture by describing its psychological and social practices.

But what is 'archetype?' The term 'archetype' refers to a recurring pattern of designs, story-telling, symbol and ritual expressions found in the stories from the different part of the world during different time periods. The word 'archetype' is derived from the Greek word 'Archer' and 'tupos' which means 'first' and 'impression', 'beginning' or 'origin'. The Swiss psychiatrist Carl Jung introduced the concept of archetypes. Jung believed that archetypes were models of people's behaviour or personalities. It is the inborn tendencies that play a role in influencing human behaviour. These innate tendencies are common to every human being irrespective of their geographical location and period.

The author employs the basic archetypes such as Good Vs Evil, Light Vs Darkness, supernatural elements and beings to show the happenings and confusions prevailing in an individual's life. These archetypes are used to create a notion in an individual's mind that only right actions and thoughts lead a man to become successful in his/ her life. Westerners had their belief in Greek myth and biblical stories. Thus the writers used the biblical allusions and symbols to instil confidence and to show the proper way of leading their life. The Greek and Roman mythologies profoundly influenced classic writers like Homer, Virgil, Aeneid, Ovid and Dante. Writers like John Bunyan, Christopher Marlowe, and T.S.Eliot through their biblical references made people follow the right path to attain salvation in their life. On the other hand, in India, we have many mythological stories and folklore which serves as a guideline for the humans to lead their life. Indian Writing in English has many works which have been influenced by Hindu scriptures like Vedas, Upanishads, Bhagavad Gita, Bhagavada Purana, Ramayana, Mahabharata, Shivapurana etc., These scriptures are often taken in reference by the authors to teach the readers about 'dharma and karma' and the proper way of leading one's life. The Hindu scriptures have influenced many writers like A.K.Ramanuja, Girish Karnad, R.K.Narayanan. Even now many contemporary writers trust upon myth to bemuse for their works. Writers like Amish Tripathi, Anand Neelkantan, Devdutt Pattanaik, Kavita Kane, Chitra Bannerjee gave a new dimension for the mythological stories. These retold the real myths from a unique perspective.

What is Dharma?

Dharma is a central and vital concept which involves with Indian philosophy. Though a constrict meaning cannot have given to dharma, it varies with the context it used. The general purpose of 'dharma' can have taken as cosmic law. In a common context 'dharma' means a right way of living or the path of righteousness. It can have rightly put that the word 'dharma' has not associated with Hinduism, but rather it is associated with the Indian concept of the right way of living and philosophy. But the current notion of dharma is no longer associated with philosophy but it has rather seen with the religion. In the Vedic literature, the word 'dharma' is free from all dogmas.

Nothing is higher than dharma. The weak overcomes the stronger by dharma, as over a king. Indeed that dharma is the Truth (Satya); therefore, when a man speaks the Truth, they say, "He speaks the Dharma"; and if he speaks Dharma, they say, "He speaks the Truth!" For both are one... (Brihadaranyaka Upanishad Ch XIV Hymn 1.4)

Dharma becomes the driving force which makes an individual lead their life in a correct path. It is a well-known fact that if one leads their life through dharma; it will result in good karma which automatically leads to the individual's salvation. In Mahabharata, the meaning of dharma is to live in harmony with our purpose of birth on this earth. Dharma is not constricted to one sense instead it has the various senses according to the balance of the situations.

Different types of Dharma:

Dharma can have termed as highly situational rather than universal. To quote Robert Lingat "Dharma is not proposed but imposed." If an individual learns about these different types of dharma and principles, then it will be clear that the same dharma cannot have applied to one and all human beings. Dharma can have mainly categorised as Sarvasadharan dharma: this lays out the basic principles of dharma that followed in Hinduism. Jati and kula dharma: talks about the dharma that is reserved towards the particular caste. Vishesh dharma: this talk about the dharma that has reserved for specific situations. Apad dharma: lays out the principles that have followed during the time of chaos or distress. Rajdharma: deals with the dharma of a King.

Dharma in Mahabharata:

Mahabharata is one of the most critical epic India which has looked at with high importance and value. The story of Mahabharata itself is the story of the fight between 'dharma and adharma.' One can rightly say that the dharma in Mahabharata is highly situational. All the characters are unclear and continuously in a dilemma as to what is their dharma in this life.

Rajdharma:

In the 'shantiparva' of the Mahabharata, the grand regent Bhishma explains the duties of the ruler to the eldest Pandava prince Yudhishtira. He also talks about the ideal ways of ruling a country and good governance. It is a treatise on the duties of a king, proper management, how to provide justice, dharma, and how all these aspects create prosperity in the ruled and the kingdom. One of the most vital issues in Mahabharata is the concept of dharma. This confusion sets forth in the episode of gambling which becomes a significant turn of situations. The game of dice alters the life of almost all the characters in the Mahabharata. The whole happening of the story based on the outcome of this dice game which resulted in the humiliation of the Pandavas and their wife, Draupadi. The most crucial question is that whether it is right for a King to gamble? Shakuni, the master criminal mind behind all these happenings justifies that "...It is sanctioned by... our holy scriptures.

A king can conquer another kingdom by marriage, war, payment, or dice..." (Roll of the Dice Ajaya Book i) By proving that it is dharma for a king to indulge in the game of dice, the Kauravas invited the eldest Pandava Yudhishtira for a game of dice. Yudhishtira against his brother Arjuna's advice yielded to the game of dice because of his addiction to gambling. Not alone Shakuni but Dhaumya, the priest also explained to Yudhishtira that "...it was a kshatriya's dharma to play dice..." (Roll of the Dice Ajaya Book i) Yudhishtira by the end of the game lost everything including his brothers and wife in the game. When Dushasana, dragged Draupadi to the court she cried in distress for dharma. Draupadi questioned the elders present in the court as to whether her husband first lost her or him in the game of dice. She also went on to argue that her husband Yudhishtira had no freedom over her when he lost his freedom in the game of dice first. But none of the elders in the court was able to answer her question. The society of that era did not view the women as an individual who has right and control over her freedom. Instead, she has seen as a possession of her husband.

The irony of this situation is that Yudhishtira also was known as 'Dharmaraj' who is the son of Kunti and the god of dharma 'Yama' made a blunder mistake by staking his wife and brothers. This mistake and disrobing of Draupadi instigated the Kurukshetra war which resulted in the many deaths. Yudhishtira is always forced into a state of a moral dilemma when he has to take important decisions. Throughout the story, Yudhishtira has always put into test for his moral and dharma. Yudhishtira is the weakest of all the Pandavas though he is keen in following the path of dharma. Being the son of dharma Yudhishtira has to follow the path of truth. During the war, Yudhishtira's first lie had uttered when he declared the death of Ashwathama Drona's son and this lie has a half-truth, it weighed on Yudhishtira's conscience.

Bhishma and his dharma:

Bhishma was the apparent heir to the throne of Hastinapur as he is the only son of the great King Shantanu. But things took a wrong turn when Shantanu fell lovesick for fisherwoman Satyawati. To get Satyawati married to his father, Bhishma made a promise to Satyawati's father that cannot have broken. He promised on his mother Ganga that he would never marry and that only the sons and grandsons of Satyawati will rule his kingdom. He also made a promise to Satyawati that he will always be the saviour of this kingdom and serve the ruling party irrespective of their deeds. This made Bhishma to side with Kauravas even though there is adharma on their side.

Arjuna's Conscience:

One of the crucial parts in Mahabharata is the part where Krishna convinces Arjuna to partake in the war. When the war was evident, Arjuna faced with a dilemma as to how he can fight his blood and his grandfather. But with the help of Krishna's advice and guidance, Arjuna fought the war. Krishna reminds Arjuna that a kshatriya's dharma is to take place in the war irrelevant of his moral dilemmas. Nothing suits a warrior more than a fight and that it is a warrior's kula dharma to take place in the war. Krishna reminded Arjuna that a person who follows his dharma could only achieve salvation. But the irony is that Arjuna never reached the gates of heaven. Krishna through Arjuna gave an insight to all the human beings that if an individual performs his duty selflessly, there is a higher chance that he will play his function in a right way. The teachings of Krishna to Arjuna recorded in Bhagavat Gita which deals with the dharma and karma of an individual.

Mitra Dharma:

The friendship of Karna and Duryodhana is the best example of Mitra dharma. Karna is a commoner who rose to royalty because of Duryodhana. Karna is a low born charioteer son who became a king for his talents. Duryodhana is the only person who looked at Karna for his abilities. When everyone humiliated Karna, Duryodhana made him his friend and King of Anga. This act of Duryodhana bounded Karna with the Mitra dharma. Karna was aware of the fact that his friend is travelling in the path of adharma. But he stood beside him because of loyalty towards his friend. The dharma of a friend is to help a friend who is in trouble without expecting any request or advantage. To protect his dharma, Karna defended Duryodhana and stood beside him.

Gross injustice:

One of the most ill-fated characters in the Mahabharata is Karna, King of Anga. Throughout his life, Karna has discriminated against for his low birth. He was always put to shame almost by everyone for being a sutaputra. But the irony is that he is not a sutaputra but a 'suryaputra' meaning he is the son of Sun god. Karna was born out of wedlock which forced his mother Kunti also the mother of Pandavas to abandon him. Kunti who was keen in protecting her honour and her family's honour abandoned her firstborn son. Even after many years when she first recognised him the archery tournament, she was not ready to give up her honour and recognise him as her son. Kunti who was not ready to accept his son was rather ready to approach him during the war to ask him a favour. She revealed the truth behind Karna's birth to push him in a difficult situation and extracted a favour from him as to bare her son's life.

Another grave mistake of Kunti is pushing her daughter in law Draupadi in a polygamy relationship. Kunti saw Draupadi's charm and grace as a threat to the unity that prevailed between her sons. To make her sons stay united and faithful to each other, she made Draupadi their common wife without even thinking about her for a minute. Another mistake of Kunti is that when Karna refused to join hands with the Pandavas, she used Draupadi to tempt Karna by saying that he can be her sixth husband. That shows the dark side of Kunti as to how being a woman she treated her daughter in law as a commodity and an object of temptation. All these acts of Kunti raise a different question as to what is 'dharma'?

Krishna, Kurukshetra War and Dharma:

The most crucial part of the Mahabharata is the Kurukshetra war. The war itself is the embodiment of kshatriya dharma. Though Karna and the Pandavas are the sons of celestial beings (devas) only Krishna is accounted to divinity and considered as the avatar of Vishnu. Krishna plays a vital role by helping the Pandavas in the war and remaining as their guide. Krishna serves as the charioteer of Arjuna during the Great War. When Arjuna refused to fight is kin, Krishna took viswaroopa and preached him about the ways of life and dharma. Krishna asked Arjuna to follow his kshatriya dharma by raising the weapon to fight in the war. Krishna is the only strength for the Pandavas who helped them to win the war. Krishna employed many ethical and unethical means to achieve the end. Many times he is shown as possessing the supernatural powers to attain the end. Krishna applied many strategies to eliminate the great warriors of the Kaurava army. Some of these strategies though helped Pandavas to win the war cannot have taken into account as a good strategy. One such instance is when Krishna encourages Arjuna to bring forth Draupadi's eunuch brother Shikandi to bring down Bhishma. Bhishma refused to fight Arjuna saying that he won't fight a woman (shikandi). Using Shikandi as his shield, Arjuna brought down the great warrior.

This particular incident brings the readers into a dilemma as to whether it is ethical to kill a warrior when he refused to raise his weapon. Is it kshatriya dharma to use a person as a shield to bring down a warrior? Another controversial part in Mahabharata is the death of Karna. Karna is a great archer, even better than Arjuna. When Karna and Arjuna face each other in the war front, it is evident that only one can survive. Kunti made sure Arjuna survives by extracting a promise from Karna by showing her motherly love. That is ironic because throughout his life Karna's quest was to discover the secret behind his birth. Kunti though she lived in guilt for abandoning the first born she never gave recognition for Karna as her son in public. But she was ready to recognise him on the verge of saving her son. The way Karna killed in the battlefield is against the kshatriya dharma. According to the kshatriya dharma, an unarmed warrior should not have destroyed. But Arjuna with the support of Krishna killed unarmed Karna in the war. Though we can justify Karna's death by saying that he has liberated from this sinful life, it is still adharma to kill an unarmed warrior. Without Krishna, Arjuna would not have survived nor could have murdered Karna. Thus all these events show that Krishna served as a pillar of strength for the Pandavas and helped them in many ways some ethical and other unethical to win the war.

Conclusion

In this study, the researcher has observed the central archetype 'dharma' in every possible angle. With a closer observation towards the text, it is clear that dharma in Mahabharata is highly situational rather than ethical. But what is dharma? Can its meaning ever be truly understood? The answer 'dharma' is nothing but the beauty of truth. To quote Keats "Beauty is the truth; truth beauty" (Ode on a Grecian Urn). The truth is always in war with itself as to what is right and what is wrong. The embodiment of truth Yudhishtira is still in conflict with himself as to what is right and what is wrong? That shows that truth has always interlocked with a dilemma. The researcher has attempted to lay down the definition of dharma concerning scholarly articles. Dharma in Mahabharata has reanalysed, and a new interpretation has given to the role of dharma in Mahabharata. Dharma is not static but keeps changing with every individual's point of view and period. It can have understood merely that only an individual can realise his dharma. If he/she identifies their dharma and acts according to it, they can decode even the complex ways and ideologies of life. One should strive to adhere to Dharma to the best of one's abilities, for even a little performance of Dharma gives excellent merits.... (Bhagavat Gita 2.4)

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Racial Prejudice in Bildungsroman's *To Kill a Mockingbird* and *The Secret Life of Bees*

R.P. Monika
M.Phil., Scholar,
Department of English,
Vels University (VISTAS),
Chennai, Tamil Nadu, India.
monikajohndavid1995@gmail.com
&

P. Moby Samuel
Assistant Professor,
Department of English,
Vels University (VISTAS),
Chennai, TamilNadu, India.

Abstract

This paper is entirely about how Bildungsroman novels To Kill a Mockingbird, and The Secret Life of Bees evokes how racial prejudice practice to violence, problem and solution. Let's go back to the history of the south between the 1930's and the 1960's. We have understood clearly that the racial tension was the high record of that time. African American was in a significant attack against racial prejudice and for the civil rights. Americans are used to treat Africans only to work for them, and it was widespread during that period. By seeing all these things, the authors start to write in the theme of bridging white and black communities, and they even wrote how black peoples are treated by the white so that the people mentality will change by reading their works. They want to prove that everything is possible only through love; love can change everything, so they start writing about how love conquers all. They start writing how the major characters in the novel show their passion and intimacy towards black community to make the society to think God creates everyone and God loves and treats everyone equally and we have to react in the same way. The chosen novel of mine even explores the same theme the main characters of both the novel lily and scout shows their love and closeness toward black people and Atticus who face many struggles for being supportive towards the black community.

Keywords: Bildungsroman, Racism, Prejudice, Depression, Domination, Social classes.

Introduction

To Kill a Mockingbird by Harper Lee expose the character of 6-year-old Scout Finch and her 8-year-old brother Jem who live in Maycomb, Alabama the great depression was overwhelmed in the 1930's. Lee tells about the white man Atticus who educate his children by showing them everyone is equal, although they surrounded by racial tension. They have a cook called Calpurnia who represent the figure of the mother. One day Calpurnia took the children to the coloured church there black women named as Lula who confronted them, and she did not want them in their church. Though Calpurnia tries to break the distance between the white and black community, we found that even black people feel hesitate to mingle with white this is also one of the reasons for racism non-vanishing. That made scout and jem to explore how the black people feel bad while white distanced them.

The Secret Life of Bees by Sue Monk Kidd which explains the set in South Carolina, Lily Ownes the young white girl who overcomes the fear of killing her mother accidentally at the age of four. She falls in love with the black boy called Zach. She followed her heart and picked the choice of facing the social norms of not stopping her love for Zach and Zach also loves her as same. Lily became very close with August, Zach and Rosaleen. The love and concern shown towards her made her forget her home, father and everything she was pleased in Boatwright house. Pushing racism aside she had a high bond with Zach, Rosaleen and August and even she is close to the other two sisters of August. The love of Lily is Zach, Rosaleen, August which conquer the racism in that place. And their passion permits Lily to heal.

This how the full paper is going to say how love conquers all the problems, though the racial prejudice dominates the society. The main characters in the novels pour their passion without having any hesitation of their skin colour. This article has entirely based on 'racial prejudice in bildungsroman novels'. I have mainly focused on the period of post-modernism, where authors try to reflect society and humanity in a way that showed that there was still some goodness left in it. I have selected two novels from the period of postmodernism to prove this concept. My novels are '*To Kill a Mockingbird*' and '*The Secret Life of the Bees*' from African American literature.

Most of the African Americans have descended from Africa to America where they had treated as slaves; they were forced to work in America. Later they slowly start to raise voice against their freedom; then they start their literature of their own. There writing is all about freedom,

equality, which was longed by them for many years. Most of their writing has entirely based on the themes of African American culture, tradition, religion, racism, society and sense of home. They slowly start to write about how they have treated in America and how lost their freedom and how they longed to get their freedom back.

Bildungsroman is a kind of genre in literature. Bildungsroman is otherwise called as 'coming of age' The meaning of bildungsroman is 'Bildung' meaning 'education' and 'roman' meaning 'novel' bildungsroman is a genre that focuses on the central character of the novel who attain growth mentally, physically, socially and morally. The character change in the book is highly focused and shown more importance and which gives more critical in search of her life resulting in earning good experience in their life. Usually bildungsroman novel begins with the emotional loss which makes the narrator take her journey. The goal of bildungsroman novel is the main character in the book attains maturity, and the protagonist gradually achieves her goal with a lot of hurdles. This genre always creates a main clash between the main character and society.

Nelle Harper Lee was born on April 28, 1926, and she died period was February 19, 2016. She is better known for her pet name Harper Lee. She was an American novelist and universally recognised for the novel *To Kill a Mockingbird*, which published in 1960. It has won the 1961 Pulitzer Prize and has become a monument of modern American literature. The character shown in the novel to kill a mockingbird had based on Lee's family and neighbours that was occurred near her birthplace in 1936 when Lee was at the age of ten.

Sue Monk Kidd was born in Sylvester, Georgia. She did B.S nursing in 1970. *The Secret Life of Bees* is her first novel which set in the period of American civil rights movement of 1964. This story tells about how the white girl who runs away from home to live her own life peacefully and happily. She found the person whom she loved and also loved by them. Finally, she achieved in finding her framed family in Boatwright house, and she started to live over there with loved ones whom she loved more.

All the introduction ends by here, let's get into the topic and see how it works in both the novels. I accept that the book *To Kill a Mocking Bird* is a bildungsroman because it shows the development of the chief character Scout throughout the book. Bildungsroman is a novel about the development of the central character in the book that attains maturity, mentally, socially and morally. Jem and dill help scout to grow up throughout the book. Atticus, the father of Jem and scout who educates his children by saying everyone is equal. He is a lawyer and he always

supports the black community through his family and society is against for his thought of helping, he still expects the justice for the black people. Few incidents in the novel made scout feel how racial prejudice owns the entire world. The event happens in Calpurnia's church, school, jail and trail. She found nothing is fair but everything happened in the world is a total mess and people are controlled and ruled by racial prejudice.

When visiting Calpurnia's coloured church kids were quite excited to see the new place but in the church the black lady whose name is Lula who is not ready to accept the whites in her coloured church. She confronted them this shows even the black took the step for bridging a bound between white and black but black people feel hesitated to have white community along with them. Scout feels terrible for the church incident; she thinks how the name racism scatters the world. Scout feel intentionally sorry for the black people because she understands how the black people feel when whites fail to show their closeness towards them. At jail following her father they did not want to leave their father alone, the severe situation was tackled by scout by asking the classmate's father about her classmate and that place everyone got chilled because of the scout. In the trail scene, everyone would think that she is a small girl it is tough for her to understand, but it's not that she understands very clearly what was going on around her.

The secret life of bees is the coming-of-age, where the novel shows the growth and maturation of the central character lily. Lily is the narrator of the story who tells how she accidentally kills her mother at her age of four. And she suffered a lot by living with her cruel, abusive father who often punishes her, longs for her mother, and she wants to have her maid Rosaleen as her mother, dreams to have Rosaleen as her mother which the society and her father not going to accept it. She loves to spend time with Rosaleen. Rosaleen cares for her; this shows how the author bridges both the community in this novel. The author shows a few main characters in the book as brave. We learn brave women like August, Rosaleen and even lily is also so courageous to escape Rosaleen from jail, and she took the decision of stepping out of her home, she took this decision to discover her mother's history. That shows how the author gave importance of developing female-centric community. By seeing how Rosallen handle the racist men in Sylvan, she is more confident enough to take her own decision of escaping Rosallen from jail without thinking how serious the issue is about, she wants to avoid Rosaleen because she liked her lot and planned to run away along with Rosaleen to find a link of her expired mother. By knowing little news about her mother, she went to Tiburon, and with that, she discovered her mother place and went to Boatwright house.

She attains the maturity of thinking that she is not a girl of not having a mother instead, replaced August and her two sisters in that place and thought Rosaleen as her mother even feels that she is the daughter of Black Mary. In the same way, she decides to love Zach and ready to face all the social norms. She plans to start her studies along with Zach, and she openly approached that in August. Finally, she discovers the truth about her mother, and she satisfied with the place where she stays. She slowly overcomes her guilty of killing her mother accidentally she tries to forget everything and want to start a new life in Tiburon. She ultimately confronts her father by saying that she will know more return to Sylvan and says that she is going to stay in Boatwright house and live along with them. That shows her braveness towards her father, maid her to stand up to T.Ray and rest of the world say that no more racism is left or push the racial prejudice aside and she was going to live with the black community where she finds a lot of happiness, love and carrying, comparing to her past.

There are many themes evokes in both the novel *The Secret Life of Bees* and to kill a mocking bird, but the racial prejudice is an outstanding one. Few incidents which clearly shows how racial prejudice dominate at that period, the event like, Bob Ewell at that time of Tom Robinson's trial, Lula at the church, this made Scout, Jem, Dill to discuss the racism in Maycomb. In the novel *The Secret Life of Bees* evokes the racial prejudice in the incident Rosallen taken to jail, how black people are not allowed to vote, Lily heard many episodes like black people were brutally beaten and killed by the white because of race. Even the police usually allow the white inside the jail and let them hit the black for their vengeance. In this novel, Rosaleen also allowed running by the white, and she admitted into the hospital for the white racist brutality. Zach and Lily love each other, but they were scared of expressing their love because of the society. This entire incident shows how people all favoured in racial prejudice and how they react dishonestly to the black community.

Though the author shows the significant characters in the novels as excellent and fair to the black community much minor character exposes their dislike towards black community, this indicates that whatever changes or war may occur for the race, inequality; prejudice nothing going to change the people's minds. Though the principal character in the novel like Atticus, Lily wants to join their hands with black, the society is not ready to do so. In the same way, Calpurnia who is a black woman, even she tries a step to bridge a bond between the white and black community, but the black people also feel hesitated to mingle with white. In this novel Lula, a black woman has wholly confronted for bringing white kids to a coloured church. Here Calpurnia's effort got failed by the black community.

Both the author Sue Monk Kidd and Harper Lee were white authors. They both wrote this novel focuses on the incident which held near to their place. They see how people are unfair to the black community. Lee sets two unseeing things related to the novel is the accused rape of someone by Tom Robinson, and efforts of Jem, Scout and their friend Dill to make the mysterious person Boo Radley to show himself to the outside world. Even we can compare this incident with the character Boo Radley with racism. How Boo is not ready to come out of his house, this shows how people in the society are not prepared to go out of the few terms like racism, prejudice, inequality. How Boo is not showing a right side to the world people hesitate to bring their virtues out if they try to come out of it they, their status will not allow them to come out. How Scout, Dill and Jem long to see Boo Radley out in the same way people like Atticus, Calpurnia, Rosaleen, August and Lily longs to know the equality all over the place.

If we compare both the novel, we can understand clearly that these novels are somehow similar. The setting of the story for the secret life of bees is sylvan at South Carolina and to kill a mockingbird is Maycomb at Alabama now coming to the Main character Lily and Scout they both are the young white girl, and they are the narrator of the story. If we see their home life Lily mother died and she lives with his abusive father in same way Mayella lost her mother and lives with an abusive father and scout also lost her mother in her small age, and she lives with his father. Scout believes and shows a lesson of other people perspective living and the concept of walking in other people shoes.

Lily shows the experience of stands up to the world she left behind and leans to stand for what she believes in. The concept of prejudice is prevalent in both the novels, the African American were looked down upon based solely on their skin colour. Bigotry and racism were most pervasive in the south. Prejudice led to many bias court cases in the early 1900's like Tom's case. The language is choice of word used to refer to African Americans. The racial disputes in both the novels are Rosaleen put in jail because she poured liquid on white man shoes and had beaten profusely. In the same way, to put in prison on the charge of raping a white girl and later sent to jail where he was found guilty. Now both the novel has a black maid Rosaleen and Calpurnia, Rosaleen resembles a mother figure to Lily and teaches her valuable lessons. In the same way, Calpurnia watches over Scout and Jem throughout the novel and acts parental figure. T. Ray believes that African American should have wholly deprived of their civil rights. Atticus does not judge people by the colour of their skin. He treats everyone as equal.

Conclusion

Atticus faced many problems with supporting black, if the people may have an idea of changing their thoughts against black people they may be afraid of the circumstances that they are going to face. There is much reason occurs for the people unchanged mind but the main this is racism fully stressed the period. But even Lee's novel did not show the happy ending like saving the Tom Robinson or winning the case; it shows how the white police shotted Tom Robinson for escaping. But Atticus in the novel remains same he did not stop educating their children about equality and he never going to end his duty of supporting black in case of getting more criticising from the society and family even her sister Alexandra accused him of bringing disgrace on the family for the fact he had taken. Tom's white employer stands up in the court and declares that in eight years of work we never had any trouble from tom, this shows not only Atticus supports the tom the other white man also supporting him so many were good, but no one has the boldness to explore the truth. Tom declares that he left sorry for the white lady called Mayella, this statement put the courtroom ill at ease black people are not supposed to feel sorry for a white person this shows that how the society was at that time, and even blacks are not allowed to think for white and this how racial stress spread widely all over the world.

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Symbolism and Spiritualism in W.B. Yeats, T.S. Eliot and W.H. Auden

H. Shajathi

M.Phil. Scholar, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

&

Dr S. Priyadarshini

Assistant Professor, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

Abstract

This thesis is the study of the development of the symbolic system expressed by the writers William Butler Yeats, Thomas Stearns Eliot and Wystan Hugh Auden and their subsequent requisition to this system of their poetry. The use of symbols in Yeats's poetry is very obscure and involved in the operation of symbolism. The poet Auden is genuinely overwhelmed by the ideas of the enchanting and fascinating because of the symbols. Eliot was extraordinarily allusive and deliberately ambiguous or intermediate in his use of symbols.

Keywords: Symbolism, Spirituality, innovation, postwar, emphasise, Modernism etc.

Introduction

The primary approach of this paper was to emphasise that characteristic of language which enables us to perceive symbolism as the beginning of the modern poetry. Poetry is a kind of literature in which imagination, fancy emotions and feelings indulge in it. It is our feelings and instinct that which we observed through our life experiences. For each and everything there was the foundation and the founder of particular genre. The founder of poem was the significant writer, Geoffrey Chaucer [1340-1400]. He wrote for the upper class for new entertainment. He wrote "*The Book of Duchess* [1369], it is about the death of John Gaunt's wife, it is also an allegory. His language is marked by the felicity of diction and melody. That poetry of modern times has mainly influenced by the techniques of music, sculpture, paintings, fine arts etc. Poetry

is about the criticism of life. Modernism reflects the age of the modern poetry. The ideas are abundant in contemporary poetry.

The movement of innovation is remarkable in arts and literature. In the mid of the century, the frames of symbolism and the religious norms have ethnically found in Christianity. In the modernism, there were four major categories that which followed they were absurdity, existentialism, black humour and angry with young men. And also there were many kinds of poetic devices used in poetry they were Allegory, Anachronism, Blank Verse, Fable, Comedy of Humors, Comedy of Manners, Comic relief, Didacticism, Dramatic irony, Epic simile, Expectation and surprise, Flat and round characters, Free verse, Heroic couplet, Grand style, Poetic Justice, Poetic diction, Nemesis, Metaphor, Pathetic Fallacy, revenge tragedy, Renaissance, Puritanism, Poetic Truth in this point of view these devices have used in the poetry.

There were two significant critics as well as scientist Charles Darwin and Karl mark they both have said some unique religious concept based on the general public. The beginning of the twentieth century is the first time that Avant Garade term has called until the so-called "Modernism". Avant Garade is the experimental view of the ideas of art and literature. These artists reject traditions and to undertake the concept of 'make it new'. The new modern literature according to Freud's theory of psychoanalytic, Einstein's theory of relativity moved to the attention of the human mind. The subject of human race, art, life, sex has given a new path. The writers of the modernist mostly focused upon the theme of prewar and the postwar. The themes used by them are universal. The symbol and theme are about war race and the death field/ war field and the theme which mostly subjected to the interpersonal life of the poets. Whatever happens, we connect the thing which also happened in a poet's life. In literature there has been a connection between one and the other from the movement arises so many critics subjected to the context of actions. There was a kind of literary devices which has used. They are subjective and objective poetry, *The lyric*, *The ode*, *The sonnet*, *The Elegy*, *The Ballad*, *The Idyll*, *The epic*, and the satire, by using these, the poets gave the legendary poems.

The surrealist when they find the hidden unconsciousness claimed in their mind, the antisocial claims for social existence. The modernist aims to write on the defense of the style of modern society and the social crisis of the self-bounce retreats with the difficulty of the community. The primary criteria of the people might be confused while understanding because the diction may be light but the concept and the theme of the war field and the concept are more and more complicated and perplexing. As Victor Strandberg declares in his Book "The crisis of Belief in

Modern Literature' he states that "under the double impact of Darwin's contention that man is only an animal and Freud's contention that he is hardly a notable animal at that, modern writers have indeed to scale a man shapely downward in the great chain of being (476)". The modern period is the one that gave rise in science and technologies including in a new way of life. As in the social history of England "Book Professor Jebb states Renaissance the Renaissance in the largest sense of the term is the process of transition in Europe from the medieval to modern order (pg. 24)".

During this period the rebirth or revival of literature in Renaissance promoted. The period of modernism is not only to remind us that this is the most critical decade in which poetry has written and discussed as well. The post structuralises addressed the writer's art of language and the poet's conversation takes by the critics and by the universalities examines about the work of the poet critically. There were many functions, and school of modernism has set forth. The first one is impressionism; the school of painting is to represent the attitude of human beings. The colour used by the painters as discussed critically here. But the second school of symbolism is that the poet can use many kinds and varieties of symbols to represent the feeling of a poet. The movement is seen only by the last people who were interested in poems. But also the movement allied with great success.

Symbolism strikes a new hyperbole whose central integrity principles were pure poetry, ambiguity, oblivious, irony, the discursive character and the law of musicality. The themes are everything which is allied. Charles Baudelaire creates symbolism by the harmony between the spiritual and material world. To Yeats own words "A symbol is (indeed) the possible expression of some invisible essence, a transparent lamp about a spiritual flame ...". Yeats used a composite system of symbols in his poems. In the poem "Byzantium" Yeats symbolize:

"In the glory of changeless metal
Common bird or petal
And all complexities of mire or blood"(22-24)

A metal, bird, petal, blood these are all the symbols used by the poet. Life is full of complexities the glory is the only thing that which cannot change like a metal and a common bird or the petal of raised that will not last forever. The complexities will transform into the little anarchy. The poet describes the condition of Byzantium. The poem is symbolic of the need of suffering and

purification. The theme is the human race that has been committed a mistake so the sow should get into purified.

In the second poem "The cold Heaven", the poet is combining the fusion of blood and the love. The poem is full of the mixture of different emotions; desire for his love, the desperation of his love is seen. One rich traditional configuration of the universe the poet gave rise to the symbols as well. The poet's agony has seen in the poem. It is very symbolic. The image of ice, a bird from Europe, and the heart is the symbol of love, ghost, bed; books are all the pictures of conformation and speculation of signified images are seen as "Riddled with light Ah! When the ghost begins to quicken," The poet's image of failure of love has seen in the lines. The memories of his lady love torture the poet's passion and he died while the ghost has released from his body. These are the last image seen in the poem. The sense of being hope is not seen, but the poet is puzzled and tormented by the reality.

The poem "The Second Coming" is the way of showing about the Christianity and speculation. The symbolism in the poem is vast, and the image of spirits Mundi, an image of Lio head of a man has seen. The symbol of "gyre" and Egyptian Sphinx" is seen in the poem.

"Turning and turning in the widening gyre
The falcon cannot hear the falconer" (1-2)

The image of gyre the economic movement of upwards and downwards activity has seen throughout the poem the model of spiritual desire has seen in this poem. The Falcon, it is a type of bird, even that bird cannot listen to his master. Likewise, the people who were innocent and they have turned into arrogance because of the worldly desire. The people are also running out of the master, and they cannot show their truthfulness towards the religion sure the Christ is going to come back. When he comes back, the people will suffer to see the resurrection of the Christ.

In the Poem "Sailing to Byzantium" Yeats delivers the image of the misery of old age. He uses the transformation of change in the sentence is the life gives way to death, youth turns into age. He builds the image of Byzantium the representation of the aesthetic and envisages of the domain of the soul. There is no place for old, but only the youth people can sing happily.

"And therefore I have sailed the seas

And come to the holy city of Byzantium" (15-16)

The old age may come and destroy his youth ness, and so he has to sail the place like Byzantium. Maybe the soul can be purified and the body decays. There are also metaphors and more symbols like fish, gyre, animal, crow, etc. The final poem of Yeats in my thesis is 'The Two Trees'. The poem is passionate about using the symbolism very well. The symbol of the holy tree and also the gay beauty of human nature have seen. The tender eyes grow all unkind.

"Craze no more in the bitter glass". (39-40)

Your eyes are tender, and it grows cruel, but the tears from the eyes ooze out the sharpness in sight. It is more gazes; he could not be seen properly in the bitter glass. The glass means scholarly a learned person may lack identifying the spirituality. The holy tree appears to have disguised. Hence the biblical symbolism is seen in the poem. My second author Thomas Stearns Eliot uses the large images in the poems, and he is always specific in his pictures. Eliot's disillusionment with the moral and spiritual decay in the post-world war held in Europe. There comes the output of "*The Waste Land*" poem is a dramatic Monologue it has five sections divided apart. The first section "*The Burial of the Dead*" symbolises Death people corpse Burial Ground, mountains, Flower, garden, etc. The second section "A Game of Chess" is about the particular situation of a lady who is typically fond of Luxurious life. In this manner Sigmund Freud tells the passion of sex and sexuality is the only motivational force behind the behaviour.

It means the desire of the old lady who is very much passionate about sex. The symbol of the chess board, the rat, pub, etc. has seen in the home. But to this, the other critic Carl Jung says that the motivational forces of the psychic energy of which sexuality is only a part. In a third section "*The Fire Sermon*" The symbolism of river Thames, engine, taxi, hotel, window, and the female's upper part is also portrayed in the poem. The poem has slightly seen as a sexual desire. The sterility of modern life has seen in the dimensions of the physical intimacy of the humans. In section four "*Death by Water*" is an invocation. This part is about the becoming of free from the fire of passion. The sailor in the poem dispossesses of his lust the outward duties of profit and loss the agony of the character in the poem has increased. In the fifth chapter "What the Thunder said" the speaker Laments for the absence of water. The ideas thus emphasise the desperate need of society for salvation. The distress of the poet has developed from the thematic imagery of the red rock, blues rock, etc.

"This is the time of tension between dying and birth
The place of solitude where three dreams cross
Between blue rocks"

In the last section, the poet symbolises the image of Christianity, spiritualism and the beginning of new life. In the second poem "*The Hollow Man*" poem is also here a symbol of expressing the spiritual deadness, horror and despair expressed from Marlow's reaction to the fate of Kurtz in the "*Heart of Darkness*". There is a kind of myth behind the poem. The part one of Hollow Man Lament's the hollowness and meaningless life that he is leading. The old guy whose starves hunger they are hauling for collecting the pennies. The poem has two epigraphs like "*Mistah Kurtz the dead*" and "*A penny for the old guy*" are the allusion used in verse.

In the second part, we noticed that the poet uses the symbol of dreams, eyes, beach, river, rats, coat, crow skin, etc. The poet allusively said about the glaring burning eyes of Charon is both shudder and desired.

".....the hollow man wants to
Remains hollow and scarecrows like
Rats coat, crow's skin, crossed staves....."

The poet fears for the empty men he is like a scarecrow that was driven out by anytime, the poet's imagery is very much biblical.

In the third part, the poet alludes in a way that the death of the kingdom about the worship of the empty men that hollow man. In section four, the poet starts with the way of finding out. The hollow men two years before he entered into Christian communion Eliot make the mistake that cripples the spirituality of all his later works. The poet states that the valley of the shadow of dead people has only seen but the eyes could not able to open only the dying stars can stand in the valley of the lost kingdom. In the past five, the skeletons are waiting for the Charon's boat "Gathered on this beach of this tumid river". The hollow men grope together with the deaths kingdom and to gather on the bank of the swollen river which must cross to the other country. The idea of hope is never seen, but only the reality of the dead is seen actively in this poem. That is how the world ends only by then spirituality makes to know about the religion and its importance also the refrain is used by the poet consequently throughout in this poem.

In the third poem "Gerontion" the poet is radically the situation of the disbeliever of a man whose life is devoid of faith.

"Here I am, an old man in a dry month,
Being read too by a boy waiting by rain....."

It states that the dryness of the soul and the lack of rain which has divine grace is the hope of enriched life. Gerontion symbolises civilisation found on money values and secularity with no religious communion are the human sense of community. This poem is the origin of all seen in the rejection of Christ, and the notion of the poetry is about the idea of the cultural society. At last in verse, the poet symbolises the picture of doom that awaits all faithless generation. In "*Ash Wednesday*" poem they are divided into six parts which deal with the poet's aspiration from spiritual despair to spiritual salvation.

"I renounce the blessed face
And renounce the voice
Because I cannot hope to turn again (22-24)

For he says, he denies seeing the face and voice towards God. Because he cannot want to turn again towards the god. He rejoices himself constructed upon him. In section two, speaker is set to reject all worldly pleasure. The appeal of the Lady Mary figure is introduced, and the grace is at work, and everything is easy. "We are glad to be scattered; we did little good to each other". The poet seeks himself that the poet has done some good deeds and also common people. But the soul is spiritual wants to dissolute. A lady who may "*Helps him on his way*". The lady may seek forgiveness from God. There are many symbols may leopard, white gown rose, bones etc., are seen in these lines.

In section three stages of "*Ash Wednesday*" corresponds to the three stages of the Dante's Purgatorial mount. The two stairs are described but the third stair is not described clearly. The poet prays to the Lady to teach us to sit still like the rock whatever happens please make to being sit like a stone. Have some mercy upon us while the time of judgement. In the section four the colours used in the poem are all capable of symbolic meanings. The color of violet is for penance, the green is for hope, the white is for purity, and the blue color is for celestial things. In section five the speaker prays for homage to a vision of Lady. The image of rocks and the desert presents sequence of strenuous spiritual effort which seems to last in triumph "Spitting from the

mouth the withered apple-seeds". In these lines, the poet confesses that like an apple seed which was thrown away by us like that god also may throw us from heaven. In section six the poet expresses his original feelings towards spirituality.

"suffer me not to be separated
And let my cry come unto thee".

He acknowledges that please god let us pray and cry to you not to harm us hear our prayers as well.

The technical device used by the last poet Wystan Hugh Auden is very much impressive in his thought. The poet T.S.Eliot very much influences Auden. Auden interest in Lane theories of the psychological causes has found in this poem. Impact of psychology is a significant formative control on him. Hence his work was not a deficiency of ideas. The famous critic Sigmund Freud was very close to him and influenced him tremendously. In the poem "*The Unknown Citizen*" is about the monuments in the memory of the soldiers who were dead, obscure soldiers who laid down their lives in defending their motherland. This poem is about the effect of science and technology on the man in this society. The poem sketches the ironies of an average man. He has all the things to be necessary for modern living. He has guided the trend of thought in this poem.

"And had everything necessary to the modern man
A gramophone, a radio, a car and a Frigidaire."

So he was leading a peaceful life, but when war broke out, he also goes to war for serving. That man is wholly swallowed up by the society. This poem is very much evident and straightforward in style. As Dennis Davidson comments on this poem "The colloquial language and the everyday allusions to frigidaires, radios, instalments plans, trade unions, etc., make one immediately at home with this poem"(Sen 183)

In the poem "Victor" the poet embodies the hazardous effects of the suppressions of instincts and the anguish of the mind resulting from such deep feelings. In the stanza 9-10, the father of Victor has been died, and he went to the room of his fathers and took the bible and read the chapters of Jezebel.

"climbed into bed, took his Bible and read.

of what happened to Jezebel."

In the last stanza of 37, the Victor has put in jail, so he was stating that he will come forth and go to finalise the judgement of the people who have put in the prison. Like a Christ, he would redeem our humanity on the judgement day. "I am the son of man; I am alpha and omega; I shall come to judge the world". This poem is entirely a satire on the Christian religion. The boy Victor who was the follower of and also the believer of the Christian faith but his fate was dissolute and ironic. There are many symbols like the month of the week, cigars, Books, rooms; parts of the body, river, knife, table, van are seen ironically in the poem verse...

In my second poem "*The Diaspora*" it is a sonnet constitutes the part of the Petrarchan sonnet. The title itself means the dispersion or the scattering. The Jews who oppressed Christ, is the theme of the poem. Another situation in the poem is about the oppressor of Christ were oppressed by Hitler.

"no worlds they drove him from were ever big enough:
how could it be the earth the unconfined"(4-5)

He says that there was no place for both the gods one is the god of Jews and the other is the god of Christian. The tyrants were not even satisfied with the crucifixion of God. Hence the Jew has driven away from the god of Christian god. That is the theme of the poem.

In the poem "The Plains the poet states that the horror of the plain is the symbolism of the forces of the human psyche that is about the spiritual decay and the destruction he perceived in the poem. In the stanza 6, he expresses the strongness in the battlefield. "The Christian Cross-Bow stopped the heathen scimitar;" The bow will overcome the heathen scimitar with the help of the light cavalry, and the enemies get defeated. Mountains, plains also are the symbol of action, effect, adventure and romance. In the poem "In Memory of Sigmund Freud" is the poem about the change of social values proportioned by the philosophers like Freud and Marx. Freud has seen as the enemy of the generalised life of the common public. In the lines "He wasn't clever at all: he merely told" he states that Freud as simply thought about the past and search for the hidden repressions particularly about sexual life which causes all the troubles and illness. It was a great blow to religion to Freud attributes sexuality to infancy. Religion is not significant when we attribute the theory of Freud.

Conclusion

The very title of the poem "Paysage Moralise" indicates Auden allegorising of the landscape. The beauty of the poem lives in the natural symbolism. This poem also tells about the picture of the sick society. The last word of each line is the premier symbol that repeated throughout the poem. The valley symbolises the mountains is the symbol of making an effect "Would gush, flesh, green, these mountains and these valleys. And we rebled our cities, not dream of the island". We build our reality of life as mountains and valleys but not the dream fantasy society. Hence I conclude that these poems talk about the symbolism and spiritualism as well. This journal brings the idea about the vital life of the poets. What they perceived in their life that has portrayed as a poem. There is a submissive ideal shown upon these poems. Similarly, the ideas of spiritualism have seen in this poem. And also they used the symbols of worldly pleasure throughout these poems. It very clearly exhibits and sets out very well.

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Interplay of Fantasy, Magic and Mythical Creatures in J. K. Rowling's *Harry Potter*

K. Priscilla Harshini

M.Phil. Scholar, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

Priscillaharshini.ph123@gmail.com

&

K.S. Vijayalakshmi

Assistant Professor, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

viji.reddi@yahoo.co.in

Abstract

Fantasy has seldom seen under the genre of Children's literature, and it later dominated greatly in the 20th and 21st centuries. Many writers contributed a lot to fantasy, and one among them is J.K. Rowling who is a 21st-century writer. She has written some great fantasy novels and one among them which is considered to be her first published novel called Harry Potter and the Philosopher's Stone (1997). It contains magic, mystery, thriller and mythology. Her first novel got critically acclaimed and appreciated by the readers all over the world. Then she started giving more preference to make Harry Potter a spectacular novel series consisting of seven high fantasy books. In her novel series, there are well appreciable supernatural elements that can be found only by a constantly examined reader. These novels teach the readers as to how to build up imagination more precisely and live in a world of fantasy through imagination to escape from the world of reality. J.K. Rowling has amazingly portrayed a difference between the world of reality and the world of fantasy, and it is read and admired by both children and adults. She has covered up a lot of mythical creatures in her novels and not every children's book exposes those mythical creatures. In these novels are extraordinarily created her magical world that if anyone read it, he or she could imagine so very well. She described every part of the magical world exquisitely. So through the Harry Potter novel series, anyone can escape from the world of reality to the world of fantasy where magic exists. That is the main reason where Harry Potter became worldwide famous.

Keywords: Fantasy, Fantastical world or the Imaginary world, Magic, Mythical Creatures

Introduction

The present thesis is all about the fantastical world of magic and mythical creatures found in the novels of J. K. Rowling's Harry Potter. Harry Potter novel series consists of seven books. J.K. Rowling wrote this fantastic fantasy fiction in the years of 1997 to 2007, and eventually, the novel series became the bestselling classics in the world. Harry Potter novels became worldwide famous because of the use of magic, and supernatural elements have written extraordinarily. J.K. Rowling studied French and Classics and gave particular attention in mythology. She is an excellent narrator of magical stories, and also she is passionate about the English language. She has a fantastic imaginative power which made her write such a spectacular novel series called Harry Potter.

With Harry Potter novels, J.K. Rowling finally achieved to express her imaginations which are admired by the readers. In fact, many readers grew up with Harry Potter novels. These novels play an essential reference on certain things which other 21st century children's fantasy writers tend to ignore in their works. J.K. Rowling created a magical world and also included some of the rare and most ferocious mythical creatures which thrill her readers. Her intention in publishing this novel series is to show people how to imagine drastically without any fear as she is fond of doing it.

Imagination is the best way of escaping from the world of reality. That is why fantasy has seldom seen as escapism from the cruel world. It is not about the physical world but of the mental world. Every individual in this world experiences pain and agony in one's life which makes one unhappy. That is the main reason where fantasy came into existence. Romance is a connection between a dream and an imagination. There is a difference between a goal and a vision. If an individual thinks of imaginary things or events in his/her mind while he/she sleeps is called a dream. A dream can also have called as hope or achievement that an individual craves to have. While imagination is something, an individual can think in any way in his/her mind. Vision said as an ability to reproduce something beyond power. Dreams often come when an individual sleeps while imagination comes when he/she is super conscious on what he/she is thinking. Fantasy is something so delicate in the minds of an artist. If a writer has an ability to dream his/her future as a writer and imagine things, then he/she could share an untouched and the most exclusive piece of work in the world.

J.K. Rowling has presented a beautiful world where magic exists. She introduced her imaginary world to her native place. That is a primary reason where people enjoy reading these novels. Her creative power is so high that she reflected her own tragically stories and happy moments in her books. She has a superior way of imagining things. The imaginary place she created is something unique compared to the imaginary places that are created by other fantasy writers. In the first book of The Chronicles of Narnia, the Lion, the Witch and the Wardrobe (1950) by C.S. Lewis, there are of course a lot of mythical creatures, but they have seen as something like a dream. While the imaginary place J.K. Rowling has created is something masterly and way too realistic as Harry did not enter into an old, vintage wardrobe and saw the imaginary situation.

He happens to know about his parents and the Hogwarts where he belongs to, after long patience through the giant named Hagrid who is the gamekeeper of Hogwarts-School of Witchcraft and Wizardry. Harry enters the Diagon Alley and sees the incredible place of magic. Diagon Alley is the place where Hogwarts students purchase everything that has been informed to them to buy for the academic year, and here Harry becomes so happy that he can see and touch everything magical, gets a white owl as a present from Hagrid and he happily takes it, enters with Hagrid to the biggest bank of wizards which is called the Gringotts, which is run by the Goblins. It is a fascinating experience for Harry, and he also gets to know from Hagrid that Gringotts is the safest place in the Wizards' world and it also is guarded by a dragon.

The plot and the characters are in a perfect blend. But there is something every reader's notice is J.K. Rowling has actually read some of the children's fantasy classics like C.S. Lewis's The Chronicles of Narnia, J.R.R. Tolkien's The Lord of the Rings sequels (1954) and The Hobbit sequels (1937) and Lewis Carroll's Alice's Adventures in the Wonderland (1865). She would have gained inspiration and felt the most fabulous things after reading those children's most admired fantasy classics and got into the creativity of her imaginary place called Hogwarts-School of Witchcraft and Wizardry.

The imaginary place she called Hogwarts where specific students are interested in magic is eligible to study it. This place is the place of wizards where non-magic people are not allowed to enter. J.K. Rowling has created this imaginary place by the influence of the books she read in her childhood, is so passionate, and she took every liberty to create her imaginary place. Whatever wanted, she does it through this novel series. The Quidditch game which is her creativity and she mastered her contemporary writers by her awestruck creations. This game is a wizards' game

which is like a basketball on broomsticks. Readers often enjoyed reading about it and praised her for creating this wonderful wizards' game.

J.K. Rowling in her Harry Potter novels gave a difference between the world of reality and the world of fantasy. The world of truth in her story has seen as the Muggles' world. J.K. Rowling coins that particular word (Muggle or Muggles), and it is in her novels often used by the wizards in Hogwarts to mention the non-magic people. In a colloquial word, it called as a 'Mudblood'. But wizards prefer to use the word muggle because it is considered an abomination to pronounce Mudblood over a fellow wizard. Take for example, in the second book, Harry Potter and the Chamber of Secrets, one of the characters called Draco Malfoy scolds Hermione Granger as 'filthy little mud-blood'. That is something meant as a child who has the blood of non-magic parents which is so-called a wizard who has infected blood. That is in wizards' opinion a word very abusive, and no one uses this word as it hurts people. J.K. Rowling has this way of segregating people who belong to the non-magic (the muggles) world and people who belong to the wizard's world.

J.K. Rowling has also complicated the journey from the muggles' world to the Wizards' world. In the first book, Harry Potter and the Philosopher's Stone, Harry, the new first-year wizard boy, experiences a tedious search for the platform no. 9 $\frac{3}{4}$ quarters at London's King's Cross station in the muggles' world. According to the book, there is no platform no. 9 $\frac{3}{4}$ quarters in the station because it is invisible to the muggles' eyes. A true wizard can see the platform no. 9 $\frac{3}{4}$ quarters. Harry, of course, is a new wizard who technically did not know where the platform has located and he is afraid to whom he can ask. At last, he follows the Weasleys' family and gets into the Hogsmeade station, where the Hogwarts express has located. That is something written in a very realistic manner because it did not happen in the magical or imaginary world. It happened in the daylight of the muggles' world.

This King's Cross station is one of the favourite places to J.K. Rowling as her parents met and fallen in love with each other and later got married. This King's Cross station is something remarkable and a romantic place to J. K. Rowling. She used this particular station in her novel series but the platform no. 9 $\frac{3}{4}$ quarters is her mere imagination. In reality, there are 12 platforms in King's Cross station, and this ideal platform is in between platform no. 9 and platform no. 10. The readers and critics well appreciate that because the wizards are just departing into the wall of platform no. 9 $\frac{3}{4}$ quarters to enter the Hogsmeade station where they can catch the Hogwarts Express within 11 o' clock. That is thoroughly an exquisite way of creating images in the world

of reality. J.K. Rowling used to travel by train, and she would have got this kind of idea while she was walking in the station. This particular chapter of this novel made the station gives a name to the wall in between platform no. 9 and platform no. 10. That is the entry of the magical world where Harry and his friends experience both happy and sad moments.

J.K. Rowling created these novels in a more matured way, thus what she thought of writing to children became the great attraction to the adults. So the Harry Potter novel, still are under the children's literature while adults too read them. Her creativity is so massive that there are plenty of things, characters, creatures, events and plants a reader can discover while reading her novels. It is like J.K. Rowling is the mighty Goddess of the creation of the Harry Potter world. She covered up everything she had in her mind and expressed it in her novels. She also gave new names that are very weird and rare to hear which has historical references.

The narrow path had opened suddenly on to the edge of a great black lake. Perched atop a high mountain on the other side, its windows sparkling in the starry sky was a vast castle with many turrets and towers (Harry Potter and the Philosopher's Stone. Pp.119). J.K. Rowling introduced her imaginary place, Hogwarts-School of Witchcraft and Wizardry. This place has its own nightmarish and old infrastructure which kind of amazes the first years to enter in. It surprises not only the characters of the novels but also the readers who gave keen attention to magical things that occur in the book. In Harry Potter and the Philosopher's Stone, there are many old elements which for the first, thrill the readers and they kind of enter into the pages while they read and as well as view Hogwarts directly. That is the perfect image that occurs in the minds of the reader while reading Harry Potter novels. The gothic structure of the castle of Hogwarts itself proves that there exist magic, secrets and difficult paths and chambers and when Harry and his friends enter into the castle feel the supernatural presence.

He gasped. So did the people around him. About twenty ghosts had just streamed through the back wall. Pearly-white and slightly transparent, they glided across the room talking to each other and hardly glancing at the first-years. (Harry Potter and the Philosopher's Stone Pp.12) J.K. Rowling made the Hogwarts castle a living castle as she created ghosts and poltergeist floating all over the castle. She made the imagination overflow that she created paranormal entities which welcome them to the castle. That may frighten anyone who reads it for the first time as no other writer in the world has dedicated time to introduce some of the ghosts descriptively in their novels. The whole novel series contain these paranormal elements, but they do not disturb the plot and adventures of the books. They have just seen as the dead characters that associate with

their house groups. Readers are very much excited to know what kind of danger is there on the third floor which has prohibited entering. Thus the first book gave a fright and excitement to the readers, and they continued to read the other books of *Harry Potter*.

J.K. Rowling has put a lot of hard work and determination to create this massive series with great adventures. Every book of Harry Potter consists of different experiences. Her passion is to deliver the readers all over the world to taste the magic and imagination through her novels. Her novels could astonish anyone who reads it more attentively. She is so passionate to write and rewrite these novels because these are the footage of her incredible imaginations. She also sketched the Hogwarts and later whatever sketches she drew, have been used for the film adaptations in 2001 by Warner Bros productions. The Harry Potter movies have still seen as the best blockbusters, and they became so successful only because of J. K. Rowling's passion on creating deeper magic and overwhelming characters in her novel series achieved fame in Popular Culture.

J.K. Rowling has an extreme interest in Mythology, and she studied it. That made her story even more profound and mysterious. She used a completely rare mythical creature in her Harry Potter novels. It is like she is a real witch who has a complete knowledge as to what wizards and witches need in their day-to-day life. She used owls, cats, mouse and toads in her magical place. Every student should acquire any of these animals for their Transfiguration class. It is a must for a wizard or a witch to have a pet their own. J.K. Rowling has covered up the historical proof of the witches and wizards. Wands and broomsticks are supposed to be wizards' tools, and she captured those essential tools and materials that students need to have for their academic years.

She also focused on the wild mythical creatures which are the main fear of the characters in the novels. In the first book, Harry Potter and the Philosopher's Stone, the animals are well covered up according to the plot. Those creatures can give nightmarish experience after readers get to know the historical reference of them. But somehow J.K. Rowling has used her imagination to some of the creatures she mentioned. She skipped specific descriptions of some animals so that readers will not find it disturbed by the terrific appearance of the beast. Take for example, "Cerberus" in Greek Mythology referred as a three-headed hound, with heads covered with hundreds of snakes, with snakes' tongues on each mouth and a large serpent's tail. That itself can make anyone panic, so she merely described this creature as the three-headed dog with furious eyes. J.K. Rowling just wanted her readers to imagine the dangerous animals in their minds while reading.

Every fantasy novel has its adventures with some mythical creatures. Take for example, in J.R.R. Tolkien's *The Hobbit sequels*, 'Smaug' a ferocious dragon which lives in the Lonely Mountain, sleeping for a very long period. There is a prophecy that if someone wakes that dragon from its slumber, the dragon will fly over to the Lake-town and destroy everything and everyone by fire. 'Dragons' are seen as the scariest creature. They have a long tail, and they are the most dangerous creature that human cannot play. Dragons played primitive roles in most of the children's fantasy novels. J.K. Rowling has also used dragons in her stories. The incredible thing is there are varieties of the dragon, and she mentioned some of the dragons in her fourth book, *Harry Potter and the Goblet of Fire*. This particular novel has a lot of mythical creatures that are more ferocious.

Overall she picked up so many creatures with a right amount of description to fuel a nightmare and used those in all seven Harry Potter novels. That is something not any writer can quickly pick up with because she has beautifully captured and arranged every creature to put it in a suitable place where these creatures have to play according to the stories. In the beginning of the first novel, J.K. Rowling introduced Harry as an ugly, vague, pitiful and an orphan boy but later he becomes the centre of attraction. He is the hero of the novel series, has not introduced as a heroic character like Hercules or Perseus, but a humble and little boy with an impressive background, is not a perfect hero, but he achieves step by step and wins the battle, attacks those ferocious creatures and overcomes those are one of the most significant tasks and dangerous adventures for *Harry Potter*. Without Harry Potter, the plot would not have come to the level of achievement where every reader who read the first book, thought Harry as a sympathetic character but eventually, he struggles to succeed something and goes beyond his power to capture and kill Lord Voldemort is something epically done.

Conclusion

There are magical charms that have seen in these novels. Those charms are nothing but magical spells which is a subject that has taught to the students. Those charms are not easily pronounced, but the students will practice them. Those have performed with a wand. Without a wand, whatever students try, they cannot do anything. A rod and a broomstick are the most critical wizarding tools which every student possesses. These two tools help a student overcome a danger. Overall Harry Potter novel series uniquely crafted with magic, adventures, mythical creatures and an imaginary world with overwhelming characters. Everyone in the world acquires

dreams and imaginations which can fulfil living a tedious life. These novel series teach a reader to know how the power of imagination can become magic by treating his/her mental status in the sad circumstances. That individual will get happiness even though he/she lives a tedious life. It is all about acceptance which can make an individual figure out and make an action. That is why J.K. Rowling presented the character called Harry Potter who lives a tedious life in Dursleys' house and ultimately gets the freedom of living a happy life with his beloved friends in his native, magical world called Hogwarts.

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Feminism Aspects in "One Night @ The Call Centre" and "One Indian Girl."

R.Pavithra
M.Phil. Scholar,
Department of English
Vels Institute of Science, Technology and Advanced Studies (VISTAS)
Chennai 600 117
&
Dr S.Sujatha
Assistant Professor,
Department of English
Vels Institute of Science, Technology and Advanced Studies (VISTAS)
Chennai 600 117

Abstract

Women have come across various problems and barriers to become an essential member of the society. In olden days women did not have any rights. She was marginalised and isolated by man. After the launch of feminism, the image of a woman has changed completely. Being as a doll in the hands of man, she has become a queen, teacher, journalist, President etc. This paper deals with the imagination and interest to show the ability of the woman to change her position in the society. Not only just like a mother, wife, sister but rather as an average citizen who has natural rights, roles and responsibilities. This paper gives the reflection of woman participation in various fields like cultural upheavals economic growth, and social structure. This paper concludes with feministic effects which are efficient in many ways like where they brought massive change in the society. They were able to remove the stereotypical picture of woman by giving her rights and powers.

Keywords: Stereotypical, Isolation, Feminism, stereotypical picture of woman, rights and powers

Introduction

The concept of feminism has pedunculated from time to time and from place to place. Feminism in literature is primarily concerned with the representation of women in society and the positions

that they lead. The woman is considered more as a product of cultural norms and restraints rather than as a creation of nature. The Indian feminist writers have noticed that whatever the knowledge, status or the power that women have in this society or a given culture rates them as the "Second Sex" Here I also quote the lines of Simone de Beauvoir which state:

"One is not born, but rather becomes a woman..... it is civilisation as a whole that produces this creature".

Literature plays a vital role in exploring the gender relation and sexual difference. At the same time, research focuses on the idea of psychic fragmentation of the weaker sex rather than on the social oppression which assumes a secondary position. The two novels of Chetan Bhagat bring out the image of contemporary India in the form of youth. Chetan Bhagat has drawn both the books that are related to Indian society. He has gone through the emotional state faced by every youth/youngsters in India. The primary aims of this study say that he was to clearly show the existence of Bhagat as a contributor in emerging society and his rites for youngsters who are suffocated by their parents and who have lost their hopes.

The reality had been projected in the novel *"One Night" @ The Call Centre* when the hero comes across the phone call from unknown American regarding the cooking appliances, he says energy cousin of mine is becoming a Doctor or Engineer. You can tell I am the black sheep; of my family. Bhagat thinks that Indian is in need of education and social revolution to; prevent youngsters who regurgitate without thinking. He wishes to convey this message all over the youngsters who have scored average marks in their examination. The youngsters are still entitled to a happy life and failure is not the end in this world. He generally talks about the youngsters who are worried and their anxieties rule them through his writing.

When we focus on the topics of Bhagat's novels, we could come across the title names starting with numbers like "One" at first, 'three' in the third and 'two' in the fourth book. When he had asked about that, he gave a funny answer. I am a banker so I cannot throw numbers out of my mind. In the Novel *"One Indian girl"* Bhagat himself agrees that this novel can be considered as feminism oriented. But other authors or critics say that this novel is not feminism related. The reason behind this is the Protagonist (Radhika Mehta) in this novel was suggested with Brijish the person who is arranged by her parents. That has focused on the relationship between tradition and culture. Whereas is our author, at the end of this novel shows Radhika Mehta as

thoroughly as a human being and mainly as a feminist. Yes, her character changes and while she decides in favour of Brijish Gulgati.

This paper is an attempt to find out how deeply the term feminism or the feminist idea has drawn for the fictional purpose. There is a line built in juxtapose with what Radhita Mehta and what the reader feels about her. Meanwhile, she has not handled by the reader which other expected her to be. The reason behind this is she has three disqualifications. The following line is the three qualifications which she revealed:

"One, I make a lot of money. Two, I have an opinion on everything. Three, I have had a boyfriend before. But since I am a girl, these three things don't make me too likeable, do they"? (One Indian Girl,)

Though she has three disqualifications, she seems to be a brilliant scholar, and she has faced various successes in dealing with the business. She is familiar to all the famous people who work in colleges and other companies. She works hard and scores a high point with high incentive and a huge salary. All over her achievements, she is far beyond the traditional gender, and the expectation of women consciously falls to play second falsifying to their male counterparts. Here the love affairs lead to sexual accomplishment and carnal pleasure. Both the relationships are an open expression of intense emotions, but internally it is abortive and by looking at her growth from the business path. Debu could not digest her higher salary and professional success. He feels somewhat reserved. His feminism is only the aspect of male chauvinism which confines women to essential roles like a child giving machine, homemaker and solace.

He wants to enjoy sexual pleasure from Radhika. The following conversation between them reveals the fact of his character. Radhika falls for all emotional issues, whereas Debu stays frozen:

"I have an image of the wife I want. The mother of the Kinds I want. I got to work making money. Wife takes care of the home. Didn't you encourage me when I had to apply for distressed debt? I respect all the women who achieve big things. I think it is excellent... But you can't be with them? (O.G – 99)

So slowly he tries to move from her, and in many circumstances, he refuses to listen to her offers. Naturally, Radhika tries to forget the past events or the fight that took place before night. But, she could not do so, though she throws away her cell phone over the bridge. She is unable to throw away Debu and memories of him. The same thing happens even in the case of Radhikas' affair with Neel Gupta. He is married, and he says that Radhika is hundred per cent suitable character for motherhood and family life. She has appreciated as working women. She is supposed to fulfil her lifespan only in motherhood... Apart from that, she is insulted by biological terms and cultural rules. Later Brijish enters into the life of Radhika who was the bridegroom seen by Radhika parents.

The wedding takes place at the beautiful side of Goa, and Radhika feels unique experience which she came across twice before. Meanwhile her previous lover's visits in her third marriage, Debu claims that he is the first husband and reveals that she could not find the same pair among other women whom he has encountered so far. On another side, Neels says that Radhika is matchless as a woman and hence she doesn't qualify his companion. While these conversations were moving on, Brijish, on the other hand, is ready to accept Radhika as his life partner. When Brijish family friend Aparna aunty talks.

"What a kind of a girl is this? I have a defective piece. My other daughter is golden. Such a beautiful, right she is (OIG – 265).

When Aparna aunty told this,, Brijish said, "Enough aunty" everybody on the stage where shocked and surprised, listening to all these Radhika started to shed tears and falls in love with Brijish thinking to all these Radhika began to shed tears and falls in love with Brijish thinking that what I have done for him. She was surprised to see a genuine person like him. She thanks him the next day while going for a walk at sunset. The following lines confess that.

"Thanks for supporting me in front of the elders yesterday. I don't like raised voices, insulting people, especially in public. I guess I never understood women anyway; I thought I did a little bit. I still have a long way to go.

Thus the novel records Radhika's emotional feeling on her odyssey has been shared at different places like US, London, slaughters and finally in Goa/ every part of this novel looks like a series, but the image of the protagonist and her development makes the story to unity and well structured. The fiction exposes the false image of a male, and the character of Radhika has

portrayed as quite feminine, emotion in nature and feminine in a specific position. Though some of her activated look rude, she never fails to lose her female roots and the final decisions that she decided to marry Brijish as a life partner is quite outstanding.

Meanwhile, some may raise the question that how Radhika is successful with her professional life and failed in past marriage life. If one has to find an answer for this, then it must be from isolation and injury or pains that she suffered during the age of teens. She has the habit of taking liquor, but then too the moral sense and excitement make her resist pressure. This condition or the circumstances will not accept for all the Indian girls. That is how the author has titled the novel "*One Indian Girl* "not "*An Indian Girl*". Radhika can thank her two partners for their behaviours which made her sad and wise to choose the best choice at the final. There the novel truthfully records the image of the feminine protagonist Radhika who have fulfilled herself by being right. In a sense, she has completed an arduous search.

Most of the writings of Chetan Bhagat focus only on youth development of our nation. Based upon this content, he was written various columns in newspapers. The characters named by Bhagat are like common names which we come across daily. Moreover, the female characters names seem to be realistic. Another critical point that has to have noticed is the suns which we came across in his novel takes place in Metropolitan cities in India. This Society decided to abolish some concepts that are related to women which are more or less universal. Later the society force to restore the female perspective by enlarging their knowledge about their expiration and their contribution to the country.

While the world has changed to technology, the status and power of women alone remains the same in the statue. That is like an index; liable suggesting a sort of "male social cohesion". The experience of a woman's life is a prejudiced one who formulates her psych. Though other individual circumstances bound her, the social expectation is related to her age, class, race, etc. so the woman's life different in one situation and unique at one time. Patriarch needs to have reconstructed to bring change in the position of women in society.

This problem is not only for the girls who got married. The same incident takes place even for the girls who are unmarried. In Chetan Bhagat's novel "*One Night @ the Call Centre*", all men and women are equal and women who undergo the night shift is quite common. They undergo such difficult transformation only to make their choices on own. The Character of Esha reveals

the actual image. She lives her parents and her home in Delhi and reaches Mumbai to become a model.

As there is a change in climate, there is a change in the life of the woman. They are educated and economically independent at their birth house. Whereas once they stepped to their husband house, all their rights and freedoms are dumped and hence they are in a dilemma to obey the words of elders at their husband house. Accordingly, the male-dominated society remains the same without any change. The psychology of women who lives under patriarchy tends to be the psychology of oppression. Their life runs out by undergoing daily works like cooking, arranging their children to schools, moving to the office and works under pressure, teaches their children, again cooking. Like this, their journey goes on.

The best example would be the character of Priyanka who works at the call, centre after marriage and come across various problems. Even in Bhagat's another novel "*2 States*" the main character Ananya tries to convince her parents to marry her lover Krish. These examples clearly show that Bhagat gives importance to feminism. Same as like other female writers, he gives of much significance to heroines than heroes. Bhagat says that by teaching women empowerment it provides posture vibration to globalisation.

Equality & liberation are the two words that most of the Indian woman is well acquainted. Though they are aware of the reality of life, they realise the absence of easy solution and refuses to escape meekly from the bleak scenario. Even they are well fortunate in class, wealth, education, they cannot come in terms with the idea of a male-dominated soviet, behind the mask of victims like loneliness and isolation. In both the cases are behind the veil of victims like loneliness and isolation. In both the instances, women remain as weaker sex who struggles to grapple with the different situations. They forget to assert their individuality to lose their sense of rebellion and to resolve the identity crisis.

In most of the Bhagat's fiction, the interest of youths towards, love, sex, marriage has not shown much emotion. Love is the inner feeling where the4 youngsters feel the vibration and while proposing or after their get married the love changes. There is the absence of love and affection. In the novel "*2 states*" we can find Krish and Ananya falls in love with each other. As a result of this love, Krish could not concentrate his studies. After that one beautiful day, he conveys this to her. Just in a few days, they both start loving surprisingly.

In the novel *"One Night @ The Call Centre"* Vroom falls in love with Esha. He proposes her for three to four times, but she keeps on rejecting him, though they both work at one place they maintain a healthy friendship. Meanwhile, Shyam and Priyanka are in relation right from their college. But at one stage they both decided to make a full stop for their relationship. Ultimately after a few years, they both chose to marry. Meanwhile, he continues casual love with another girl at the call centre. On the other hands, Priyanka entertained by another Microsoft engineer. As the days pass by she came to know about the real colour of that fellow and after that, her affection again turns towards Shyam itself. So what we happen to understand from this novel is women seems to be the chaser and men are the chased one. That shows that Bhagat takes the initiative to teach women as courtship. Men at all point take the effort to inquire about women power. When they fail to drive out from such counterparty, they become submission from their part.

While depicting such realities, Bhagat shows the flawed character of unstable youth. Youngsters are very much impressed by the word love, without knowing the exact meaning of it they fall in love. It also starts by making a call to the wrong numbers. Homage is one of the most famous and valuable things in Indian rules. Husband and wife relationship at home is more over is like the cat on the wall. If a husband is not proper at home, it is the duty or response of the wife to act as an instrument to bring unity and harmony. This image is projected in the novel *"One Night at the Call Centre"* when vroom father moves to foreign for two years by having an illegal relationship with his secretary, his mother takes care of him and lives with agony. This image shows that mother will not have to live her child alone under any circumstance. In the same novel we can find another incident which is related to homage among one protagonist in such characters, Radhika she got married in the middle of the twenties. Even her love started at their college and lived with her husbands' family.

She entered into an ultra-traditional family, and she was kind to all, of them. Though she was the only daughter to her parents, she was pampered by them. But it is quite amazing she did for her love. She brought up her husband family to the high range in the society and supported the family both in a financial range equal to her husband. Their marriage life was calm for a few years. In that few years, she made an excellent example to be as a housewife and customer care executive. Everybody says that she is an expert in handling Kitchen and managing office administration. She loves to do all the household works, and she looks after her mother-in-law. Above all, she loved her husband and trusted him blindly. The moment when she came to know about her husband love with another girl in Delhi, she instantly breaks her relationship; with him

and moved to Chandigarh, so this shows that women suffer such worst consequences in their marriage life.

The current generation lovers think that sex is the only way to express their love to their partner. They also look sex as an unavoidable love. That is why they all experience that pleasure now and then. By this, Bhagat has drawn a new method on morality and loyal support. His writing gets succeed from the point of youth, but in reality, it fails and hence it ends up with great disasters for women, whatever he says in his novel cannot be brought to the fact because it is not an easy job for a man to stop seeing a girl as an object. It is in the hands of a girl to protect herself by not eye-catching to other men. In this industrial era, women treated as a sexual object where men always want to control and resign them. In India marriage is a ceremony which is considered as holy as a symbol of grace. A man and woman living together without getting married are considered to be as sin. But most of the novels of Bhagat's protagonist characters enjoy or lead a pre-marital sex. No other writers have included this kind of message in their work, but Chetan has done it.

The pre-marital sex had been taken place in the novels like "*One Night @ the Call Centre*" "*The 3 Mistakes of My Life*", "*Two states*" and finally in "*Revolution 2020*". From Bhagat side, girls are not inferior to boys. They are equal in all perspective. Being as a lawyer to the empowerment & liberation for women, he has equalled male and female only during wrong things which turns like Neha shares her bed with her partner and loss her virginity which shows her hunger for sex.

No other culture encourages advance sexual pleasure in the name of freedom, where the culture works as a safeguard agent for women who fall in sex before their marriage. The global fashion has not left the society just like that. It is because of free incoming values, dress models and the habit of the western world have radically changed Indian culture. As a result of it, Indian culture is gradually decreased or influenced. Through this novel, Bhagat exposes the dirty world of modelling. The main character Esha Singh wishes to come as a model. So she moves from Chandigarh to Delhi without her parent's knowledge. To achieve her wish, she maintained her figure in a glamorous way and worn her gold ring. She never knew other male dogs scan her figure. She was asked to spend one night with the designer. To become a model and dream to be fulfilled she offers herself, but finally, she could not get into the modelling field, she rejected by the designer saying that she is short height. He compensates her by giving her more money. She returns away that money and haunted by guilt. She feels guilty for the incident that

happened. Whenever the sin disturbs her, she cuts her hands with a blade and says that she is punishing herself. That is why she rejects the proposal of Varun who proposes her many times. He portrays the character Esha as "the dark side of the new Indian career woman of the 21st century.

We see girls who are much interested in western culture; such girls must realise that it is not as easy as far as they are under family bonding in India. Bhagat has appeared as a critic for making a strong statement where he tries to believe and express the feeling of all the ladies. According to Bhagat both love and sex are not different things. He sees them as two faces of a coin like head and tails, where love is head and sex is tail. As for how tail determines the value, sex makes his story different from others. If a female loses her virginity with her knowledge, they self-blame for it. Nobody can say fault on globalization. To avoid unnecessary thought, between culture and mentality of female, modern women's thoughts and; perspective must have been patched seriously. Though he draws the imagery of premarital sex with carefulness, he forgets to think that before marriage a male and female staying together is a sin in Indian society. It is in the hands of the youth readers to take his writing in the right path.

Conclusion

Though the women try to lead a good life after all tragedies, it is then the society pulls her down by talking bad about her while moving outside. Finally, the protagonist comes out with twinkling stars without any sufferings but as a brave and enthusiastic girl. The protagonist characters in Bhagat's novel believe in "unalloyed and peaceful freedom".

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The fictionalisation of Existential Predicament of Indian women in Anita Desai's *Cry, the Peacock*

Sushmitha.M.S.

M.Phil. Scholar, Department of English

Vels Institute of Science, Technology and Advanced Studies

(VISTAS), Chennai 600 117

sri.sushmitha93@gmail.com

&

Dr. P. Suresh

Associate Professor, Department of English

Vels Institute of Science, Technology and Advanced Studies

(VISTAS), Chennai 600 117

drsureshponnurangam@gmail.com

Abstract

Existentialism is a contemporary conviction clear in the philosophical and scholarly work of Sartre. It was much in form in the European writing going back to the mid-twentieth century. The term existentialism implies that it grasps different mental convictions of human instinct. Existential characters are exceptionally touchy and discouraged with various volatile changes, and they follow in a committed and steady way independent of the results. The inspiration driving this paper revolves around the point 'the subject of estrangement in Anita Desai's Cry, the Peacock'. Alienation is the feeling of antagonism from society or the self, distinguished in logic, the sociologies, and writing as a central component of current life. Hegel or Karl Marx commenced this thought in the nineteenth century. For Hegel, estrangement is the inescapable condition emerging from the hole between human cognisance and the everyday world, between the internal world and the external world. The female protagonist in this novel is being distanced, confined, isolated and withdrew in the cutting edge world. These are thought to be as the fundamental attributes of existentialist practices, as existentialism is the essential underlying foundations of alienation. The female protagonist stays in their reality, lives in creative energy and overwhelmed by male methods in the hands of the general public. They surmise that the world is brimming with cold-bloodedness because it never offers significance to the individual emotions and requirements. The novel Cry, the Peacock, is a pattern setting book as it manages the psyches instead of physical parts of the characters. Maya, the central protagonist of the

story, has depicted as an enthusiastic character whose looming disaster has suggestively foreshadowed on numerous occasions.

Keywords: Alienation, Existentialism, Cry, the peacock, Indian literature, Existentialism,

Introduction

In the arbitrary of the renowned Indian women novelists, Anita Desai shines as a colourful woman on the horizon of English Indian literature as a fertile and skilled writer. She is significantly worried about the inward mystic emergencies and clashes emerging in the psyches of Indian women in her novels. She looks to investigate the inward scene of Indian women and unmask the mystic components of such emergencies in their existential scrape psychoanalytically. Her goal in the novels is clear to externalise the introversive personality of her characters. Anita Desai is engrossed in her novel on the topic of existential unsteadiness and instability experienced by her women protagonists. In her novels, Desai depicts the hypochondriac personality of her women protagonists who experience disappointment and catastrophe in their conjugal and residential life.

She raises the state of misfortune that they face and how it encroaches upon their peaceful condition of individual or family life. Her characters especially the women protagonist continually battle against such negative conditions and grab a shot with a specific end goal to reestablish peace and delight to their lives. In any case, they finally feel pounded and encounter terrible and masochist experiences. Anita Desai's subject is the existential dilemma installed in the social milieu where men and women are appeared in contrastive terms men being the ruler, women being ruled over. Her protagonist has influenced by the issues of grief, estrangement and negativity. She thinks about in her books the status of women in the male-driven social setup. In the western soundness, the hidden establishments of existentialism have taken after back by Socrates, Saint Augustine, Saint Paul and Pascal. While the cutting edge existentialist development has started in the logic of Soren Kierkegaard. Kierkegaard concentrated on the human subjectivity and all around perspectives.

He additionally underlines the hard reality that the existential man encounters the sentiment 'Dread'. As indicated by Kierkegaard, Dread is the conundrum in the man's life which makes him an animal that needs to think about his future in the meantime also fears about it. He portrays that good presence has a plausibility which changes a man into reality through a conviction-

based action. Another existentialist, Martin Heidegger had largely given the credit of defining the expression as 'presence goes before quintessence', which constitutes the very premise of the logic of existentialism. Heidegger says that man is that the being that knows about he can pass away. He flops hopelessly toward the fulfilment of life and moreover to that he knows about that passing is bound yet prejudiced in lightweight of however it's ineluctable because it marks possibility of life. Life has hurled among nothing and nothing. Passing is its point of confinement and is its prevalent credibility. Jean-Paul Sartre has depicted as the favoured minister of the fundamental existentialist change in France. Sartre clarifies; man is confounded way outtake what he makes of himself.

Such is ramble the elementary important of philosophical standard else it is in virtually like the brain what's referred to as subjectiveness. Sartre fights that there's no God, man is on a particularly elementary level is the issue that he makes. It is aforesaid that philosophical doctrine created its 1st move to form every man aware of what he's and to have an effect on the complete commitment of his existence to get on him. Consequently, the accentuation in Sartre's existentialism rationality is on 'Getting to be' and not on 'Being'. Existentialism is worried about the changing human condition and the different procedures embraced by individuals to manage their existential situations. In Anita Desai's fiction, the women challenges in various courses against their otherworldly conditions. In existentialism, man has viewed as a miserable and distanced, loaded with the duty of picking between two restricted methods for a living, one way is being bona fide, and the other way has a lacking honesty. Anita Desai's characters need to settle on comparable decisions in the comparable conditions.

In her novels, she over and over communicates the existential problems and spotlights on estrangement and depression through her characters. She investigates the individual circumstance through the existential point of view. Anita Desai investigates the existential state of present-day man in the difficult situation. She demonstrates her worry about the baffle in which man gets himself today. The effect of distance shows itself differently as the age hole, the arrangement of life, the repressing of self-improvement and the perceptible nonattendance of a feeling of the importance of life. Desai brings an awesome move of the centre from society to independence which thus prompts a difference in condition. The twentieth century has been legitimately called the time of separation as the bleeding edge of man is bound to persevere. As appeared by Harish Raizada, the astonishing effect in her books is stretched out in light the way that the external conditions not simply abuse the prestigious individuals in her books from outside yet, in like way, contortion their way from inside. Every one of Anita Desai's books tries

to confront the tasteful focal issue of the advanced author. The issue of rendering complete human personality amid a period of lost characteristics lost men and lost Gods.

The novel manages the entire distance of its hero Maya-an overly sensitive animal of pure nature from her environment. She has hitched to Gautama, an unfeeling, sagacious, and levelheaded supporter with whom she can't accommodate all her life. The estrangement amongst Maya and Gautama is Maya's exceptional association in her internal universe of hallucination. She is significantly associated with past, lives almost in a universe of memories while Gautama regards the importance of action because of his perceiving nature. The estrangement amongst a couple is very obvious in the absolute starting point of the novel. The demise of her pet puppy Toto influences her profoundly; the torment she encounters its passing is zero chance like Gautama's reactions who dexterously manages the truck to pass on the body of the doggy way. Maya has broken by reality too difficult to hold up under her creative ability takes full charge of her thinking.

The demise of Toto summons a swoon fear; her 'tear-hazed vision' is obscured by a horrible feeling of fate. She records the closeness of spooky something, which asked her into yielding that it was not her pet's destruction alone that she mourns over yet also another agony that is unremembered in which she encountered and raised her fall into trouble. To facilitate her agony, she needs the guaranteeing warmth of Gautama which in any event for her he unequipped. One purpose behind Maya's present state might be the damaging impact of her dad. Maya being a motherless tyke, her dad concentrates all his consideration on her. With his free way of life, Maya had carried on with an ensured life that hampers her flexibility of developing as a person. The father's over-cautious love does not empower her with any flexibility to create, ponder as a man. As a woman, she can't relate herself to the substances of wedded life. She feels mediocre because of the powerful urge in her to raise herself above others. To set up her uniqueness and vainglory, Maya works around herself an arbor of bougainvillea and jasmine buds palpitating with living breath, open, white, virginal. Anybody nonconformist for this world is substandard compared to her.

The environment in Gautama's family has accused of scholarly and social exchanges; it does not have the higher affectability of Maya. For Gautama, Maya is in the strange circumstance, and he credits it to her dad's obsession: In case of Freud, it would all be uncommonly clear and subsequently appear as brightly obvious that she has taken in her pre-adulthood and adolescence into thought. She has an outstandingly clear father obsession which is in like manner the

inspiration driving that married him, a man such an extraordinary measure of more prepared than yourself. It is mind-boggling that, unless she develops quickly she won't be able to administer, to destroy. Maya tries to break down her inclination and looks at her recollections of the past to achieve the wellspring of this aggravation. She feels for some importance, and this goes to her in flashes, first amid a discussion with Gautama the word 'extreme' helps her to remember a specific night in her past and by then inside the stillness of the evening time once the moon gets for her a mischievous look. She knew about an awesome, dead hush in which her eyes opened to a dream that showed up through the window ornaments of the years, one by one falling back till she again observed that shadow. A dark and malice shadow had recollected that has now called as destiny.

Maya thinks that Gautama is altogether unique about her dad. He is frosty and feeling less fascinated with his work, but he is successful yet not inspired by her embodiment. He is an individual who saw no motivator in anything not as much as the musings and theories considered him as a human being in a perfect way who remained 'continually untouched, unscaled'. In any case, his methodical propensities are especially similar to Maya's father and there more likely that there more probable that there is some purpose behind the family relationship that existed between the two people. Her dad, Raisahib, having confidence in acknowledgement did not allow dialogue though Gautama was keen on engaging Maya at the level of contention. Maya, through the demonstration of marriage, has exchanged her adoration for her dad and desires of him to Gautama, subsequently endeavouring to drive an advantageous picture of him. Gautama guides this out toward her: He is the one in charge of this for influencing her to trust that all that is essential on the planet is to have wealth, solaces, posies, dollies, and steadfast retainers-every one of the extravagances of the fables. She was brought upon in her life as a children's story till now. Aside from father-fixation and incongruence with her better half, Maya is exasperating by another marvel the prescience made by a pale skinned person celestial prophet that one of the couples would pass on soon in an unnatural way.

She can't escape with the prospect of the divine prophet, whose eyes are pale, thick and give him an appearance of the disease. As to the effect of this prescience upon extremely touchy Maya, Iyengar comments: Over the entire account in Cry, the Peacock, which is extremely Maya's push to disclose herself as to find some significance in her life and even to legitimise herself where there are floats of the abusive feeling of casualty. Amid this bad dream of energised and instigated enduring, she moves more distant and more remote far from reality, slipping into the

frightful well of depression and falsity where the main echoes are those of the pale skinned person's fear forecasts and of the peacocks' cries of death at the times of adoration and climax.

The symbolism here of pit, hall and well would propose her fear, distance and obscurity, even as she unwittingly hungers for a stop: the hot, shivering sand which summoned up again the vision of miserable pale cleaned individual who had tossed the shadow like a net across finished me as she had fled down the passage of years, understanding that they and their dears are all stunning, even before the tempests achieve an end. Other than her dad and Gautama, Maya has her present friend Laila who is nursing a withering spouse, surrendered to her destiny and furthermore to her decision. She had hitched him realising that he was a patient with tuberculosis. There is likewise Pom, who, after parading her in-laws, submits humbly to her relative where the introduction of a child is concerned. Her companions, her environment, her dad's submission to the inevitable all these lead her to feel caught in the shadow of a soothsayer and the conviction that she is sentenced to bite the dust.

That positively drives her to esteem each snapshot of Gautama's organisation that life is so unaccommodating to her requests. In her requirement for comfort, Maya swings to Gautama's recommendation of separation from the world. Be in that situation, separation is hard to achieve, and connection prompts implosion. The Freudian buildings are the author's worry in the novel. Maya shrouds her powerful characters behind her self-destroying and self-limiting procedures. She anticipates herself as a defenceless, enduring casualty; a childless lady, held by the mishap of her pet's passing. Her demonstration of pad beating and crying empowers her to consider herself to be a defenceless kid.

These are underlying articulations prompt self-centeredness and a mental indication, such as slitting migraines and fever happens. Maya winds up pernicious when at last, the self-distanced itself from the good focus and self-loathing grabs hold of the legitimate result of contention between Maya's pride framework and her genuine self. A reasonable photo of Maya's mind is regarding different themes, dreams, and mental trips running all through the story. The repetitive picture of moon recommends the fast falling apart mental territory of Maya. In her intensely bothered express, the moon appears to her as undermining and spooky, which is like a vicious animal that a stunning thunder of noiseless drums joins the wild move. Later is delineated as a full-bosomed women sparkling over the sky. The moon seems like an extraordinary multifoliate rose, waxen white, throwing a light that was sacred in its immaculateness, a delicate suffusing

shine of its purity, providing a reason to feel ambiguous about its appearance the night with huge, delicate mother love.

Gautama meddles amongst Maya and her loved moon; thus she rebuffs him to death. Emblematically, the situation of the moon in the sky parallels the clearness of musings of Maya, they advance to a similar degree, and the moon turns into an image of her mind. Maya voices her inconvenience, and she anticipates her self-loathing on Gautama. Her essential nature is self-depravity. She persuades herself that Gautama does not love life. Also, he has harmed her psychotic pride by dismissing her affection. With a specific end goal to repress her mayhem, she slaughters him in malicious anger. The way to understanding Maya's character lies in appreciating her partitioned self. There is no endeavour at self-investigation to stop her requests. The quick shrivelling self and the vanishing contact with the external world, leave the centre of her honesty debilitated. Her inability to discover life and a greater amount of it turns into shocking wrongdoing.

She censures Gautama for it and afterwards, loaded with blame, and frequented without anyone else's input hatred, self-allegation and self-loathing, she drags herself into finish obscurity of the universe of the crazy. This excessive touchiness of Maya is in charge of her partitions or estranged self that prompts a consistently extending hole in correspondence amongst her and her better half. She cognizes the picture of this estrangement and hole in the situation of the stars in the sky which passes has connected with those spaces, the haziness talked about separation, partition, forlornness dejection of such extent that it broke the obligations of that solitary word and every one of its affiliations, and went spilling and spreading out and around, lapping the stars, every one disconnected from the other by so much. She cried to herself but what is the utilisation? She has separated from everyone else. What she considers is that the stars consistent with her own particular life as well. Both she and Gautama estranged from each other, and that space of distance comprises of the death-the demise of both of the two. She murders Gautama to overcome any issues. That helps us to remember Edward Albee's play *The Zoo Story* (1958) where Jerry, the hero, keeping in mind the end goal to build up contact or conquer any hindrance of correspondence, executes himself. The distinction is that by slaughtering himself, Jerry prevails in his point while Maya, in the present novel, does not.

Anita Desai has contributed an extensive measure to the propelled Indian novel in English. Every one of the heroes of Anita Desai's books confronts the same existential emergency. Her style of composing has associated with her worry with existential issues. She remarks, through her

heroes, on the brutality and hostility which happens in the general public. She additionally comments on the contention amongst internal and external reality. However, her vital concern stays with the preposterousness of human condition, with the existential look for the significance of human life and an investigation of the difficulties and the decisions that people look throughout everyday life. Anita Desai's every work is a look for implications, for values and truth. The heroes of her books challenge in various courses against the profound condition. Existentialism is worried about the perpetual human health and the distinctive procedures embraced by individuals to manage their existential difficulties.

The man is desolate and distanced, troubled with the obligation of picking between two restricted lifestyles. The potential futility of human presence has rusted human life from the different quarters. The existential involvement with nothingness is regular of present-day man's life. The advanced man experiences inward issue a conviction of disengagement, unimportance in his method for presence. It has been dealt with in impressive detail in American and European writing. Anita Desai truly sets herself to voice the quiet tragedies of wedded ladies fortunated by existential issues and scrapes. She is more intrigued by the inside scene of the psyche than in social and political substances.

Conclusion

In her fiction, there is a push to discover and after that to underline ultimately to pass on the essential ones. Her heroes are people for whom aloneness alone is the fortune. Desai's undeniable existentialist concerns have recognised her from different authors of her age. Like this made by Anita Desai accept an essential piece of the front line circumstance where a man needs to go up against such countless and issues for their viable nearness. In total, Cry, the Peacock is a spearheading exertion towards uncovering the mental problems of a distanced lady. As Meena Beliappa comments that the vigorous contemplation of Maya denotes a significant self-preoccupation in Indian fiction. It focuses on a line of enormous advancement - investigation, not of the 'social' man, but rather 'the solitary individual. The novel is an intense investigation of the encounters of a bothered and estranged personality.

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**The portrayal of dark adolescence in *A Clockwork Orange* and *Lord of the Flies*:
A Psychological Approach**

P. Ziona Elizabeth Mathai
M.Phil. Scholar,
Vels University,
Chennai (India) - 600117
zionaelizabeth@outlook.com
&

P. Moby Samuel
Assistant Professor,
Vels University,
Chennai (India) - 600117

Abstract

This paper focuses on the portrayal of dark side of adolescence in the dystopian novels, A Clockwork Orange and Lord of the Flies by Anthony Burgess and William Golding respectively. Adolescence is a phase where a person undergoes a development, both physically and psychologically. This transition occurs between the period of puberty and legal adulthood. We link adolescence with terms like tenderness, innocence, fantasy, self-discovery, emotions, feelings, etc., and we turn our blind eye to its even greater potential towards the dark and evil side. Factors like culture, society, family, peer pressure, etc... blend together to make up an individual. All these together govern and direct a person's state of mind. It is only a thin line between good and evil. And, the above mentioned are the deciding factors in the choosing. This write up uses a psychological approach in analysing the characters in both the novels that are undergoing a period of adolescence. The above novels centre on characters undergoing an early and middle adolescence period. The protagonist Alex from A Clockwork Orange and the antagonist Jack from Lord of the Flies exemplify the adolescents who venture into the dark side.

Keywords: Protagonist, Psychological Approach, Dark adolescence, Period of adolescence,

Introduction:

Alex is undoubtedly a symbol of dark adolescence. Analysing Alex's character, one can affirm that he is a sociopath with a narcissistic personality disorder. The proceedings below will validate the above argument. Here are some characteristics of a sociopath which Alex seems to possess. A sociopath has no regard towards the rights and feelings of another being. They treat

their fellow beings with contempt. This is typical of Alex all through the novel. Arrogance and violence are the fitting words that describe him best. A sociopath gets easily bored and yearns for wild adventures. Alex is an absolute thrill seeker. He experiences aesthetic joy in causing a person to shed blood. He often describes blood as a beautiful, red fountain. A sociopath is prone to substance abuse and addiction. Alex's second home is the Korova Milk bar which serves milk, laced with drugs. When the drug kicks in, he would venture into the night, committing the terror-striking acts like rape and murder. For a fifteen-year-old, Alex is a spoilt teen with serious drug addiction.

A sociopath is identified by his practise of the ultra-violence. Alex not only robs and tortures the weaklings, but he has stretched his violence to rape and murder. He gains strength and pleasure from abusing the weak. On one occasion, he terrorizes a couple and rapes the wife of a writer, F. Alexander. In the later part of the novel we learn that she died from the trauma of that night. A sociopath is an excellent manipulator, a liar and a deceiver. At a record shop, Alex meets two innocent, ten-year-old girls. At first, he showers them with food and then he takes them home. He gets them both drunk and exploits them by raping the innocent ten-year olds. Alex is blessed with superficial charm and verbal facile which comes handy when committing crimes. He is smooth and slick in his ways. At the bar he offers free drinks for a group of old women.

Although it appears as a generous act, it only was a clever move by him. Because every time the cops suspected and enquired about Alex, these old women sang his praises and gave him an alibi which made it unable for the cops to arrest him, very well knowing Alex is a criminal. Theft and destruction of property is another prominent nature in a sociopath. Alex along with his friends robs a corner store. They attack the owners and completely wreck the shop. He also holds a record of stealing a car and rash-driving onto the sidewalk, injuring the pedestrians and colliding with other vehicle, all for the thrill of it. Alex is a boy with a callous attitude, not only lacking responsibility but driven by an impulsive nature. His relationship with his parents is artificial and lifeless. He has no true love or any form of attachment. He is detached from his emotions which is typical of a sociopath. They are dead to the feeling of guilt and it is a massive advantage in performing the deadly acts that brings nightmares to life. Thus, Alex's record of these abnormal and violent acts, pin him down as a sociopath.

Alex has traces of another mental condition called, narcissistic personality disorder. It is characterized by an exaggerated feeling of self-importance. The person might seem desperate for admiration. A person with this condition is self-obsessed about their external appearance and is stubborn in the thought of holding power and success at their disposal. Alex is a one man show. There is no room for another man's opinion. On one occasion, his friends brought to the table

their thoughts on how they don't require him as their leader and that they should opt for the new way. Alex was displeased with this rising threat to his power. On that very evening, when they were out on a stroll, he pushes Dim and Georgie into the water and demonstrates his alpha male power. Alex's system refuses to accept the idea of being a side kick or an underdog. He ought to hold the highest rank in the hierarchy. Another nature of narcissism is being too concerned about one's appearance. Alex was always clothed in the highest of fashion. He idolized his external appearance. He always complained and muttered that Dim appeared shady and very dim in his outlook. He treated Dim lowly due to his unpleasant looks. Alex's lack of empathy is an undeniably proven fact, all through the novel. Thus, Alex is found to be possessing traits of a sociopath with some qualities of narcissism.

Alex's life from being a sociopath takes on a sudden turn of events. On being arrested during a failed attempt of robbery and murder, Alex is imprisoned. At the prison he is chosen to undergo the Ludovico experiment which is a behaviour modification treatment using negative reinforcement. This experiment forces the criminal to watch the ultraviolence on a screen after being injected by a shot which induces nausea. The chemicals in the shot would provoke feelings of physical pain and nausea every time violence is projected on the screen and makes the person incapable of doing any harm. It trains the body to react to violence negatively and hence crimes once found pleasurable, would be then on a threat and agony. The Ludovico experiment is like that of Pavlov's classical conditioning. Ivan Pavlov experimented with dogs, the learning process. The dogs were given food after ringing a bell. After several attempts, the dogs salivated on hearing the bell although there was no food served. Similarly, despite being relieved of the chemical shots, Alex still responded to violence with nausea and pain. His body and mind learned to react that way at the very thought of violence.

Very unfortunate for Alex, the clips played to him had music in the background. Alex, a great lover of classical music, particularly a worshiper of Ludwig Van Beethoven's ninth symphony, has no more the privilege of enjoying it. He is devastated by this shocking bolt from the sky. Yet, he undergoes this painful experiment to enjoy the benefit of an early release. Sadly, this experiment strips Alex of his freewill. He is forced into being a harmless and a good human being under the compulsion of a bout of pain and nausea.

Although the experiment initially seemed successful, it was an outright failure. Alex becomes a hopeless victim, unable to defend himself. His wickedness from the past, gives him a taste of his own medicine. He suffers in the hands of those who were once his victim. One such victim from his past was F. Alexander, a writer who is against the wrong doings of the government. In the past, Alex and his friends raped his wife. She then dies from the trauma. Alex being

victimized runs for safety. His fate drives him to F. Alexander's house. When the writer learns that it was Alex who raped and killed his wife, he teaches him a lesson. Alex on waking up finds himself locked up in an attic with music played very loud in the background. He experiences immense pain and nausea. Unable to bear, he jumps out of the window. Fortunately, Alex is alive and finds himself on a hospital bed. Doctors find his condition reversed and him back to his old self.

We learn from the novel that the Ludovico experiment was reversed by hypnopaedia. Hypnopaedia is a sleep-learning technique which works by imprinting information into a person's mind while they are sleeping. A sound recording is continuously played when the person is asleep. The brain processes the information or the command while the person is sound asleep. It is a kind of hypnosis whereby, the person on waking up responds to the command fed into him. During his one week stay in the hospital he undergoes the process of hypnopaedia. Alex on regaining his past abilities initially decides to return to ultra-violence but then he brings about a change in his life and sticks to a life of no crimes and maintains a low profile. Alex's condition has its roots from his childhood, his bring up, his lifestyle, the society, peer pressure or maybe even due to some unfortunate happenings from his past. Maybe if one analysis on a deeper scale, Alex could be a severely scarred victim, still carrying wounds from the past and recreating the terrors of his past, only he is no more a victim but a deadly beast. Thus, Alex's character is a fantastic illustration of dark adolescence. Alex holds up a mirror to the adolescence of his time and our time who venture and experiment with the deadly side of adolescence.

The novel, *Lord of the Flies* by William Golding revolves around a group of civilized, English boys who encounter a plane wreck and end up stranded on a tropical island in the Pacific Ocean. The island which has never been treaded upon by any human life form, now hold hostage of boys aging between six and twelve. This lighting shift from civilization to a Stone Age sort of an environment, takes a toll on the boys tearing them apart. Initially they seemed cool, like they were on a vacation but then the reality kicks in. Golding has brought to light that darkness lurks within a man. This novel brings out the bitter truth that man only appears civilized from the outside and that the real evil within him could be triggered in the absence of law. This novel serves as the best illustration for Sigmund Freud's theory on Id, Ego and Super-Ego. The characters Jack, Piggy, Simon and Ralph can be best analysed using the Freudian theory.

According to Freud, human psyche has three different aspects namely the Id, Ego and Super-Ego. These personalities develop in a person at different stages of life. Id is the part of the mind driven by the instinct. Superego strives towards being socially accepted. It plays the moral card to achieve perfection in the society's eye and Ego is the realistic part which is caught between

two extremes of personality. Ego is the modification of the Id by the force of superego. It tries to heed to the desires of both Id and superego, in a more realistic way. All these together make up a man's mental state. Jack personifies the Id; Ralph represents the superego, while Piggy and Simon embody the ego.

Jack's personality in the novel is a typical representation of Id. From the start of the novel, Jack never affirmed or participated in Ralph's rescue strategies. He instead gave-in to the temporary and immediate needs and cared not for the future. Food and a fun-filled stay on the island topped his priorities. Id centres on the immediate pleasures. Tired of living on the fruits alone, Jack takes the hunter boys along, to hunt pigs. He abandons the signal fire to go on this hunting expedition. Jack's yielding towards the pleasure of the Id, costed the entire group an opportunity, for a rescue. A ship passing by did not notice the children stranded in the island because the signal fire had eventually quenched itself, and nobody was around to rekindle the fire.

Jack in the later part of the novel, takes on a villainous role. He not refused to abide by the rules but also encouraged others to rebel and abandon Ralph to join him. The Id has no regard for moral or ethics and we witness that in Jack's leading of the group into a savage and a barbaric lifestyle. These kids who were born British, belonging to the high society and raised in a sophisticated manner begin to lead a barbaric life. In the later part of the novel, after the camp divides in two, Jack ruled over the children at his camp. The little ones were his slaves.

The children joined Jack only for the pig meat he and the hunter boys provided. The twins, Sam and Eric who too were lured by the pig meat, were made to guard the camp entrance. They were tied to a pole and thrashed real hard because they attempted to help Ralph. Jack loves to hurt the little ones in his camp. He was a bully and a haughty leader. The twins seem innocent, but they too participated in killing Simon. Despite their contribution in the killing, the twins refuse to accept that they have a part in it and they convince themselves they are innocent. Here the twins Sam and Eric also known as Samneric, stand for those individuals who are caught in the webs of the Id but wants to break free under the impact of the superego.

Jack works on the principle of instinct. He does everything his Id desires. He would fulfil his desires and needs at the cost of others suffering. After the division in the camp, Jack invades Ralph's camp and steals the knife and Piggy's eye glasses. Piggy's poor eye sight demanded him wearing those glasses. Jack's selfish act deprived Piggy of his vision. Jack cared not for the needs of the children in Ralph's camp. He destroyed the camp and robbed them of the resources, making them depended on him for their necessities. Jack disregards the efforts taken by Ralph, Simon and Piggy to try and bring back civilization.

Id holds within the darkest secrets and incomprehensible pleasures that a person may find shame and fear in revealing. Here the Id takes on a full swing, even causing the death of Simon and Piggy. The ruling of Jack leads to the end of civilisation and the dawn of barbarism. It is shocking to see how adolescents fully civilized, could commit acts of violence. Rodger aiming a rock at piggy and killing him is a disturbing incident. Simon being mistake for a monster and killed by the children is another terror striking act. Jack`s pleasure gained from killing the pig, misleading the children and the idea of killing piggy, are some outstanding examples for the Id.

Ego is the state of mind where rational thinking and moral values picked up by an individual is evident. In this novel, Ralph represents the Ego. Ralph`s role as a leader is an excellent example for rational thinking. He is an organizer. He uses a conch to bring in order during the meeting. The conch was a symbol of authority. He builds shelters and creates strategies for their rescue. Signal fire was one of his best strategies to reach out for rescue. Ego is a balance between the Id and the superego. Ralph had to constantly war between jack`s vile schemes and Simon`s thoughtful ideas. While Ralph, as a leader tended and looked after the group, he also at times fell prey to jack`s Id driven acts. Ralph too had a part in Simon`s death which he immediately regrets. He wavers between the strongholds of the Id and the superego.

Superego scrutinizes the Id and filters out the behaviour forbidden by the society. It also helps ego to reform its goal from being realistic to moralistic. It uses ego to channel its moral attributes. Piggy is an excellent example for superego. Piggy depends on Ralph to voice out his opinion. He roots his thoughts and ideas through Ralph just like superego does. Piggy`s upfront challenge made against Jack`s Id, costed his life. Yet, it was Piggy`s interference and guidance that reformed Ralph into taking the right decision. It is the superego that guides ego to dive in the right course.

Simon too personifies, superego. He is a symbol of goodness. While there is a breakout of barbarianism, Simon implements both societal and moral rules that help the boys live in a civilized and an orderly manner. Even Ralph and Piggy failed to live up to civilization during the hunt dance. But Simon unlike them grips on to his values and refuses to abandon them under no circumstances. It was Simon who realizes that the beast was not a physical monster instead it was the evil and the savagery, lurking within oneself. Simon encounters an unexpected death, being mistaken for the beast. Yet, even after his depart, his moral values guided the boys into making the right decisions. Similarly, even if ego falls prey to Id, superego would still shine in all its glory.

The two constituents of superego are the conscience and the ideal self. When a person falls prey to Id, superego injects feelings of guilt. The ideal self is the standard, set within a person on how an ideal human being should behave. So, when a person falls short of the ideal self, superego ego steps in inflicting guilt. Every time Ralph made a mistake, it was corrected and rerouted by Simon and Piggy who are a representation of super ego. Superego also makes a person feel proud when the right moral choices are made. Similarly, Ralph's only source of positivity or assurance was Simon.

The two novels let lose all hell hidden within a man. They bring to light that evil is not around us but within every man. An astonishing fact from the two novels is the darkness stirred up amongst the adolescence. The most terrifying and abominable acts that a grown up would tread to even merely witness, was out rightly committed with no remorse or guilt by these adolescences who have hardly experienced life. While the world is advancing in science and technology, there is a parallel world amongst the masses of adolescence, experiencing a rapid advancement in venturing into the dark and evil side.

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Rescue of Gaia: An Eco Feministic Reading of Selective Indian Poems

Samuel Das

M.Phil. Scholar, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

&

J. Kiruba Sharmila

Assistant Professor, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

kiru.sharmi@gmail.com

Abstract

Modern science has protruded as a universal, progressive system of knowledge which tends to give scientific inferences about life, the universe and everything in it, through logical methods. Though it legitimises itself regarding universal benefits for all, this stir is not as progressive as it's projected. Modern 'man' cradles the 'instrumental values' than the 'intrinsic values' resulting in the subjugation of 'nature' and 'women' by western, male-oriented patriarchal projections. While Deep Ecology propounded by the Norwegian philosopher Arne Naess insisting on valuing the 'intrinsic worth' or the 'inherent worth' of any organism filled the gap between 'human' and 'non-human' entities of nature, Ecofeminism paced it further deep by focusing the limelight on not only the devalued 'non-human' but all the 'oppressed' or 'exploited' entities of nature by anthropocentric, androcentric, or any exploitative hierarchical force that existed in this mechanical paradigm. This paved the way for the need of a new vision with 'subsistence perspective' extends in realising not only the 'cosmic interconnectedness' between 'human' and 'non-human' world but most importantly 'women' and 'nature'. The objective is to 'unthink' all the anthropocentric patriarchal exploitative orientations which are 'egocentric' and pace to an inherent 'biocentric' 'subsistence' perspective. As this crisis in 'science' is an extension of deceptive western knowledge which raises an arbitrary barrier between 'knowledge' and 'ignorance', say the 'specialists' and the 'non-specialists', it is relevant to comb for these ecofeminists traits in 'Third World' literary works. The research paper will touch upon the concepts mentioned above concerning four Indian poems namely, 'The Stare' by Sujatha Bhatt, 'National bird' by N. Piccamurti translated by Nirmal Selvamony and 'Closed Door' and 'Ears of paddy tied bound by the Dam' by Jacinta Kerketta. Each poem included in the research paper

has scrupulously approached with an ecological feminist perspective through in-depth eco-feministic reading with evident bio centric rationale.

Keywords: Subsistence perspective, interconnectedness, intrinsic value, oppression, self-realisation,

Introduction

'Women' are the primary guardians of 'nature', projecting deep ecological concerns say reflecting 'Gaia' herself, unveiling immense relentless 'resilience' when it comes to sustaining life in this realm of diverse living species. This is an embodiment of phenomenal domains, 'women' and 'nature' is Ecofeminism. Eco-feminism, also known as ecological feminism, an expression created out of the myriad forms of various socio-feminist theories, activists of peace and ecological movements in the late 1970s and early 1980s. A French feminist writer first introduced the term, Françoise d'Eaubonne in her book 'Le Féminisme ou la Mort' (Feminism or death) in 1974 which concretely emphasises the interconnectedness of woman and nature inherently. Though Françoise appears to be the deviser of this terminology, it became more significant say popular only in the contexture of remonstrance and activism confronting environmental destruction and got ignited by repeated ecological and nature-oriented devastations. The movement did not just pop out of some specific knowledge body at a specific period in a specific area and spread but is an 'ancient existing wisdom' that later originated as a supportive ecological movement promoting transcending thinking in acceptance of 'inherent value' or 'intrinsic value of life'.

Rachel Carson, a marine biologist and naturalist, integrated the movement through her works and writings that cradled against the use of synthetic pesticides in the name of progression, which was a destructive one. Carson's book 'Silent Spring' counters the modern calamitous methods employed by the government in the agricultural industry as continuous support that deconstructs the intrinsic values of natural farming leading to production that is materialistic and exploitative say imbalance created in the natural system. Thus this interconnectedness existed even before the emergence of the term itself. Eco-Feminism doesn't vary much from eco-centrism; the emphasis is on the requirement of womanly potential to save the earth and conveys that discrimination and oppression based on gender, race and class are directly related to the exploitation and destruction of the environment, intrinsically connected. Maria Mies and Vandana Shiva in their book

'Ecofeminism' (1993) mentions the statement made by Ynestra King in the first ecofeminist conference held at Amherst, the USA in 1980:

"Eco-feminism is about connectedness and wholeness of theory and practice..... We are a women-identified movement and believe we have a special work to do in these imperil times". (Mies 14)

That became the root statement or the seed to the fundamental ideologies and initiating source for the works of ecofeminists all over the world. Ynestra King's discourse is that ecofeminism is a unique understanding which cannot have compartmentalized under either of these broad paces of reasoning or knowledge shifts, but an additional wave that supports the core purpose of both these embodiments of wisdom because it serves both as a 'bio-centric' critique for feminism and also aids 'feministic' perspectives for eco-centrism that is why it has a varied argumentation regarding views in several aspects. Karen J.Warren's takes the discourse further deep in her Ecological feminism (p.1).1994:

"What Eco feminists need to analyse are the twin dominions— the dominion of nature and dominion of women, and think the dominion of coloured people, children and the underclass" (Warren, 1994).

Karen not alone centers the victimized 'biospherical 'components of nature and women, but recognizes all those marginalized, suppressed sector of 'people', say human or non- human and 'others' within the ecological system, denied of their rights, dominated by 'androcentric' elements as 'oppressed' and demands not 'androcentric' emancipation from nature but completely 'biocentric' commitment that is, rejecting the notion that Man's happiness depends on this ongoing process of isolation from nature and exploiting it. That has stressed in 'deep ecology' as 'Biocentric or biospherical egalitarianism', defined by Naes as "the equal right of all living things to live and blossom in an intuitively clear and obvious value axiom" (Lemons 63). It is the belief that all biota, plants and animals, water and the land, all have equal moral worth and intrinsic value.

Ecofeminism avows the feminine side of the ecological system which is fit to extrapolate 'life' and ecosystem or the 'planet' itself through the nature and experiences of women. Women are not just participatory but are planetary in their imagination which makes them think 'subsistence' that is, taking what has needed from the nature that has required for the sustenance of life which

is the 'core idea' of ecofeminism. The biocentric 'self- realisation', is "the replacement or subsuming Of the 'self' by the 'Self'" (Naess 13) which means pacing away from 'egoistic', 'anthropocentric' path towards a self-loved phase where exists strong bond between the human and the 'non-human' world, that has widely vociferated in ecofeminism with respect to women's interconnectedness with nature. So this 'ecocentric' "Self" becomes 'her' and 'the planet' bonded, within whom contain all the 'human' and 'non-human', 'oppressed' and 'others'. In other words 'she' is and within the 'system'. The very future is dependent on this process of the normal "self" realising its interconnectedness with nature, other humans and non-humans, and becoming the eco-conscious biocentric "Self".

Indian literary realm and its myriads of literary heritage cradles many of the conventions acquainted by Deep ecology and have created ingenuous impacts in activism and fiction until ecofeminism stepped in as a springboard to venture into a new paradigm of ecocritical works. It is evident that eco-feministic perspective exists in any ecocritical work as it is ineludible, even if there isn't any vociferation; there are at least few subtle thoughts visible in it.

Sujatha Bhatt in her poem 'The Stare' brings out her ecological concerns in a subtle way, a deep reading discloses a lot of ecofeminists ideologies in it. The speaker here brings in a tender connection that has experienced between a 'human child' and a 'monkey child' that is pulled off through non-verbal communication, through a 'stare'. The human and the non-human constituent of nature face each other without any dispute or any 'thought' at all. This 'thought' or the 'power of reasoning' in 'man' is the core aspect responsible for disaccord that exist between 'Man' or 'human' and the 'oppressed' in nature or the 'non-human' of the eco-system, as this reason or rationale is built on an androcentric or anthropocentric convention intrinsically. But here in this contexture the human child and the monkey child are yet to learn this 'thought' of reasoning as Bhatt clearly says, "because the monkey has yet to learn fear and the human has yet to learn fear- "(The Stare). Both their heads are devoid of the impacts of any patriarchal agendas thus not knowing what to say or how to react.

The poet's observation conveys that this mind which doesn't Comprise of any 'exploiting notion' is 'pure' which has required of any living being in the biodiversity. Bhatt says, "There is purity clarity there is transparency" (The Stare) because not one of them think of 'Captivity' or exploiting the other. Both the creatures here are well aware of their differences as different beings brought up in different habitats as Bhatt says, "looks at the monkey knowing this is some totally another being" (The Stare), yet they did not intend to feel superior or inferior to the being

they are facing, which is an immanent 'biospheric egalitarian' aspect that has conveyed through this poem. This 'innocence facing innocence' is what Bhatt calls, "intense gentleness" that is not a typical scene that anyone would witness say a rare phenomenon because this nonverbal communication taking place between the human child and the monkey child is unusual as the regular entity of this modern egocentric patriarchal realm would view this as 'predator' looking at the 'prey' or the 'beneficiary' facing his 'resource material' but here the communication doesn't have a beneficiary reason or any reason at all.

This 'realisation' is irrespective of any anthropocentric patriarchal ideologies instilled or any egocentric orientations created by productive result centred hierarchical power. Thus bringing in the eco-feministic idea of 'self-realisation': not considering oneself as only a beneficiary of the ecosystem or 'mother nature' rather ascertain one's existence as a part of the 'mother nature' or the ecosystem. It is quite similar to American transcendentalism which has an unshakable connection with nature, which emphasises on people finding an original relation with the cosmos. But even before the emergence of transcendentalism, some of the Tamil poets during postcolonial era had foreseen these contradictions and weaknesses in the rising new political, social and industrial economic order of the system which entirely built upon 'anthropocentric' and 'androcentric' or 'patriarchal' conventions, courted zealously by the poets.

The disillusion with democracy is entirely transparent in N.Piccamurti's Tamil poem 'Recap Paravai' (National bird) 1969 where the poet uses 'non-human' entities to confuse the delusion created in the society or the system in the name of 'development'. Here the Poet employs an allegorical elucidation using the non-human entity in the system: animals to emphasise his stands strongly. The so-called "determined" people who tend to direct humanity towards progress has taken up a destructive or an exploitive path to acquire their target, where all the non-human entities are viewed either as an adversary or a resource, or commodity to be used. When the speaker says, "Cajoling won't do, only force will, asking won't, only grabbing will" (National bird) he is serious about how the androcentric and the anthropocentric developmental agendas are leading to the very destruction of the environment they co-exist. Taking public goods and turning them into a source of income which set in a track that reaches only capitalists benefiting hierarchical economic modules is a process of these developmental agendas say the course is 'cataclysmic'.

The "Peacock" in the poem represents 'the exploited' i.e. in Ecofeminist angle can be denoted as 'nature' or 'woman' or any 'non-human entity' or 'the oppressed'. Piccamurti constructs a

structure and places the peacock at, and the peacock becomes the centre of the dispute. The poet uses the peacock as an archetype creating a 'purgative psyche' to affect the reasoning of the readers pressing biocentric worldview to say catharsis or purifying the minds of the readers of development-oriented capitalising materialistic instincts. Each part of the peacock is incised and taken by the "determined" forces centred around their own 'egoistic rationale', claiming that it as their commodity, as the poet says, "they'd chopped up saying it was theirs" (National bird). The concept of 'Subsistence Vs. Development' expressed in this poetic lines is a significant point of interest in ecofeminism, insisting on being a part of the ecosystem rather than breaking it apart in the name of the developmental process. Humans have the habit of assigning relative values to anything that is non-human.

They place everything in a hierarchy regarding their use. The calamitous 'Play' of a man with the peacock reflects human actions upon 'nature' subsumed under the term 'annihilatory' considered immature. The intrinsic value or the inherent worth of the organism is neglected, and the man thinks that all the non-human entities that exist around him are for his to acquire and he is judgmental of the things around him. 'Man' thinks that he has been created to enslave all the other non-human entities. However, this pain created by 'Man' is felt and perceived only by a woman or feminine instincts, as nature would sense it, which is stressed in the last lines of the poem, "The silent motherland loudly groaned as the others cut up the body into pieces" (National bird).

A womanly potential has expected of every individual to infer and acquire this 'biocentric rationale', experience the interconnectedness between the living thing and its habitat, to save the earth. As this myth about 'Development' has caused so much to nature, those who are close to her say the tribal communities have constantly victimised as they are living in 'subsistence' with nature, deny press for any 'development' that would cause disturbance to the ecosystem. That led to the rise of several raging voices of tribal poets countering these hierarchical powers through their poetry, defending the 'oppressed'. Planetary imagination is required in order to perceive those resonating voices of the tribal poets are singing the 'unsung'.

Jacinta Kerketta's poem, 'Ears of Paddy Tied Bound by the Dam' discloses the harsh reality in the lives of young Adivasis in Jharkhand losing their 'identity', impeach the governments' or those production oriented thinker's vision of development for aboriginal or tribal communities that walls them from cultivating food crops in their lands, say exploited of their 'agricultural lands' which here in this context is their 'Identity'. The rage felt within each Adivasis is forged

into poetic lines, out bringing a vista of hope of redemption and pictures of the victimised Adivasis and their deep pain more like a slide show. These dams that built for the benefit of city dwelling people through exploitative processes pressed on the tribal community swindling of their cultivation lands has expressed in the poetic lines. She says, " Standing helpless on the banks of the dam, In every rain, Salo's mother Searches frenziedly for her lost farmlands"(Ears of Paddy Tied Bound by the Dam), i.e. 'Salo's mother and her farmland interconnected as she searches for her land which is her search for 'identity' that connects her With the ecosystem or 'nature'.

The ruinous course of these earth fiddlers projected as a big picture for development, centred on the profits or benefits of the city dwellers but in the whole process is insidious. The 'others' or the 'oppressed' that Vandhana Shiva talks about in her 'Ecofeminism' is equivalent to these Adivasi victims, and it requires a 'women' to look deep into it and understand their pain. The state of insecurity caused to these 'oppressed' entities, by the intimidating hierarchical or the patriarchal forces is the result of 'development' that is biased as the speaker says, " While she startles at the very sight of her own shadow in the night, Cast by a flickering earthen lamp "(Ears of Paddy Tied Bound by the Dam). The of 'She' here threatened by "her own shadow" brings out a deep ecofeminists trait that 'man' the 'oppressor' extracts resources from 'mother earth', employ the same resource in the process of 'anthropocentric' progression that impends the very existence or sustenance of 'nature' herself. The poet in the end raises hope saying, "these dams shall burst one day for sure," (Ears of Paddy Tied Bound by the Dam), destroying those patriarchal constraints built around 'her' allowing her to stand majestic deployed of any chains of 'pseudo developmental processes' to hold to hold her back.

Another poem of Kerketta 'Closed door' unfolds the truth of the strength of a woman to make her own decision without any 'patriarchal influence' which she addresses a weak "door" that separates 'her' and 'nature'. The cracks in the door allowing her to see through and view the space she is supposed to be in, say out there helping mother nature, but some intimidating force holds her back most. One significant threat that she faces is economic insecurity that doesn't let her move according to her will make her inactive. This is the reason that women don't realize what they could do; making them incapable of feeling the interconnectedness with nature that is the entire ecological 'self-realization' phase is missing because of this "door" that is all those social refrainment developed by the 'anthropocentric' or 'androcentric' entities in the system. The poet juxtaposes when she says, "And she wonders – Which of them was weaker, the closed door, or her volition?" (Closed door), making the question rhetorical since the answer she needs is

within her. An act of 'valour' or 'intrepidity' is required for her to break out of the clutches of patriarchal forces leading her towards the truth necessary for her to discover as 'women'. Once she breaks this "Door" and enters into that space where she conjugate with 'nature', the ecological 'truth' is revealed, that is she is the 'solution'.

Conclusion

Driven by 'patriarchal anthropocentric' upper hands that drags 'nature' to the verge of her limits, is this march of mankind towards so-called path of socio, economic, political, scientific and intellectual progression which kind of reflects the 'Enlightenment philosophy' of the eighteenth century that is inclusive of 'reason' rather than 'emotion', hence denoted as 'age of reasoning'. According to this philosophical ideology all 'men' possessed the faculty of reasons, owing to which 'nature' was considered a slave to 'man'. After the advent of 'enlightenment' movement the same 'men' who worshipped 'nature' objectified her to be enslaved and tamed by hierarchical forces tagging instrumental values to 'her'. That is existing worldview the resultant of 'enlightenment' ideologies pressed into the society. It is evident that we are not separate from nature but a part of her say the air we breathe, the water we drink; all the natural resources are all 'her' and 'us' in 'her'. The economics of greed has gone hand in hand with the inability to see the 'small entities' or the 'oppressed' in nature or the system eventually ending up destroying the 'small entities' not because it does not see the 'small entity' but because it is afraid of the so-called 'small', say they are stronger than what they have projected as. Same applies for patriarchal violence against women. Ecofeminist perspectives of these poems show that women's 'interconnectedness' with 'nature' is not a newly originated thought but a primitive one as 'women' and 'nature' show the same resilience towards exploitive forces. In different times, different periods and different places people have experienced this psychological trait in many 'ecocentric' literary works, viewed more like a 'collective unconsciousness', even before the emergence of Deep ecology or Eco-feminism.

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Marxist Feminism and Social Issues in Henrik Ibsen's *A Doll's House* and *Hedda Gabler*

P.Suganthi

M.Phil. Scholar, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

&

C. Shoba

Assistant Professor, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

Abstract

This study attempts to deal with the familial relationship and capital discrimination of female gender and their position in society during the Victorian period. Victorian age is the period where women are being trapped and considered merely as a toy by the male organisation; the male counterpart has ruled women role in her life. Generally speaking, women are not being identified by their position or by their name instead, she has determined on the heads of male "belongings to someone" like father, brother, and wife. The women in the women writer's novel are expected to follow the human-made rules. , and they are bound to follow their consciousness the women are designed to practice the idea of women given by man. Ibsen, a famous Playwright, has shown his deep concern for the distinction between man-woman relationships in his works. Ibsen says that a girl cannot be a girl within the modern society; it's completely a male society with laws derived and ruled against ladies from masculine purpose point of view. He points out the correct and wrong aspects that create a woman not to break loose the law dominated by male world writer. The central theme in "A Doll's House" and "Hedda Gabler" is predicated on the idea to realise individual freedom in a cost-effective means and familial ties.

Keyword: women, Marxist feminism, society, money, individual freedom, social issues, humanism

Introduction

Henrik Ibsen's work has always considered as a masterpiece for all the feminist writers. Ibsen has denied being a feminist and most popular to be as a humanist to clarify his treatment of

ladies in his works. Ibsen was interested in seeking out the harmful boundaries in the society for women, which considered as an essential social issue in his plays. He used the State of women to say his ideas and an in-depth understanding of his works regarding the male world. Ibsen's plays are different from the other writer's belonging to the Victorian era. The Idea of nineteenth-century women has based on violation marriage and to exhibit their mind, to refuse their emotions restricted by the patriarchal norms. The gender roles in nineteenth-century patriarchy are divided into two ways: as a social structure.

Ibsen's primary intention is to compare his works with a reader's life, which acts as a reflection of society. Ibsen has raised his drama from the level of pure entertainment and gradually ended up with self-discovery of oneself. Ibsen's characterisation and his structure deeply respected by the audience and the role enhanced by the characters are thought-provoking to his contemporaries. The characters designed in such a way it should entertain the readers. Ibsen has represented his play in a naturalistic way; he has rejected the use of sub-plots in his works. Ibsen's outstanding success as an author lies within the means of narrating his story in a very realistic way. Ibsen's works pave as a way for literary debates, not just for the reader's however additionally for the writers of his age and modern age. Suddenly, Ibsen has made a shift in writing his tragedy based works dealing with people's standard and class. The play has only five main characters each of the characters reveals their own identity through dialogue and actions. Ibsen has uniquely designed his dramas by bringing in human attitude and social norms through his literary writing. He enriches his story with the fundamental truth regarding life and man the characterisation, dialogues and also the method how, Ibsen portrays about women and their role in society, are conferred in a very logical and natural way.

Ibsen has also thrown a light on the feminine world, to drag out their life trapped under a masculine gender world by economic values and social taboos. The family is the place where people perform power and domination. Women have considered as a weak one who will suffer in their lives and there as a sacrificed object. In the outset of dramas, the family appears as alienated from the society and conflict seems through the relationship between family members. The economy considered as a leading cause that comes as a break down in family ties. As far as Ibsen's plays considered as stress taxed on the female emancipation of individuality and principle heredity. The games "*A Doll's House*" and "*Hedda Gabler*" encounter social parable and Marxist feminism as which runs out throughout the play through the main female protagonist. *A Doll's House* represents the numerous aspects of nineteenth-century life that embrace the role of

cash in society, social norms, and therefore the position of woman in society. Culture and Identity have replaced the focus on capital values and class standing.

Today's, capitalism is just born from its original kind to the oppression of the female world. The first section of Doll's House deals with Marxist feminism. The most important aspects of Marxism are the belief that the human mind has considered as a product of capital values. Individual people relationship with others has often estimated by the wealth they earn. Generally, the weak or less fortunate has always judged by the richer bourgeoisie. Similarly, within the play, "*A Doll's House*" the exploitation of the weak and conjointly the poor by the wealthy takes place on the thought of economic possession. The characters within the play possess a carefree attitude throughout the play. The characters in Dolls House aims at earning money, and so their entire life and mind are supported money, and therefore the woman characters are being exhausted by the strong power for the capital values. By studying the characters, it's evident to say that, the whole play revolves around Marxist feminism. The narrative structure of the play has centred on economic status.

The plays "*A Doll's House*" and "*Hedda Gabler*" encounters a social parable and Marxist feminism as which runs out throughout the play through the main female protagonist. Ibsen called the play "*A Doll's House*" as a modern tragedy. The play depicts the breakup of a family relationship and the disintegration of a couple's domestic life. It has noted that Ibsen mostly dealt with the presence of kings, queens on his tragedy work. Suddenly, Ibsen has made a shift in writing his tragedy based works dealing with people's standard and class. The play has only five main characters each of the characters reveals their own identity through their dialogues.

The first phase of Doll's House deals with Marxist feminism. The most important aspects of Marxism are the belief that the human mind has considered as an element of capital values. Individual people relationship with others has often estimated by the wealth they earn. Generally, the weak or less fortunate always judged by the richer bourgeoisie. The characters Nora and Linde are affected mainly by Marxist feminism. Wealth and financial conditions entirely dominate Nora's way of attitude and the prospect towards her life. .When the play opens; Nora comes home from her Christmas Eve looking. Torvalds husband of Nora, has got promotion in his job will earn a considerable income which has sufficient to run his life in a more sophisticated way, but he warns Nora for getting money to design the Christmas tree as a surprise gift for her kids. Torvald's perspective towards Nora shows his financial domination

over her. Nora once more undergoes psychological pressure through the male character in a compelling way for the money she borrowed.

Mr Krogstad who rules over Nora for the debt she acquired from him by forgery to safeguard her husband's life from illness. Nora has treated as a criminal for shaping her father sign to urge cash. Due to this kind of act, she is healed and blackmailed by Krogstad to get a place in her husband's workplace. She is not only admitting forgery but proclaiming her home in a world of quarterly payments and "instalments. Nora is in the world which belongs to men alone in which men do not behave with honesty, but they seem to expect women to be honest in their behaviour. Nora is constantly under the domination of Torvald and Krogstad for conservative values which shows a kind of Marxist feminism treated on the protagonist Nora. Another character Mrs Linde who has lost her husband is urgently in want of job to keep her life financially strength, which shows that Linde is dependent either by the husband or by capital values. The financial background has considered as the one who guards human life, especially in women life. The character Nora and Linde are not given any place and are pulled down by the money the characters possess. Helmer's reward for helping her father financially and she describes her marriage as if she were an object, passing out of papa's hand.

Nora walks off to become an individual who is apparently from the conversation with Mrs Linde about the work she aspires to become financially dependent. Nora is quite evident in her mind that she has been an object of exchange. She has sold herself to an expensive husband, to set her husband and kids happy. Nora and Linde, Who has been becoming commodities within the society, are getting ready to voice out themselves for his or her life. It's evident to say that nobody in the play produces anything valuable. The organisation which is the subject of debate is under the control of money, and this proves to dominate relationship with other characters in the play.

The second part of the play revolves around "Social Issues" which deals with a very realistic method. A Doll's house depicts masculine domination and the quest for identity in international drama. The play is considered to be as an unique piece because it examined the relationship with husband and wife without the use of Nora, who hesitate her husband's behavior takes sudden decision at the tip of the play to depart out her husband and children's in order to step into the world to civilize herself and to search for her own identity. Married women were designed to have their children and run the home they were forbidden from going out of the home to find her identity in the male-dominated society. In marriage life, "divorce" is considered as a vulnerable

one. Torvald says, it clear that he will never divorce his wife Nora even though he doesn't give her any position in their marital life. By the close of the play, Nora steps out from her family life to seek out her own life to search her identity. The play "*A Doll's House*" is considered as a representation of revolutionary of 19th-century struggles, fight against the women's oppression. Ibsen has made use of symbolism in the "*A Doll's House*", he makes use of the symbols such as Christmas tree, the macaroons, and the tarantula which has associated to the characters of the play. Inwardly the symbols are associated with the state of female characters in the house. On the whole, "*A Doll's House*" has surface meaning and hidden meaning in the play which has enlightened through the symbols.

Hedda Gabler exposes with conflict through the character "*Hedda Gabler*" an entitled socio-economic class woman who has customised to a high customary of living. "Wealth" could be a constant barrier between the family unit not solely within the aspects of money but also in connection with the class. Hedda Gabler wants to marry to gain economic security to safeguard her life, so she chose Tesman who is happy to marry women of such character and social status. Hedda marries Tesman without any love towards him. Both Hedda and Tesman are not real to others which are predominant from their marriage. Tesman has married Hedda for her physical beauty, and Hedda has married Tesman for money. Tesman primary concern was his social position which might have earned through an honest wedding and the image of an attractive better half.

Hedda feels annoyed in her wedding live and rebels against the innocent of bearing Tesman child that society dictates as a natural destiny of a spouse. Tesman says Hedda's ambition is to have materials in a luxurious way which he doesn't attempt to fulfil her needs in their marriage life. Behaviour, manner, physical appearances have based on the class standard. One of the social problems in the play is that the obsession with a female character and wedding that limits her domestic life. Hedda Gabler, the heroine of the game, struggles to satisfy her ambition at intervals in the male-dominated society, she longs to live her life mirthfully with no norms restricted by the community. Hedda's desire was a dangerous one as a result of that she was unable to be creative at intervals in the life that she likes to live. Hedda's need of mental ability was merely the ability that binds her to a limited social role within the society. Hedda on the opposite hand thinks that she desires power to form a man's destiny and their perspective towards ladies. Her impatience sees Hedda's frustration in her married life throughout the play. Hedda inturn" belongs" to the hands of her husband which constantly reminds about her married life in which she has enslaved, this makes her desire for power makes stronger.

As the play goes on its visible that Hedda possesses masculine attitude in her character. Hedda's unwilling mind to blindly accept the feminine stereotypes is seen when she uses her father's pistol. "Pistol" has associated with masculine power, which Hedda longs to achieve it. In the play, the pistol has compared to Hedda's desire which helps to play her own game in the society. As in the play *Doll's house* Nora is treated as a Doll in the hands of male characters in the play. Likewise, Hedda has also treated as a toy by her relatives where she is pushed to obey the rules designed by the people around her life. At some point, Hedda turns to use her relatives as a toy to fulfil her desire through the game which she plays with the use of a pistol.

The pistol becomes more dangerous and ends the play with the suicide of Hedda to escape from the darkness surrounded her life. Both Hedda and Tesman are not real to others which are predominant from their marriage. Tesman has married Hedda for her physical beauty, and Hedda has married Tesman for money. Tesman primary concern was his social position which might have earned through a decent wedding and the image of an exquisite mate. There aren't any intelligent or unhealthy characters within the play. Hedda is often defendant as little minded, bored and mean-spirited. The primary defect is that men and women are surrounding, Hedda has wholly forgotten to see her as a personality outside the social position. They believe that Hedda would act in the designed way to please other's wish. Judge Brack who blackmails Hedda to enter into the family and to obey the laws abided to her by the society.

Hedda realises that she isn't a romantic hero, however, to be as an easy mate of an educational man. Hedda thinks that family relationship is the one which forbids her desire, she does not love a toddler born from a person and childbearing can create her even additional helpless and dependent. The motif of domination is disclosed throughout the play and it's uphill to mention United Nations agency is the reason for faulty customs dominated things. Hedda who cannot take the individual position in the family due to social restrictions, she says "Death is her way to protest". Hedda has no supply of richness in her life. Thus she seeks it through others in the style of wedding. The no different character in Ibsen's play has been mentioned the maximum amount like the character Hedda Gabler. One set of people in the society saw her role as a degenerative type, without any real ability. Another game of people saw her as a satirical portrait of a modern society lady. By looking at these views, Hedda's character has been designed to move uniquely.

Conclusion

According to the dramatist, Hedda longs to live her whole life as a man in the patriarchal world. Hedda vicariously attempts to live her through her husband Tesman to enter into the world that Seaman thinks as an unworthy one for Hedda. Despite Hedda's determination to withhold her womanhood in which she has engaged, Hedda cannot live her actual life as a man which she desires to have in her life because of her physical appearance as a woman who is denied by the society in some way. Hedda is anxious about destroying her constructed image which will get lost in the male community. Hedda doesn't want to follow society's opinion on her journey to find her identity, which will let down their life again as a sarcastic. Hedda sees herself as a victim of her patriarchal circumstances. The subordinate position of a Woman in marriage life follows another aspect of 19th-century marriage which has termed as the "restriction of a woman". Ibsen has beautifully described the social barriers to an image of glass door the wall in which women have forbidden from the society is easy to break or remove to walk out from the claustrophobic house. Ibsen has dealt not solely regarding the physical death however additionally regarding the economic destruction of womanhood within the nineteenth-century wedding.

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Alienation and Cultural Assimilation in Bharati Mukherjee's *Desirable Daughters*

B.Bharathi

M.Phil. Scholar, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

&

S.Banu Devi

Assistant Professor, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

Abstract

Bharati Mukherjee was a best American essayist who had conceived in India. She is a settler author whose books investigate the incredible topic like Relocation, cultural assimilation, irritation, interruption, social stun and character emergency were extremely quick to fortify the general population's high state of mind unexpectedly. Settlement and decolonisation have prompted the upsurge diasporic writing. Numerous individuals recollected to the fascinating area for greener fields (i.e.) the general population where they go for settlement and to move for the callings. In the charming neighbourhood, the relocated individuals need to stand up to such a large number of social issues and battles which are entirely exceptionally differentiation to their local land. Her focal characters have relocated to outside nation, yet the foundation of them generally stays in their local area. This novel opens up the heroin's irritation in outside and the procedure of cultural assimilation towards the western culture. The novel alluring girls are the tale of lovely three sisters what they were who remained in various nations, and they need to discover their personalities to indicate what they are indeed. And after that, they come to realise that the previous position and the optional part of them in family and society. Alluring petite ladies are during a story of employees and therefore the viewpoint of three sisters and their strategies for transcription the many separations. At long last to reveal to Tara Chatterjee is the impossible to miss heroin and the storyteller of this novel who is hitched to a Mogul named Bish and settled in San Francisco with her better half.

Keywords: alienation, relocation, interruption, diasporic, migration, irritation.

Introduction

Migration varies from the settlement in being a mass development made out of people or families not shaping a cognizant affiliation. It is fundamentally a quiet development in which the residents of a remote nation are permitted to free access to an advanced state if they come as people and all alone activity. The new country is monetarily and politically. Particularly engaging and it is set religiously also. Each settler encounters shamefulness, divergence, segregation, partialities and a treat to social personality in the new nation. Change with the social, financial, political, mental and ecological charges, is likewise challengeable and furthermore flawed. The sudden changes in the way of life, culture, status, society cause enthusiastic and psychological issues. Altering the changing situation of their lives is a test. The Indian diaspora centres on the shifted part of living abroad. The Indian ladies diaspora journalist has made a corner of themselves in the abstract world. Scholars like Bharati Mukherjee, Jhumpa Lahiri and numerous others have made careful arrangement to centre on the universe of outsiders. Notably, Jhumpa Lahiri was a moment age workers in America and acknowledged as one of the ladies authors in India English writing, for her Indian subjects. She is a standout amongst other multicultural, diasporic, postcolonial, irrelevant south Asian ladies author. She likewise conveys her thoughts regarding offence and cultural assimilation in her striking works.

Bharati Mukherjee is an exploring initiator of inventive landscapes, practices, and writings that exist together with her far-reaching mission to find new universes. Bharati Mukherjee was driving an existence of south-Asian ostracises and furthermore the situation of "cultural assimilation" and "offence". She was additionally a postmodern essayist. The advancement of history emerged and gave the personality emergency of social and dialect in the eighteenth century. The significance of the connection between personalisation and talk developed the reality of the world perspectives. There comes the "development" in the logic of present-day culture. Numerous denies the post-innovation development that it is not subjective. The target and relationship between the ethical target esteem to exist in the postmodern world, the difficulty of precise and wickedness put forward. The brilliant turns into a severe dislike regularly the evil flipped out to be incredible these are the country that's for the first segment subjected to the chronicled scenery of post advancement and postmodernism rises inside the theory of the present-day culture inside the mid of the twentieth century.

Post present day composing engaged with deconstruction. It assumes the indispensable part of energy and philosophy. It has trusted that this reasoning manages the similitudes with traditional,

doubtful and relativistic nitty gritty framework. The maximum unmistakable persuasive submit pioneer become Jean Francois Lyotard and Jacques Derrida. In the written work of Lyotard, the part of story sympathetic social status that how the role of human cultures changed the advancement and went into it. The term postmodernism comes into a period where private enterprise, government and western human promotion saw a disadvantage. The postmodern was a term cosmetics and progressed in the century to say of the most recent decade of the nineteenth century. It is established or composed by Arnold Toynbee [1889-1975]. This new time begins in 1875 fix up with the innovator vanguard in the speciality of Paris. Toynbee considered a more significant swath of history and noticed the ascent of "mass". Mass culture and mass instruction stimulated the development. The postmodernism was at that point ninety years of age, yet the mental world was simply begun to merge the idea. At initially, in the artistry world, the term just signified, "after" innovation come to allude increasingly to an open position, as opposed to a fleeting occasion.

Cultural assimilation is the discouraging upshot of the post-current situation, which Mukherjee had fathomed substantially before. The starting of the period fighting by Karl Marx among the close most recent decennia around the nineteenth century has been strengthened of the mid concerning the twentieth century counting the course of action approximately movement around America In wording that has achieved the new high, emigrate masses in the historical backdrop of sociology. Cultural assimilation is a method in the enterprise yet attachment on which centring workers as nicely as like another baseness meeting about African Americans. In Indian ladies are "wrapped up" into an incorporated normal society as in booked standing. So far cultural assimilation as concerned it is settled to the political intrusion, and furthermore, it is the difference in accepts and customary qualities of a gathering as opposed to one meeting changing into an amalgamation of another group.

Mukherjee's characters were self-portraying and it representations America her particular elucidation and her response to her experience as an outcast in Canada which was a social and psycho-sensible mongrelisation and her mounting recognisable proof of self as a foreigner nobody in America. The two unique arrangements of encounters of an exile and also a worker has reflected on five books, two gathering of short stories and two non-anecdotal works co-composed to her significant other, written in two distinct nations. Her two early books the Tiger's Daughters (Bharati, 1972) and Wife (Bharati, 1975) were composed the time of distance in Canada. The event, be that as it may, has left its particular scratch makes and imperfections on Mukherjee's personal feeling of worth and animated and incited her uniqueness, "I was

constantly all around utilised however never permitted to feel some portion of the neighbourhood Quebec bigger Canadian culture".

Attractive Daughters is the fabulous story of Amazing three sisters, have a place with Hindu Brahmin foundation. Among the three sisters, the two experience a diasporic change. The three little girls of Bhattacharjee to be the specific Padma, Parvati and Tara are known for their excellence, insight, and regard consistency. They are always bound to the four drivers of their families. Our father may want to now not lead both of my sisters out on the street; our auto was once geared up towards window shades. These lines demonstrate how they had prepared for keeping up their family status in the general public. Tara remarks that in her first life in Calcutta that their bodies had changed, but their behaviour never changed. Rebellion sounded like a lot of excitement for them. She also says that her existence was a longer one with children with a lot of affection, but when it came to marriage, it turned upside down.

From this, we can comprehend that they didn't have an opportunity to open up their supposition since they had smothered. By this, they all had the unusual perspective of ladies' free position in the general public. The ladies heroin's and the other female characters scan for flexibility in different means, which are against the conventional protection practices and the way of life in the third world. Three were taught in cloister school. The single answer to personality emergency is to construct their self-assurance and self-assessment. In life, they had the most grounded male mastery by their dad and spouse. The oldest little girl had intrigued by establishing and to overcome into the film business. Her dad was against her decision. Since the reason is, she has hitched a non-Bengali preparing for her dad's choice and relocated to New Jersey with her better half, after her marries bolt, she takes up her energy of acting. The second little girl Parvati wedded a specialist and settled in Bombay and leads the most extravagant life. The third little girl, who is the heroine of the novel wedded to a multi-mogul affected by her dad's beguiling words. She is the most joined country Indian of the three.

Tara, the girl protagonist, is conceived then advanced within Calcutta. At nineteen years old her folks organised a marriage to Bishwapriya Chatterjee, who had moved to San Fransico. Tara's significant other Bish Chatterjee is conceived and raised in India. And furthermore he was instructed in higher amount, and he relocates to Stanford and works there, and turns into a wealthy person. He is a broad voyage man, a translational researcher. Tara relocates with him to California, and structures the organisation, arranged CHATTY, the working framework for the world.

After landing in America, she proceeds with the heavenly Indian culture and demonstrates her as a model spouse. She acts like a customary Indian spouse for satisfying every household obligation, so she is exceptionally cognizant and mild to her significant other. For example, Serving pakoras and refreshing beverages while Bish and his companions watch a Sunday football game. Bish dependably feels pleased for her and shows it to her relatives and guardians, so it is such an incredible nature of third world men that are exceptionally glad about his significant other's outlook. He says: How very much prepared this privileged... the young lady had moved toward becoming, what a decent cook, what a spouse and little girl in-law what a brilliant and respectful kid she was raising.

Tara is particularly intrigued to seek after her examinations. However, she is involved in dealing with her child just like other Indian spouses in Atherton, California. Bish has progressed toward becoming multi-mogul and promising young technocrat in a limited ability to focus time for the help of Tara. She appreciates remaining in American as well as satisfying the family unit obligations as an impeccable home creator. By and large for any young lady after marriage, it sets aside some opportunity to comprehend her better half and his kin and different states of the family. Along these lines, she additionally sets apart some chance to understand her significant other and his kin gradually. In any case, the condition is too long because she has put aside ten years chance to mix with American culture. At that point she chooses to work by having the enchanting enthusiasm however her better half has not empowered her, he is an unimportant customary Indian spouse. Tara is tired of this mechanical life and looking sent to grasp American culture. Following a time of marriage, she understands that the experience as an American spouse isn't promising; feels wiped out and estranged needs to join the school and seek after her examinations. Tara feels dismissed because Bish's 15 hours' office, going to open capacities for a various piece of the world makes Tara detached Tara's reality is just Atherton gated group; she feels wiped out. Alien.

Tara's has chosen to turn out four dividers of her home and comprehends American culture and society by her nearby perception. She has profited every single chance to embrace American culture to her best. She chooses to live without anyone else wish and will. Being a foreigner American, "self-selected Joan of Arc", as an initial step of absorption Tara quit wearing of the red sari in the separating of her hair. A Hindu wedded ladies, can't set out to leave the utilisation of sari, the image of a living spouse.

Tara starts to surrender some old matured customary ways and absolute rule, now she is completely changed to elevate the ladies after marriage, and she sets off from the propensity for worshipping spouse as a divine being. Tara calls her better half by this abbreviated name Bishu, Bish. When she was in India she never calls her significant other by his name; now she calls him as Bish or Bishu by guaranteeing that they are dynamic individuals. That is again complexity to Indian culture, whereas Indian ladies were not set sufficiently out to call their spouses by their name. It is a demonstration of absorption, where Tara is inviting gradually. His American companions call him Bish. I, naturally, as a decent Hindu spouse-to-be, couldn't express any of his names to his face. In any case, we're dynamic individuals; in the wake of intersection the dim water to California I called him Bishu, at that point Bish.

She feels moving to the place that is known for circumstances alluded to as the intersection of dim water which is a stage of development, dynamic innovation and liberation. Amid her initial couple of years of marriage with to Bish, Tara and her companions (other Indian ladies in Atherton) frequently sought after American magazines, enamoured by how extraordinary the media's expectations of sexuality were from their own. As she is proposition by a substantial ton of Bish's new companions, town stars to examine that guys living in America do not conceal their gender; in fact, they appear to parade/show it. Khandelwal perceived this sexual twofold standard as authentic and given a culture of disgrace for ladies.

Tara feels that she wouldn't like to proceed with her life under the man-centric culture limitations put upon her since she is left Atherton by the provoking uncalled for sexuality qualification in Indian culture in the wake of knowing the unjustifiable refinement, she needs to isolate personality and does not have any desire to be called either as Mrs Bish or Mrs Billionaire. Tara is searching for an existence separated from her better half's character, while he is anticipating that she should be a decent cook, a spouse, and raise a decent kid. Consequently, Tara has taken an exceptionally unusual choice of isolating herself from her better half, which has considered as unthinkable in Indian sett. By and enormous in Republic of India wedding is viewed as existence time relation and is an eternal bond between two people. Be that as it may, the exceptional choice of Tara's separation is an image of grasping herself at the western culture and Khandelwal composes of the Indian culture.

She isolates herself from the spouse for her own character outsider American, the American wife. Also, she keeps up alive in association with Hungarian Buddhist and former biker Andy. She currently feels, without precedent for (her) life entirely at home, unwilling to leave. The

Indian convention family isn't prepared to welcome or acknowledge Tara's extraordinary refinement. They all imagine this resembles a receiving procedure. America has given her the best chance to hold innovation. She demonstrates her uniqueness which improves her bravery and westernised considering. She trusts that her separation is a vital choice to build up her particular uniqueness. She acknowledges her child's admission calmly: "I am a gay". Indeed it is an indication of Americanization. For the first half within the underdeveloped nations, moms would like their children (significantly children) to be effective against coaching, business in their own life. In any case, Tara is more Americanized to acknowledge all the chances or changing circumstances throughout her life strikingly with nobility is a procedure of absorption.

It is very regular for any Indian to be glad about the family heritage, framework and progressive system. Be that as it may, the division of her better half and living with a man and tolerating child for another man ruins family renown and regard. Tara's oldest sister likewise warms about her demonstration which conveys to insult to their family heritage. Hence, we can state that Tara in the underlying years of American drove an Indian life which came about estrangement. Following a time of marriage, she invites American culture and absorption to it. It is general nature of the person that before all else they battle to modify, at the appointed time of time they assimilate that culture and turn into the non-military personnel of the dirt. Tara is glad that the ladies are not the weaker sex. They are excellent rationally in her each demonstration and choices. At long last, she has appeared for as gladly those ladies can learn, receive and change rapidly I have instilled in their blood.

Conclusion

Subsequently personality emergency is the chief observer of the women that are exceptionally a decent arrangement goal-oriented however they don't have helpful stipulations to satisfy their desire and thusly they develop a net of inadequacy, correlations and at some point despairing for them, which extends frequently and make them more noteworthy catch day with the guide of daily routine life. Bharati Mukherjee remains in Canada however she mirrors the feeling of disloyalty to man and the impact on divan far from home and the same happens to a large number of ladies in a nation on the worldview of "portion cultural assimilation". She relocates the procedure or combination of the host nation from the social perspective. The latest reconciliation is between Portes and Zou [1993]. In this view, foreigner's cultural assimilation in excess of one stratum of the host society from being an exile deracinated from her underlying foundations for the mid-70s, her private projection on the characters of the mid 80s investigating

the issue regarding custom. In this way she examines her view of aspects of the joining rather than locals states of mind towards the outsiders. Migrant Tara has mien to unite thus does Bharati Mukherjee even it bit by bit, to the standard of locals. At long last, the essayist investigates her of demeanour in her novel. To presume that we can state that the words like breaking down oust alienation, cultural assimilation, issue and a mission for personality are the terms many times related to characterising the experience overdeveloping. Therefore on my observations, I have demonstrated the picture of alienation and cultural assimilation and additionally through the essayist's convention.

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An Eco-critical Reading of Ruskin Bond's Select Short Stories

S. Suganthi

M.Phil. Scholar, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

jenisara016@gmail.com

&

P. Suria Thilagam

Assistant Professor, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

suriyathilagam@gmail.com

Abstract

Ecocriticism is the study of the relationship between the literature and physical environment. It also defines the beauty of nature and description of natural things. It may also include the relationship between man and nature. Quality is the essential part of life, and it is hard to survive without character. It pays attention to the natural world. Sometimes, it explains how nature has harmed. It deals with all environmental issues. Urbanization, industrialisation, and deforestation played essential roles in an environment and destroyed the beauty of nature. The situation was affected by humans and humans' activity towards the view. It is concerned with the fact that humans are killing the originality of life. The quality of life is getting damaged due to the technical advancement. The entire motive is about taking steps towards nature conservation to save our future generation from danger. Nature has been the most favourite topics of many writers. Many readers were addicted to all kinds of nature stories.

Keywords: Ecocriticism, biological concerns, Man and Nature, Feminisms, Marxism, Animal lover, Environment,

Introduction

This section endeavours a concise review of the inceptions of Ecocriticism and its definitions. It likewise looks at how ecocriticism varies from the other basic methodologies and inspects the contrast between green studies' and nature examines.' The part additionally talks about the

connection amongst nature and culture, examinations the development of ecocriticism and the ideas identified with it. The investigation likewise investigates environmental worries in Ruskin Bond's short stories, and finally, the primary focal point of this exploration is to recognise the short stories of Ruskin Bond with biological concerns. They break down them under various sub-fields of ecocriticism.

Ecocriticism assumes a conspicuous part in the investigation of the human relationship with nature. Over the most recent three decades, ecocriticism has caught the consideration of researchers and has turned out to be a fascinating field of examination in writing. It is essential for us to comprehend what is ecocriticism and the different sub-fields engaged with ecocriticism. The cause of ecocriticism and its definition, ecocriticism rose as an investigation of the connection amongst writing and the common habitat in the mid-1990. Ecocriticism is a term got from Greek Oikos and Kritis. "Oikos" signifies "family unit" a nexus of people, nature, and the soul. "Kritis" implies judge, "the mediator of taste who needs the house kept in excellent order (Howarth 1988: 163) in all respects and this being another field, distinctive masterminds and commentators has utilised the approach and mode differently and in like manner, characterised the term ecocriticism in various ways. Notwithstanding, their essential concerns being comparable, the different methodologies by and large spotlight on the connection amongst man and the earth. Ecocriticism is the investigation of writing and condition from an interdisciplinary perspective where all sciences meet up to dissect the ground and land at conceivable answers for the adjustment of the contemporary ecological circumstance.

With its interdisciplinary nature, ecocriticism frames an abnormal interface between the sciences, the humanities and ecocriticism authoritatively proclaimed by the distribution of two first works written in the 1990's, *The Ecocriticism Reader* (1996) by Cheryll Glotfelty, Harold Fromm and *The Environmental Imagination* (1995) by Lawrence Buell. Cheryll Glotfelty is the recognised originator of Ecocriticism in the United States of America and as a pioneer in this field. Glotfelty makes inquiries, for example, how nature has spoken to in writing; how the idea of wild changed after some time has and how science is itself open to scholarly examination and ecocriticism is a more political method of investigation when contrasted with Feminisms and Marxism. Ecocriticism and large tie their social surveys expressly to a green' moral and political plan. In this regard, ecocriticism has firmly identified with naturally arranged improvements in reasoning and political hypothesis.

At the University of Nevada, Reno Cheryll Burgess Glotfelty turned into the primary American Professor of Literature and Environment. Glotfelty's significant impact on the environmental nature-composing wing of American examinations through her numerous gathering papers and systems administration exercises have touched a substantial number of other individuals too, and she calls attention to that in our postmodern age the calling of English Literature must redraw the boundaries. It is to remap the quickly changing shapes of artistic examinations.

Researchers disregard the global ecological emergency. Until as of late there has been no sign that the establishment of artistic examinations has even known about the natural crisis. For example, there have been no diaries, no expert social orders and no gatherings on writing and condition. Burgess brings up that the English calling has neglected to react in any unique path to the issue of the earth, the affirmation of our place inside the natural world and our need to live mindfully inside it, at danger of our extremely survival (1996: 226). In a vast and far-reaching overview of pastoralism in American writing and feedback, Laurence Buell investigates the experience of American peaceful in an assortment of casings and settings - social, political, sexual orientation based, stylish, logical, and ecological. He gives careful consideration to the new danger of natural holocaust, and sees green weights as tending to expand the significance of pastoralism as a scholarly and social power later on and in his book *The Environmental Imagination* (1995), Buell says that this examination must be "led in a soul of sense of duty regarding preservationist praxis" (12). His work is along these lines essential to ecocriticism, and his ecocriticism approach can have found in his extraordinary work. It is on Henry David Thoreau. It translates Thoreau's Nature composing and the development of American culture.

Timothy Morton's *Ecology without Nature* says that *Rethinking Environmental Esthetics* (1998) supplements Buell's work by seeking after the idea of nature in ecocriticism and Morton archives the changing meaning of the word 'quality' and, reverberating Buell to a specific degree, recommends. Nature can be anything and Richard Kerridge's definition in *The British Writing the Environment* (1998) proposes, similar to Glotfelty's wide social ecocriticism, that the Ecocriticism wants to track environmental ideas and representations wherever they appear, to see more clearly a debate which seems to be taking place, often part-concealed, in a great many cultural spaces. Most of all ecocriticism seeks to evaluate texts and ideas regarding their coherence and usefulness as responses to environmental crisis.

The area of ecocriticism is exceptionally expansive in light of the fact. It is not constrained to any artistic kind and Aside from Lawrence Buell, Cheryll Glotfelty, William Rueckert, Suellen

Campbell, William Howarth, Simon C. Estok, Michael P. Branch and Glen A. Love, is similarly dedicated to ecocriticism interest. Nineteenth-century literature had a significant development in eco-critical works. Many writers have started writing about industrialisation and urbanisation to bring out the value of nature. Eco-Criticism is all about how life is represented in literature by writers. Many writers have written short stories, novels, poems based on eco-criticism. Ruskin Bond is an Indian writer who has written many books about nature. He has written many over 200 short stories and few novels and essays.

The inquiry is the means by which one can add to ecological reclamation, inside our ability as instructors of writing. The appropriate response lies in perceiving that present natural issues are to a great extent a result of culture. As history specialist Donald Worster clarifies, we are confronting a worldwide emergency today, not due to how biological communities work yet somewhat in view of how our moral frameworks work and overcoming the distress requires understanding our effect on nature as accurately as could be allowed, however much more, it requires understanding those ethical frameworks and utilizing that understanding to change them and history specialists, alongside artistic researchers, anthropologists, and rationalists. They cannot do the transforming, apparently, yet they can help with the comprehension.

Essentially, in theory, different subfields like natural morals, environment, and ecofeminism, profound and social biology. They have risen with an end goal to comprehend the correct relations with the earth. Ecocriticism offers an assortment of conversation starters. Loretta Johnson outlines inquiries in *The Fundamentals and Future of Ecocriticism* (2009: 32), for example, would a move toward an environmental impression of nature change the ways people occupy the earth? Do creators attribute certain qualities and make suspicions when they exhibit the universe and nonhuman life in their works'? These inquiries are of extraordinary essentialness. The new commentators endeavour to address questions, for example, these in their composition of ecocriticism.

Ruskin Bond seemed to be an eco-critical writer in most of his stories. Being as an Indian writer, he has brought the image of natural things in India. Ruskin Bond is known for his short stories. Short stories are easy to read, and it can have read in one sitting. It brings out all the elements of the story in a nutshell. Most of his works have filled with the description of children and nature. He is good at observing things; it has proved in his actions. Whether it is a thing, place or a person, he sees everything so keenly and gives a beautiful description of everything he had seen.

He seems to be both an autobiographical writer and an omniscient narrator, who knows everything about the characters and events in the story.

As he had spent most of his childhood days in India, he has given an excellent portrayal of India and Indians. He had started writing when he was seventeen, and his first novel was "The room on the roof", received prestigious John Llewellyn Rhys award in 1957. He has also won the Padma Shri, the Padma Bhushan and two more awards from Sahitya Akademi one for his short stories and another for his writings for children. Ruskin Bond grew up in India except for three years in the UK he has spent all of his life in India. Though Bond is an Indian author of British descent, he had influenced by Indian customs and portrayed himself as a typical Indian was a child; he lived with his grandparents and got inspired by them. Bond's grandfather was a nature lover, and he was very much interested in planting the trees everywhere.

As he grew up with them, he has also become a nature lover like his grandfather. His grandfather showed him a fundamental way to realise the value of nature. Then he has started admiring the beauty of nature and started spending his time with quality. The character has played an essential role in his life, and it was an inspiration to begin his career. He had also started to observe the features of view and tried to include those things in his writings. Ruskin Bond had written over 200 short stories based on his life experience with nature. He has written several collections of stories filled with the theme of nature and life experience with quality.

Ruskin Bond is a tree lover. He proves that in many stories such as "*Growing up with the trees*", "*My trees in the Himalayas*" and "*Death of the trees*". The first two stories have given a brief description of the various types of trees. "*Growing up with the trees*" explains how he had grown up with the trees and the story is all about the relationship between the trees and Bond. He was very particular about a few trees such as banyan trees, jackfruit, and walnut trees. He reveals that those trees played a major role in his life. "*My trees in the Himalayas*" explains about the trees in the Himalayas, where he had spent most of his lifetime. He lived in a cottage near the hills, and when he opens up the windows, he was able to see the beautiful image of trees on the hills. He used to sit near the window and admires the beauty of all the trees in the Himalayas. The title itself shows that the trees are very close to his heart. "*Death of the trees*" is all about the harmful things that destroyed the trees.

He says that humans destroyed trees. He considered deodar tree as his young brother. When people were cutting down the branches of deodar tree, he felt like cutting down his younger

brother's hand. He was broken to see only the stump of his favourite trees. The moral of the story is Nature has harmed in the name of development. There are many other stories based on the description of his beloved trees. There is a book called "*Ruskin Bond, The tree lover*". This book contains five chapters which depict the experience of Bond with the trees. The two main characters in the episodes are Ruskin Bond and his grandfather. His grandfather had a healthy relationship with trees, plants, and animals. As his grandfather inspired bond, he has also started planting the trees everywhere.

This paper explains how he has got inspired by his grandfather. Bond is in love with not only the trees but also with mountains. He is very much fond of mountains. He has written many stories about the hills. "Once you have lived in the mountains" is a short story which describes the importance of mountains and "you" represents the reader. He tries to convey the fact that once we have started living in the mountains, we will never have separated from them. He considers the hill as his mother, and he has also written a story called "Mother hill". This story tells us how Bond was attached to the mountains. The moral of the story is people may come and go, but the mountain remains the same. He says mountains are permanent whereas all the other things are temporary. Bond says "It is always the same with mountains. Once you have lived with them for any length of time, you belong to them. There is no escape." That shows that the mountains played an essential role in his life.

Bond has written a story called "*Thing I love most*". This story had listed out the favourite things of Ruskin Bond. Each one of his favourite things has a connection with nature such as seashells, the smell of individual flowers, trees, and plants. He has also said that he loves trains the most. Though it doesn't have any connection to nature, somehow it is connected to life. Ruskin Bond loves to travel on a train because he could see the beautiful image of mountains through the windows. As Bond has mentioned the smell of individual flowers, he seems to be the reflection of John Keats. John Keats had a good sense of smell. When he was sitting in the dark, he was able to name the flowers just by smelling it. Bond portrayed himself as the one who has the good sense of smell. The relationship was not only interested in trees, mountains, and flowers.

Being as a nature lover, he also loves to describe the water and animals. Bond has written many stories about the water, saying that water is one of his favourite traits in nature. Water has played significant roles in these two stories "*Boy and the river*" and "*A marriage of waters*". When he lived near the foothills of the Himalayas, he used to admire the river near the valley. "*A Boy and a river*" is a story which reflects the life experience of Bond with rivers. The story is all about the

boy's eagerness to see the river because there was a mountain between the boy and the river. He was able to see only the hills and the trees on the mountain but not the river. He was longing to meet the river. And finally, when he reached the river, the water was blue, white and lovely. Therefore the protagonist of the story reflects the childhood experience of Ruskin Bond because he has spent all of his childhood days in the Himalayas near the foothills. Even when the band has opened the windows, he was able to see only the mountains, not the river because the mountain was hiding the river from his view.

Being as a nature lover, Bond loves animals too. Ruskin Bond has written many stories about animals. There are many collections of animal stories such as "ten must-read animal stories", Ruskin Bond, "Great animal stories", "Panther's moon and other stories". Each collection contains more than six stories. He is very much worried and cared about the wildlife. He is not a usual animal lover. He doesn't like to be licked by dogs, scratched by kittens or nose tweaked by a parrot. He doesn't want to keep the animals as his pets. According to his point of view, an animal has to live in its way. He says he would be dishonest to say that he is a typical animal lover. He doesn't want to portray himself as an animal lover, but he would like to help them and keep them happy and safe in its way. According to him, an animal has to live where it has been meant to live whereas not as pets.

Animals should not be harmed by anything, and he would love to protect and help them. Some may wonder that why he has written several stories about animals if he doesn't even like to keep the animals as his pets, there is a reason behind his animal stories, he was sixteen if he was not able to earn enough money by writing books. Then he went through the favourite books and magazines. He found many animal stories which became popular in those days and attracted the readers to fall for those of kind of stories. Bond aspired to draw the readers and become famous like all the other writers. Therefore, he has started writing about animals and his life experience with animals. He has written many animal stories such as "*The monkeys*", "*The Leopard*", "*The eye of the eagle*", "*A crow for all seasons*", and so on.

He has mentioned many animals such as tiger, pythons, Panthers, hornbill's chameleons, baby elephants, monkeys, white mice, frogs, crocodiles, and crows. All his animal stories became very popular like all the other stories. He agrees that some stories are real and some are invented but not as accurate as all the other nature stories based on the trees flowers, mountains, and other natural things. Through his animal stories, he is trying to convey that animals are predictable whereas humans are not predictable. Humans keep changing all the time, but animals remain the

same. Pets are like humans who do strange things. Bond has also come up with many stories about windows. Looking through the windows inspired him to begin his writings. When he was in London, he lived in a flat which had windows with no views at all, other than the roof of other buildings. During that time, he didn't write even a word. "Best of all windows" is a story which explains the reason how Bond has got inspired to write. Therefore, Ruskin Bond considers nature as his god and quality was the primary reason to push him forward in his career. He has spent his entire life with variety. According to bond, being spiritual is not being religious but being close to nature is being mental.

Conclusion

Ecocriticism has not built up a strategy, even though its accentuation on interdisciplinary accepts that the humanities and science ought to be in exchange and that its rational discussions ought to be educated similarly by necessary and imaginative action. While Ecocriticism thinks about writing composed all through history and breaks down its relationship to nature and the most grants, have concentrated on American and British writing from the nineteenth and twentieth century. One reason why ecocriticism keeps on developing as teaching is the proceeded with common natural emergencies. Ecocriticism intends to demonstrate how crafted by journalists worried about the earth can have some influence in fathoming genuine and squeezing environmental concerns and more Ecocriticism are applying ecocriticism speculations to works of authors who demonstrated their penchant, and it is to peruse human character through their reaction to the Oikios. Ernest Ruskin Bond is one of the significant American authors in whose work one goes over this environmental interchange amongst man and scene, human and creature and living and nonliving.

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Designing A Spoken English Curriculum For Primary Level Students

Manisha Sharma. K

M.Phil. Scholar, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

kirankanthilal93@gmail.com

&

Dr P. Suresh

Associate Professor, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

drsureshponnurangam@gmail.com

Abstract

Language is very crucial in our lives. It is for the means through which humans communicate. In foreign language teaching and learning the ability to speak is an essential factor for communication. Speaking is one of the productive competencies that gauge a student's evidence of the language. So, speaking becomes the more critical skill when compared to the other three learning skills. But this skill which should have given importance is not being concentrated at the primary level. This research article provides you with the course for intermediate level students on speaking skills.

Keywords: Language, Speaking, Intermediate students, Learning skills, Communication, Four necessary skills, ELT, EFL

Introduction

A language is learned to speak; the primary purpose of any language that the learner learns is to communicate and develop his ability to articulate in it. So, speaking becomes the more critical skill when compared to the other three learning skills. But this skill which should have given importance is not being concentrated at the primary level. If at all the speaking ability is being taught to the young learners at the school level the students will have confidence and courage to face the world when they are in the tertiary level or when they are in need of the job. Noam Chomsky says that dialect is a weapon of government officials, yet dialect is a weapon in a lot of

human undertakings. Besides, a significant part of the correspondence has made through speaking. As such, taking in a dialect stays inadequate on the off chance that one doesn't accomplish ability in speaking.

Also, a significant part of the correspondence has made through speaking. As it were, taking in a dialect stays deficient on the off chance that one doesn't accomplish ability in speaking. Speaking can have realised as the most common way to convey the message to others, and the ability to communicate effectively is an essential requirement which needs to be taken seriously in English education. (Azadi, 2013) Speaking is one of four necessary skills in learning a foreign language besides listening, reading and writing. Regularly, students in an EFL setting don't utilise the dialect in real circumstances. They have a failure in imparting fittingly and accurately. That prompts students' absence of self-assurance and shirking when speaking with local English speakers.

Language and Its Importance

A style is the written and spoken methods of combining words to create meaning used by a particular group of people; it is the essential ability that distinguishes humans from all other living beings. Dialect consequently remains possibly an open medium equipped for communicating thoughts and ideas and also mindsets, emotions, and mentalities. English is one such quickly developing dialect which has its particular uniqueness and reaches in the universe. The excellent and various techniques that individuals can use to convey through-composed and talked dialect is a huge piece of what enables us to saddle our natural capacity to frame enduring bonds with each other; isolating humankind from whatever left of the set of all animals.

English has a vital role in the world as an international language. English is like a window to the world because in English you can learn about the world and you can get more information from the world. If you want to be a knowledgeable person, English is essential to have discovered. Having ability in English also will help the students to study because everything is in English in this world.

Speaking Skills

Speaking is the most critical ability to secure while taking in a dialect. If there should arise an occurrence of the second dialect, it must have learned with more cognizant exertion. Showing

speaking aptitudes to students of Tamil Nadu ends up being more troublesome where understudies locate no English-speaking condition and the guardians are not in a situation to clear approach to figure out how to communicate in English.

Knowing a language involves many things, but when people say, "I know French," primarily they mean they can speak French. The primary goal of "second language ability" is speaking because, when a second language learner can talk about a language he/she may be able to read and write, but it will not happen vice versa. Speaking is one of the four dialect aptitudes (Reading, writing, listening and speaking). It is the methods through which students can communicate with others to accomplish specific objectives or to express their feeling, aims, expectations, and perspectives. Furthermore, individuals who know a dialect have alluded to as 'speakers' of that language. Also, in almost any setting, it is the most frequently used language skills. Rivers (1981) argues speaking is used twice as much in our communication.

Speaking instruction is important because it helps students to acquire speaking skills and it thus enables them to converse spontaneously and naturally with the native speakers. Besides, if the correct speaking exercises educated in the classroom, speaking can raise general students' inspiration and make the English dialect classroom fun and dynamic place to be. But the saddest part is even after fourteen years of formal education in English medium schools, and in spite of having English paper for exams where the students taught grammar, vocabulary, sentence structure, parts of speech and still students are not able to communicate or express their opinion.

Statement of the Problem

Information about communicating in English has turned into a crucial factor if one needs to come up throughout everyday life. Taught in English foundations are mushrooming in each nook and corner of our nation, particularly in Tamil Nadu. The pity thing is that students are not legitimately prepared to communicate in English at the school level. One of the central point's prompting this photo is the scarcity of excellent instructors who will find a way to guarantee the advancement of speaking aptitudes in the youngsters. The second factors are low-regard and the absence of student inspiration. The third factor is the insufficient time and assets. If such help has given consistently, it will demonstrate a productive measure in student's life. The crowded classrooms are another downside in our schools. The administration does not provide consideration essential to the advancement of speaking abilities in English. It never directs any examinations on student learning out wants numerous years after entering the school.

Aim of The Study

The primary objective of the study is to develop a speaking skill course for the students of fundamental level because there are no sufficient activities for speaking skills as it is for the other three skills. Further, the study concentrates on the relevance of speaking skills for primary level learners. The importance of speaking in English at the fundamental level means that it would facilitate the students for a better language experience at their tertiary level and after. This research aims not only to design a course for teaching speaking skills at the primary level but also to provide suitable material for speaking skills which can have incorporated into the syllabus of Tamil Nadu.

The critical elements of Chomsky's theory relevant to this research are: Children who are learning to speak a language never make grammatical errors such as getting their subjects, verbs, and objects in the wrong order and if at all an adult deliberately is making a grammatically incorrect sentence, the child would notice, and it will try to correct that person. Moreover, when you observe the children, they often say phrases that are ungrammatical such as 'mama ball', which they cannot have learned passively.

The child also makes mistakes such as 'I drawled' instead of 'I drew' which indicate they are not learning through impersonation alone. Chomsky utilized the sentence 'dismal green thoughts rest irately', which is linguistic despite the fact that it doesn't bode well, to demonstrate his hypothesis: he said it proves that sentences can be syntactic without having any importance, that we can differentiate between a linguistic and an ungrammatical sentence while never having heard the sentence previously, and that we can create and comprehend fresh out of the box new sentences that nobody has ever said already.

Based on Chomsky's view, the language faculty contains innate knowledge of various linguistic rules constraints and principles; this innate knowledge constitutes the 'initial state' of the language faculty. In an interaction with one's experiences of language during childhood that is, with one's exposure to what Chomsky calls the 'primary linguistic data' or 'pld' it gives rise to a new body of linguistic knowledge, namely, knowledge of a specific language (like Chinese or English). This 'attained' or 'final' state of the language faculty constitutes one's 'linguistic competence' and includes knowledge of the grammar of one's language. This knowledge, according to Chomsky, is essential to our ability to speak and understand a word.

Based on the theories given by Chomsky, the great linguist said the child could utter the infinite sentence. So, this study also takes its support from theories of Chomsky, the primary level students are on being exposed to essential components of speaking skills can acquire language naturally without being forced to imitate other speakers. Fundamental level students are those students who are in the age group of six to twelve, coming after preschool and before secondary school. In most of the world primary level education is compulsory, and moreover, it is essential to educate the children at this age. Mostly fundamental level students or young learners learn or acquire languages from various criteria like sound rhythm and reputation. During this phase, the child acquires anything and everything it has exposed to, the child can learn quickly and more effectively.

That is qualitative research, as it is used to gain an understanding of underlying reasons that cause non- productivity of speaking skills in English language classrooms. A needs analysis conducted through the questionnaire method, the questionnaire was given to eleventh standard matriculation students, to elicit responses on the need for a spoken English course with suitable elements required for primary level students and an unstructured interview was also conducted to the teachers of both state board and central board. And even to ELT experts to obtain valuable insight based on their knowledge, experience, and expertise.

It is essential to obtain accurate information from adequate sources on the need for a course in speaking skills at primary level. Therefore, a needs analysis was conducted to elicit information from students, teachers, and ELT experts. The syllabus has usually developed after knowing the needs of the students and teachers. Only then the program will serve its purpose, and it will be learner friendly. It is essential to understand the needs, wants and interests of the students before developing the course. To understand the learners' learning style is likewise imperative; and what you anticipate that understudies will create, the subskills required and the presumptions supporting them are additionally significant components in the dialect learning process.

A questionnaire designed for the eleventh standard of matriculation schools. The students of class eleven were selected for the survey because they were amongst the section of the population who understands certain aspects required for them to survive in this world as they are in a position to select their area of expertise after their school. Another primary reason is that they will be in a place to express their grief over what missed in the primary education that would have been of help to them in their present and the future. The questionnaire consists of

personal details like name and age of the students, the survey initially consists of some fundamental questions, and these were included in the study, to bring a comfort level to the students. Responses collected from one hundred and ten students. Entirely there were thirty-five questions in the research, and the problems start from a simple question like what is your mother tongue, are you interested in speaking in English, how you learned English. And the questions gradually get into the topic by asking what aspects of speaking you would like to improve, would you want a course in spoken English to be included in the curriculum.

The unstructured interview conducted with the English teachers of both the state board and central board. The meeting held for around thirty teachers from various schools. The primary purpose of the unstructured meeting was to know whether the teachers would be in a position to train the students to speak the language, and more importantly whether there is a need for introducing speaking skills course at the primary level. All the teachers gave a positive response, and they also added by saying that the fundamental level is the appropriate age to introduce speaking skills course. A child can quickly grasp new concepts as it has presented. The teachers added that it would help the students to improve the proficiency in the spoken language. The teachers also suggested that the syllabus would be learner-friendly if it is more student-oriented and if the level of outline gradually moved from familiar to unfamiliar. The teachers also suggested the program can have based on activities, where the student's talk time should be more. One can acquire any skill through constant practice, and speaking ability is no exception. Only through practice, any power can attain perfection.

In the interview teachers said that the students need to be motivated to use the language orally and they should have given activities which will help them to handle unforeseen situations and use the word spontaneously without any hesitations and as a child he or she should not be compelled to use the word it should just have introduced to them as a medium of communication. And at the primary level, the child will be receptive to learn speaking skills much better than other skills such as reading and writing. In fact, all the four skills are interdependent on each other, and it is an inconvenient fact that speaking skills are an essential aspect of language learning. Thus, the needs analysis for developing the course on speaking skills had done among teachers and students.

Based on the responses elicited from the unstructured interview it can be inferred that the overall opinion is that, the primary level can be considered as the right age to introduce speaking skills

and it will provide the students with the space to master the language gradually improve their eloquent ability.

Overview of the Course

A language is a tool for communication; we communicate with others to express with others and to know others ideas as well. The importance of speaking skills hence is enormous for the learner of any language. Speaking is an essential skill among any other learning skills. Speaking English is a challenge for any learner of the word, especially when they're not well equipped with the 'vocabulary' and the 'grammar'. However, these are obstacles that can easily have crossed with a little bit of effort and participation. The first step to learning is realising the fact that learning the English language should not be a duty or chore, but it should have determined as any other language, and the teacher should encourage the students to speak the language. Moreover, students talk time should be more in a speaking English class other than that of the levels.

This course designed in such a way that it moves from simple to complex, the first component in the class is pronunciation, and it has dealt in such a manner that, the learner implicitly learns syllabifications and syllables of the words that have taught to them. Further, the course focuses on the aspects of grammar, and it generally provides an outline of grammar and about verbs and action verbs specifically. And one of the most critical issues of improving 'spoken English' is to have an extensive vocabulary so that one could express one's thoughts clearly and quickly. Having a good stock of words would help one to be more precise with the construction and more articulate with the speech.

Once you have the grammar and the words required, the next step is to convey their thoughts to others confidently and securely to help the students to interact and react in real life situation, different types of a sentence such as declarative, imperative, interrogative and exclamatory sentences included. Further functions of speaking skills are also made familiar to the students through activity. There are example activities given after each component which will provide the teachers with an idea on how to teach the students and also on how the classes can be made livelier and interactive through activities.

Phonetics

Phonetics descriptions using alphabets

Homophones

Grammar

Action verbs

Simple Tenses

Direct and Indirect speech

Different Types of Sentence

Declarative sentence

Interrogative sentence

Exclamatory sentence

Imperative sentence

Vocabulary

Introducing new words

Functions of Speaking

Talk as interactions

The course is designed based on the inference derived from the data obtained through needs analysis and also on the eight aspects based on content discussed in chapter three. This course was designed for the primary level students who belong to class five of state board school.

This component will look into three significant aspects i.e pronunciation of the words by breaking it into smaller units or syllables and spelt using English alphabets instead of IPA [International Phonetic Alphabet], usage of Homophones to distinguish between words and usage of rhyming words in order to make the students understand the distinct syllables in the language.

Table 1: Phonetics descriptions using alphabets

S.NO.	WORDS	PHONETIC DESCRIPTION USING ALPHABES	PHONETIC TRANSCRIPTION
1	TREE	<i>Tree</i>	/ tri:/
2	PEOPLE	<i>Pee-ple</i>	/pipəl/
3	BEAUTIFUL	<i>Byoo-tu-ful</i>	/bjutəfəl/
4	POPULATION	<i>Paw-piyu-lay-shn</i>	/papjələfən/

5	FUNDAMENTALLY	<i>fun-da-men-tal-ly</i>	<i>/fəndəmentəli/</i>
6	IDENTIFICATION	<i>i-den-tu-fi-key-shun</i>	<i>/aɪdɛntəfəkeɪʃən/</i>

The example above shows how the teacher can teach the students, how the words should be pronounced. And the teacher must also consider the emphasis on the fact that phonetic description is only for the pronunciation and the actual spelling should have used while writing. The teacher's main idea is to teach the students how to pronounce the words, but indirectly the teacher also makes the students understand the distinct syllables in the language, by just uttering the words the students will know instinctively through practice and exposure how many syllables the word contains.

The teacher can incorporate this phonetic description after every lesson. It has suggested that the teacher can find out the student's need and also spell out the difficult words, do a phonetic story of those words, and ask the students to articulate the words correctly with minimum deviations. Through this teaching students are not given accent training, but intelligible standard mutually educated Variety of English. Usually, the learns to have a significant challenge in pronouncing words of a different language and especially in pronouncing English words they will have an overlapping of mother tongue influence so, the word which the learners try to articulate may sound different, and sometimes the word might be misheard by the listeners.

Homophones

Homophones are words that have the same sound (pronunciation) but different meanings and (usually) spelling. Usually, homophones are in groups of two (our, hour), but occasionally they can be in groups of three (to, too, two) or even more.

Grammar

Grammar is the way in which words are put together to form a proper sentence. The syntax is the set of structural rules governing the composition of, clause, phrases, and words in any given natural language. The term also refers to the study of such laws, and this field includes phonology, morphology, and syntax often complemented by phonetics, semantics, and pragmatics.

Different Types of Sentence

Declarative:

This type of sentence, also known as a declaration, is generally used to make a statement. This sentence "declares" a fact or opinion and can be either positive or negative. Declarative sentences always end with a period.

I am happy.

That bird is flying.

Interrogative

This type of sentence asks a question or request information. However, rhetorical questions do not fall into the category of interrogative sentences. An interrogative sentence always ends with a question mark.

When did you turn the lights off?

Exclamatory

This type of sentence expresses an exclamation; it is a form of statement expressing emotion or excitement. Exclamatory sentences always end with an exclamation mark to emphasise a statement.

"Good night!" she said.

Wow! What a dream.

Imperative

This type of sentence is in the form of a command. That is a sentence which tells someone to do something. The crucial sentence, when framed strongly enough, can also be exclamatory. The essential penalty can also be used to make a request and end with a period.

Please give me that book.

As Chomsky says, transformational grammar involves the use of defined operations called transformations to produce new sentences from the existing one. As per the Noam Chomsky's 1965 book 'Aspects of the Theory of Syntax' each sentence in a language has two level of representation: a deep structure and a surface structure. The deep structure represents the core semantic relations of a sentence, and it has mapped on the surface structure.

Vocabulary

When learning a foreign language, our vocabulary in that language is one of the most critical micro-skills to develop. Of course, all micro-skills like grammar and pronunciation are essential. But it is far more challenging to communicate with no vocabulary than with any grammar. Without a sufficient understanding of words, students cannot understand others or express their ideas

Different Functions of Speaking

Talk As Interaction:

Our daily communication remains interactional with other people. That refers to what we said as conversation. It is an interactive communication which done spontaneously by two or more people. That is about how people try to convey his message to other people. Therefore, they must use speaking skill to communicate to another person. The primary intention of this function is a social relationship.

Talk as a transaction

In talk as the deal is more focus on the message that conveyed and making others person understand what we want to send, by openly and accurately. In this type of spoken language, students and teacher usually focus on meaning or speaking what their way of understanding.

Talk as performance

In this case, speaking activities is more focused on monologue better than dialogue. The function of speaking as performance happens at speeches, public talks, public announcements, retell the story, narrating a story and so on.

Conclusion

There will be specific outcomes that can have seen in a successful implementation of the course that was designed for teaching speaking skills for the primary level students. They are as follows;

- There will be a noticeable improvement in the level of the vocal ability of the students.
- There will be a drastic improvement in the confidence level of the individual in conversing in English.
- The students will have more exposure to a wide range of sounds, vocabulary, and functions of grammar.
- As the objective is to provide more input in the form of classes exclusively focusing on teaching speaking skills; the expected outcome will undoubtedly be the performance of spoken language among the students because the course is designed based on the phonological, morphological, syntactical and semantic aspects of the English language.

The above said, would be the significant expected outcome of the course design and the strong implication in such a course design and including such a course in the curriculum at the formative level will be useful in enhancing their speaking skills.

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A Voice of Subaltern Resistance in Aravind Adiga's *The White Tiger*

Shobana.R.

M.Phil. Scholar, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

shobyraj88@gmail.com

&

Dr P. Suresh

Associate Professor, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

drsureshponnurangam@gmail.com

Abstract

The article focuses on the predicament of the exploited and the difficulties in resisting oppression. The White Tiger by Aravind Adiga brings out the state of the poor in twenty-first century Indian democracy. He portrays the pathetic condition of the people in poverty-stricken rural India, which seems to have largely forgotten in the big picture of developing India. The novel traces the oppression of the people who belong to the lower strata of the society by those in the higher levels. The article looks into how Adiga depicts a brutal picture of India struggling under the irreconcilable, distinct divisions of the rural and urban, rich and poor, master and worker, high and low-class people: an India made up of "darkness" (backward rural areas, deprivation) and "light" (the cities, progress). The writer shows that the poor are aware that they are exploited but have no choice other than their masters. The exploited are unable to stand for their rights, and their minds filled with inferiority and servitude. Balram resists oppression by moving from "darkness" to "light". Through Balram's quest, Adiga brings out how the subaltern left with no choice but to set aside ethics to break out of the coop in which they imprisoned.

Keywords: Subaltern, Exploited, Poverty, Subaltern Resistance, Irreconcilable, Low-class people,

Introduction

The subaltern is a set of people who are treated like animals since they belong to the lower section of the society. They referred to as a social group. They are not allowed to participate in any social activities. It is not easy to reach the centre by those who stand at the margin of the circle. Likewise subaltern, who are designated to hold at the margin of the society, cannot run towards the centre since they have to overcome many obstacles in the name of the class. They are not even allowed to cry out their grievance and unjust treatment. Subaltern has to stick to the lowest section of the society according to the rules structured by the dominated sector who call themselves as rulers. Their condition went worse after the state of Britishers who left the country looting our belongings. They existed in poor health at the outskirts of the society while the ruling classes tied up with all luxury occupied the centre. The local individuals who eliminated from the subject of history called as subaltern: the marginalised people who positioned in comparison with the supreme people who keep the poor people under their control. Speaking about the marginalised and oppressed people in social structure, Antonio Gramsci explains the meaning of the word subaltern as "the people who cannot imagine, presume and sense by themselves of their state" (Bhattacharjee, 47-48). Hence, anyone could apprehend and depict the life of poor people by connecting and comparing with the experience led by the rich people. The poor people stood outside the structure framed by the so-called rich people.

Few writers reported that the poor people who deprived of getting food are not allowed to voice out their toil and the pain they undergo. The other writers argued that the threatening of a superior class mutes poor people. Even the original character Balram Halwai in the novel *The White Tiger* (2008) reveals about him and his life only after the transformation from poor to rich that is when he moves from the gloomy side of life to face the brighter side of life. However, his narration gives voice to the subaltern resistance and subversion of the power relations of master-slave.

In the present world, the people who neglected, overburdened, abused, distressed by the educated class marked as subaltern. In the past, subaltern indicated tribal, Dalits and even targeted women. Subalternation concept made its way into India by the successive acts of drawing a line between rich and poor. Some set of people are destined to stay away from the land they are dwelling; some have left with no identity. Then according to the rules that the higher class people follow, women are designated to play the role of third-string. Finally, marginalised people have given a menial grade in the structure of the society. In the villages of our country, the caste-based

system still exists. The oppressed people are allowed to pursue the career which has designated to the category they come. The people who hold the lower section in the caste system have less favourable circumstances in all spheres. No money, no food, no proper education are the watchwords meant for them. They have to fight against fate.

Dalits comes under the category of the subaltern. Michael traces the initial usage of the term back to the 1930s in Hindi and Marathi referring to the "depressed" people of the society (11). The people who came from outside, the Aryans, had thrown the native people to lead a miserable life and created a concept called varna system, thereby framing adjectives like helpless and inferior to the reduced section. The rich people were left to accept the fate, and they had even decreased to the level of low class. Aryans formulated specific rules to have control over the poor and not to pass on their knowledge to them. Dalits took up worst jobs like removing the wastes, shits from the house of others and cleared the dead bodies of animals and even humans. They are ruled out to enter the entertainment parties hosted by the higher class people. "Victor Premasagar states that the term Dalit expressed the weak and humiliated position suffered by the marginalised pushed by the upper castes, those in the centre, in the Indian society" (Islam and Parvez, 15). Countering the arguments in favour of the caste system, Ambedkar, in his work *Annihilation of Caste*, details clearly how "the caste system destroys the feeling of belonging to one community" (Deulkar, 143).

Dalit writers in their works focused on the ideas like hand-to-mouth living, beggary, scarcity and pennilessness. As most of the Dalits led a life under the poverty line, they found it difficult to face their daily needs. Since they had no money and proper education, they are not able to elevate themselves in the society. Even if they try, they will have diminished by the wealth and domination held by the rulers. Money plays a vital role in everyone's lives. Various names are given to Dalits to denote their position. Like all other literature, Dalit literature reflects and records the life led by the weak and marginalised class. Dalit literature can also be named as protest literature as it played a vital part to intensify their protest. The Dalits have been regarded as the outcast and breathed to survive with continuous insult and subordination. Another kind of resistance that has sprung up is the Dalit personal narratives against the evil things such as injustice meted out to the reduced mass. Commentators believed that Dalit literature targeted only on rebellion. Poetry in Dalit literature focused on starting riots opposing the rulers to show their anger and hatred. They are the outcome of the pain they withstood. The positive vibe received from the writers and others resulted in elevating the Dalits and shattering the silence, expressing the torture they underwent.

The White Tiger by Aravind Adiga is a well-framed novel which depicts the life of the subaltern through the main character named Balram, an entrepreneur from Bangalore. He uses a criticising tone filled with dark humour picturizing the pathetic condition of our subaltern society. This subaltern category has deprived of the respect and position they deserve. They are made to feel inferior in front of the elite community. They are forced to live a life of rags. They are trained to serve the so-called high-class society to suppress their rights to live a worthy life. The novel consists of a series of letters written by him to the Chinese Premier Wen Jiabao, who plans to visit India. Those letters are imaginary ones and never posted to Mr Jiabao, and they contain the confession of a murderer as well. The notes are a brutal satire on postcolonial India.

In the novel, Adiga has a physical perspective describing, "The rich and the poor as men with big bellies and men with small bellies, respectively" (Adiga, 63-64). The presence of poor people has brought to the limelight by describing them as "slaves" to the upper-class society who "supposedly take undue advantage of dominating and controlling the lives of these poor people" (Yadav, 3). So Balram's primary motive is to bring the lives and suffering of this poor cadre of society into the light to make the poor section of society to be aware of their rights and inspire them to speak up for themselves.

Choubey, in his work, notes how Neel Mukherjee describes the novel as a record of the deep-seated corruption of the political system in India, where people in power are hungry for black money. The corruption is so cruel and vicious and has led to utter disproportionality in all terms. There is no equality in any perspective. The novel describes the harsh reality of our society which is unchangeable and is not at all framed up" (Choubey, 54). Balram becomes a businessman through his efforts and through cruel ways in which he owns up undying guilt. The urge to live a life with due respect and recognition drives him to become a personality which decidedly fewer people dream of being a part of the lower section of the society. Balram proves to be an unstoppable communicator expressing the condition of the defamed part of the community in the most objective way possible. Balram Halwai has initiated his oration by offering his help to the Chinese Prime minister by making him aware of the history behind India having so many entrepreneurs. Balram has established a successful business in the centre of Bangalore which is very well known to be the Mecca of IT sector. He thinks people who educated are less aware of the practicality of the real world and its people. He believes what they study has very less to do with what happens in this world. He labels them as illiterate and unfit citizens who are fooled by what has written in the textbooks. He is one of the most leading entrepreneurs that Indians have seen in their history. He considers himself to be more blessed

even being from the slums of India. He is an idol for many upcoming entrepreneurs rising from rags to riches reaching high pedestals.

Vikram Halwai, the father of Balram, had a different perspective about the kind of life he wished to live and the kind of life he wanted to provide to his children. He did not want his children to end up in child labour like the rest of the people belonging to his caste. He wanted them to have a decent lifestyle, for that he tried to educate his children. But since he deprived of enough funds, he planned on teaching at least one of his children. He went against all the odds to make sure Balram gets an education. Balram turned out to be an extraordinary student in his school. He was even named "a rare white tiger" by the inspector of the school (Adiga, 30). But fate played another game, poor Balram had to leave his education since his father dies and his family was not in a position to pay for his education. Due to the patriarchy of this society, his family had to kneel down to fulfil the demands expressed by his sister's husband's family. Balram became a tea seller to pay the debts taken for his sister's marriage due to the unexpected demise of his father. He did not want to be one of the tea sellers who succumbed to the shortcoming faced by their families instead determined to break the barricades set up by the society by him to rise up his standards of living and dreamt of a luxurious life. Such is the society we are living.

Balram being a son of a rickshaw puller took an initiative to educate him not through books but practical experiences. He often surrounded himself with people with the superior intellect to make himself updated with the current status of the society. He decided on learning driving to serve the high-class society. It was just an initial part of the plan to help the elite to take over the business of which he dreamt. He was shrewd and intelligent, due to which he reached the top. There is no doubt that this is the harsh reality of the people belonging to the below poverty line section. They offered education, and neither are they in a position to finance it. Not only this, they are forced to make their children work for minimum wages and are unable to provide an education to their upcoming generation. To fulfil their dire needs, they are compelled to commit the crime and push their children into child labour which is a punishable offence. They left with no choice except to take such extreme steps to survive every single day. Every single day becomes a challenge for survival for them.

In this process of becoming a suitable survivor of the world he was living in, he started working as the driver for the high-class society. But this too was not an easy task for him; he underwent constant torture and misuse by his masters. He was on the go all the time. He was called for continuous service by his masters who involved work apart from being a driver. He thought his

master Ashok was a better person compared to the rest of the masters, but an incident changed his perception about Ashok which made him determined to kill Ashok and run away with his money to start a business on his own. The event which makes Balram take such a step was when Ashok's wife commits an accident, and the entire blame put on Balram. But Balram luckily escapes the fate of being punished for the crime. But this incident infuriated him, and he killed his master Ashok.

"The harassment, Balram underwent when he was young and when he worked under rich masters turned him into an emotionless person. All he could think of was how to upgrade his life and not be guilty of anything in his life" (Adiga, 320, 321).

The people in his native village were superstitious. They never realised that the kind of injustice they were facing was to have fought. Instead, they stuck to the belief of serving their master with an undying loyalty was their purpose, and due to this, the people are still in the same position where they were. The author uses a satirical tone filled with dark humour to depict the miserable condition of the subaltern, who feels inferior to the elite class due to their lower caste. They taught that their purpose is to satisfy the ego of those whom they serve. They are unable to stand for their rights though they are aware of their exploitation at their masters' hands. Their minds had fully occupied with inferiority, suppression and negativity. Thus, "Balram learns first to resist the exploitation he faces at home by Kusum, his grandmother, and then gradually resent the humiliation he faces when he serves his masters" (Yadav, 3).

As Chakrabarty puts it, the "assumed unity" of the people in a post-colonial India has deeply splintered into two, "the modernised elite and the yet-to-be-modernised peasantry" (284). In India, unlike rural areas, the urban society has class divisions, such as upper class, middle class and the lower class. Initially, that is before India had its independence, people were stable and cosy within their cocoons, but just after India gained its independence, the people got raged up and started attacking each other for absolutely no sensible reason. The most arrogant and dominating ones took over and suppressed the standard category of people. So precisely the people who were proud and disrespectful started dominating and created subcategories and crushed the simple minded people.

Bheemaiah in his work elucidates the reasons for social marginalisation in contemporary India. He states that the subordination inflicted by the privileged according to the caste system has led to the formation of have-nots who find it extremely difficult to rise from their situation. The

exposure to both the rural and urban sectors made Balram wiser and he stated India to be a country divided into just two categories, that is, the rich and the poor. Before Independence, our country ruled by people from another country, but after Independence, our people started creating differences among themselves. This is not just limited to this level, now the situation has gone from bad to worse, there seems to be a secure interconnection between the so-called high-class society and the corrupted politicians who are absolute of no use except for creating and complicating the existing subdivided castes and trying their best to exploit the common man and leading this country into dungeons.

The novel represents the lives of Indians existing in either of the two parts. The world of the rich people is full of glamour and comfort. The other one consisting of the poor bracket of society where people do not get even one-fourth of the rights allotted to the so-called high-class society (who also can have described as legally approved thieves). The wealthy class society takes complete liberty in making the lower section of society suffer from the extremes and grab the authority to exploit them and make them feel helpless except for working for them. The life of the wealthy class has filled with luxury and consists of people working for higher cadre in all the industries, let that be business, government portfolios, army, the world of fashion and so on. The reduced section of the society does not have the rights to apply for high and refined collections. They are always treated as trash and employed as servants, cobblers, tea sellers, and so on. They are victims of psychological, physical and economic barriers for which there is no cure till now.

The caste systems and classes need to collaborate to remove the suffering of the suppressed society. The caste system is the actual cause of the division. The need for respect and the realisation of being worthy and righteous to claim all the opportunities is one of the ways of salvation from their present condition, but this it is not sufficient. The country will still face the cruel scenario of part and partition within its system. In the previous decades, the Dalits were considered suppressed and an untouchable crowd of people. But in the present situation, they have gained power politically. But apart from them, there is not much access to the other castes as Dalits possess.

The novelist expresses the necessitous village people have persistently afflicted by the landlords of the village, and the only people who pretend to help the poor have disguised as politicians. There are many instances which describe the pathetic situation of these poor village people in the postcolonial Indian society. In spite of all this, Balram struggles hard to overcome poverty. He becomes ready to break the rules followed by the ordinary people. He gets to know a clear

picture of how the society works or plays the games with the everyday ordinary citizens. He can read the state of individual mind and plan the strategies to attain his goals meticulously. He comes to know about the cunningness of the higher class society and the kind of link they maintain with politicians to get their work done without giving a single thought about how drastically it might change the lives of the people below the poverty line. That remains as the real reason and causes for the change that has induced in Balram, and he provides equal respect and rights for the people who work under him later. He made no friends to maintain professionalism and became a person full of retaliation.

The social activists do not care about the deprived sections of the society. All they promise is to provide the poor with excellent facilities, which is another lie. All they want is to get the sufficient amount of votes for their party for which they lay down specific false policies to convince the inadequate care. They commit false promises to provide their kids with excellent educational facilities, but the truth is they do not work on their obligations once they win the elections. The children of these poor parents indeed suffer from the repercussions of the false policies which had been laid down. Because of this, the poor parents are forced to employ their kids for the sake of family survival. That is a mockery of the Indian society. That has been going on since the past generations due to which these poor villagers have no exposure to what is right for them. Neither are they aware of what is right and wrong. Though being a part of this background of the villagers, Balram dared to dream big.

Villagers at Lakmangarh faced untold tortures. The lawmakers, for their benefit, sparked a clash between Naxals and landowners. Though politicians promised to build a hospital at Laxmangarh for election purpose, it has never realised. Only the corrupted politicians laid stones to build the hospital. But no steps have been taken after the election. The government hospitals of Lakmangarh neighbourhood lacked the facilities. The person who works at the hospital maintains a false record as if the doctors regularly come to the hospital. But in reality, they have never even set foot at the hospital. Laxmangarh is one such example of a typical Indian rural side area. It has no proper facilities like drainage system and electricity. Balram's father who is suffering from tuberculosis expired in the hospital because no treatment had given to him. The poor people rented the land owned by landlords, and they earned through agriculture. If there is no proper irrigation, they have to strive and be a slave to the landlords as they fail to pay the rent. He recollects the day he killed his master. He regrets what he has done. According to him, what he has done to his master is wrong, but to enjoy the pleasure of not being the servant anymore meant that it is a good act.

He had accomplished what he has longed for in his childhood days and also when he was a driver. But he blames for killing his employer who has shown him some comfort which other drivers lack. He correlates himself to Lady Macbeth, a character from Shakespeare's plays. Any cream in this world cannot washout his sin. But from his point of view, it is the happiest moment in a servant's life that when he or she is no more a servant for a day or an hour or at least for a minute. To enjoy it for lifelong, he slit his master's throat. He justifies his act by switching to the evil side of him, saying that he has done everything to lead a happy life, unlike his father. Post his escape to Bangalore; he started a travel agency. He never treated his employees like he treated. He gives them respect and recruits the employees on contract basis. He proudly informs the Chinese premier that he is no more a slave but is now a social entrepreneur offering jobs to many people. He calls himself as a modern elevated toiler in modern India.

Adiga gives a reply to the questions like why India remains a developing nation and how rich men suppress the servants such as the character Balram. He compares the poor slaves to roosters, and the place they dwell has compared to a coop. Fear of the master that they might kill their brothers and anyone in their family; they serve their masters in spite of the insults and worst treatment they receive from their masters. Like roosters which cannot escape from the cage, the slaves for many reasons are unable to free themselves from the masters. Even inside the cage, one cannot escape from his toil because the fellow people will not allow you to become an innovator or businessman. But Balram threw all the reasons and killed his master to lead a comfortable life. He never cared about what will happen to his family if he dies his master. For his happiness, he did everything. The rooster coop is a symbol that picturizes the state of poor Indian people. Though Balram is an underprivileged man initially, he uplifted himself and became a businessman with a lot of power towards the end. He reaches the higher strata of the society through violent and immoral actions.

Conclusion

The novel begins with life in the darkness, a backward village in India, and ends in the city of Bangalore, which thrives with opportunities, thus exposing India as a land of extremes. The work tries to bring out the reality of the backward rural areas in India as opposed to the mainstream perception. Balram calls his village "darkness" and the great cities as "light". The initial picture of India as a shining and glimmering one, denoted by the visit of big leaders from other countries, is brought down gradually by Balram's exposition of the darkness in India. He satirises

the twenty-first century India where the terms democracy and socialism are used to exploit the helpless further.

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Representation of Marginalization in Anita Desai's *Cry the Peacock* and *Fire on the Mountain*

R.Papitha

M.Phil. Scholar, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

&

P. Preethi

Assistant Professor, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

tani-jolin@yahoo.co.in

Abstract

The concept of 'subalternity' begins in the academic field of postcolonial studies to express marginalised creatures. That concept is of marginalisation begun a very novel in the contemporary in Indian literature. Today marginal creatures are social, politically, economically and legally denied of their 'rights' as human beings in society. In ancient time women were represented more as a marginal entity in male-dominated society taking this idea, the present research paper convinced to express the marginalisation of women in the novels of Anita Desai. Desai possesses a secure place among the Indian women novelist in English. She is also an unquestionable celebrated Indian English fiction writer. Her female protagonist in her novels stands against patriarchal society to reveal their power to survive on their terms, regardless of the consequences such a contrast may have on their society. Her treatment of the psychological problems and the struggle for existence of her characters make her stand aloof from the other novelists. The study has restricted to two of her novels; Cry the Peacock and Fire on the Mountain, which shows the pain and agony of marginalism in the lives of two women protagonist.

Keywords: Protagonist, Male-dominated society, Civilization, Psychological Problems,

Introduction

A society can never progress without the participation of its female members along with their male counterparts as approximately half of the world population is bounded by women.

Although the place of women in society has varied as per age, culture and region, this place has never been equal to man for centuries. Regardless of what advancements have taken part in the previous decades, women are still struggling for the recognition that they are to be treated equally in all life. The ugliest truth is Man has touched the moon and back, whereas women have not found their voices yet. Indian novel after 1980's witnessed a new section of writers, who potentially engaged in a diversity of subjects. Their works are known for the keen depiction of contemporary social and political problems. Majority of novelists realistically wrote about issues handled by women in male-dominated society. Literature represents life and life is a social reality.

The tradition-bound, Indian society is connected, in numerous religious practices and the worship of many gods and goddesses, evident by the existence of many temples, all over India. The marginalised classes all over India are either segregated or ignored and treated as a separate part of the community by both upper-caste and non-upper-caste society. They have their social practices and rituals, which speak of their seemingly different cultural tradition but they are also broadly treated as Hindus. When compared to the other two sections of society, the marginalised people are economically shallow. When the non-upper-castes feel that they are being exploited by the top organisation, the marginalised class people are the worst hurt at the hands of both upper castes and the non-upper-castes. The people, who work the hardest, suffer the least and fare the worst. That is the irony of our civilisation. The society looks down upon them and mistreats them. They are the 'marginalised' throughout the world. The reasons that gave birth to the untouchability and the date of its appearance have researched by many writers, social workers, religious teachers, politicians, and many other categories of people. Creative Writers form a talented group that narrates the reasons for and practices of untouchability.

Anita Desai is a fabulous novelist of the Indian fiction in English was born in 1937. Anita Desai is one of the celebrated Indian - fiction writers in English. She holds a peculiar place among the women novelists of India, has to her credit a large number of artistic works and active readership all over the world. She has dedicated around ten novels and other literary works. Anita Desai's female protagonist in her books stands against patriarchal society to reveal their power or to live on their condition, regardless of the consequences that such a rebellion may have on their lives. They take the effort of strangers to fight and abolish those cultural ethics that travel in their path of becoming a liberal person, for this female, takes on the figure of tools for living in a patriarchal society. Desai's female characters demand liberty in the community of men and women, as it is the single path that will fulfil them.

They lose their mind or destroy others, or they kill themselves. The nemesis of these women is a public one but an outgrowth of the complex social context, immediate family atmosphere and the relationships with their men. Many of Desai's heroines explained as unique women. Desai is not opposing the ceremony of the wedding or give hands to the separation from the community. Her female characters, like Tara in '*Clear Light of Day*', do fulfilment in their wedding through Bimala, Desai's view to a kind of feminist suffocation that lies not in all women. She also crafts strange characters. Her protagonists often possessed self-esteem, sophisticated sensibility, and delicate abilities. They are thoughtful, romantic, sensitive, passionate, demanding, reserved, and above all intelligent human beings. They share an uncomparable urge to have identified as independent, self-sufficient human beings. Unlike many other women, they intend to lead a practical life. They are not mere living creatures with animalistic urges; they are human beings with emotional, intellectual, spiritual urges. The external basic things that they provided with are however not sufficient to carry their deepest sensibility As Anita Desai says,

"I don't think anybody's exile from society can solve any problem. I think the problem is how to exist in society and yet maintain one's individuality rather than suffering from a lack of social and a lack of belonging."(Bande, Usha. *The Novels of Anita Desai: A Study in Character and Conflict*)

Desai's first novel *Cry the Peacock* (1963) is about marital disharmony and misunderstanding in husband and wife's life. Many portions of the book consist of Maya's inner monologue. She is the only female issue of a sophisticated advocate in Lucknow. She is the single intelligent and refined woman of the household. Her elder brother had gone to America for his livelihood; she is the one who gets all the importance from her father. Maya got her dream on the term wife. To be a better half of the husband in all spheres of life, this is not the case in real society. In reality, wifehood is a confined allotted place where a girl begins after her wedding, where she will have allotted few necessary things and in return, she ought to perform a lump of things again and again for years to come. After a certain period, Maya starts to recognise this reality. Too many women of her society said that this is pretty normal, but Maya finds it suffocating.

Gautama's irresponsible act towards Maya's trouble is revealed all through the novel. Maya experiences the first emotional effect in the book when her pet dog Toto passed away. She denied a love bond in her marital life, bestowed all her affection towards Toto. Gautama's casual and unsympathetic statement grows her grief. The crisis in Maya-Gautama relationship does not emerge in the single day, but it has developed gradually over the period of four years. Maya's

sexual thirst emphasised in the novel through two symbols- the peacock's voluptuous dance and the mating calls of the pigeons. She was mentally imbalanced. The committing of the murder does not solve her predicament; instead, it pushes her further into the deeper darker corner of mental illness, which results in her committing suicide later on.

Throughout the novel Desai explains how a woman who does not conform is pulled aside, margined and ignored. Almost the whole society stands against such women. The moment one woman refuses to confirm a whole bunch of people immediately opposes her and continuously subjected to marginalisation. She is too often accepts with no way out but to adapt to the society's needs from her, and it is that she is a woman, and she should be a woman; she must not overcome the limit by franchising her individuality. Most of the women who denied conforming at first, finally end up yielding after being exhausted by facing constant opposition from her family members, and people from the society. Maya does not confirm until the end. She instead selects to kill and die. What has done is never a correct solution; still through what has done the author presents an extreme condemnation of women's often having. She saw herself to the peacocks that mate only after the combat. She reflects upon them, "living they are aware of death. Dying, they are in love with life"(Desai, Anita. *Cry the Peacock*). Maya's psychological condition starts to deteriorate more as she recollects a prophecy made by an albino astrologer in her childhood. According to the prophecy, she or her husband would die in the fourth year of her wedding: Through Maya's tragic end, Anita Desai has personified the intense yearning of the woman to be understood by her husband, to break free from the suffocating space that is indicated for her by the society.

Fire on the Mountain, Desai's fifth novel, has much in similar with her earlier short story "*Grandmother*," in which the grandmother, like Nanda, is a product of her experiences and has become marginalised soul. All through her life, Nanda Kaul did not happy playing the typical traditional wife and mother role and the duties associated with it. She did everything only because she needs to, is grateful that her secluded stay in Carignano has freed her from the shackles of traditional wifehood and motherhood, "She had been happy to leave it behind, in the plains, like a great, heavy, difficult book that she had read through and was not need to read again" (Desai, Anita. *Fire on the Mountain*) is so tired of looking for others all her life that now she wants nobody beside her. She seeks soul loneliness; she wants to be for herself. Therefore, the stay in the hills of Carignano is a great relief for her. She threw all human company and did not pity this. She re-affirms to herself, "Is it wrong?", "Have I not done enough? I want no more. I want nothing; can I not be left with nothing?". (Desai, Anita. *Fire on the Mountain*)

All her married life she has been a dutiful wife handling the household works with great skill. Still, the house did not belong to her; she can recall the agonising thoughts of the repetitive unhappy tasks that she had to do years after years. All the time she has been putting herself in thankless and boundless household affairs. Fulfilling to the needs of her husband and the children, she could not get a day for her own; sewing, sweeping, cleaning, supervising cooking, issuing corrections to the servants, taking hold of three children, receiving the husband's friends, visitors. Besides all those enduring the guests, shameless flattery was an extra burden. She reckoned the painful memories of being pregnant, child rearing, familial confinements along with all kinds of marginalisation and exhaustion. Irrespective of what happens to Nanda, her husband was content to be gentle before the guests, colleagues and other. Ila Das is one of the important roles in the novel. Nanda Kaul has the practice of supported Ila Das in all her needs.

Through Nanda Kaul's recommendation to her Vice-Chancellor, she got a job as a lecturer, had to resign from that work later on, as she couldn't cope with the humiliating means of the new Vice-Chancellor. Afterwards, she worked as a social activist in the Himalayan foothills amongst other poor people. Her wishes for eradicating some glaring mistakes in the milieu earned her wrath of certain miscreants. Preet Singh plans to wed her seven-year-old daughter to an old widower who has six issues. Ila Das stands against such an act. Through Ila Das, Anita Desai presents an example of a woman's courage to solve social problems, even if it needs challenging male dominators. Ruth K. Rossenwasser contently states, "Like a heroine and a feminist, Ila Das combines energy, determination and courage to protest male dominance which relegates women to positions of subservience and submission" (Adhikari, Madhumalati, "Violence Against Women: Inscription in Anita Desai's Novel's"). The news of Ila Das's getting raped and murdered breaks Nanda Kaul into pieces. Her anguish has identified in these words: "No, no, it is a lie! No, it cannot be. It was a lie-Ila not raped, not dead. It was all a lie, all". (Desai, Anita. Fire on the Mountain)

In the novel Anita Desai created characters such as Nanda, Raka and Ila Das demonstrate high sensibility that has expected from a sensible human being. Ila, Asha, Nanda, Tara, Raka represent different classes of womanhood in a society. Through these characters, the author proves that women have attributed to living a fabulous life. In the novel, the protagonist Nanda Kaul had to possess all the things that a woman is expected to suffer in a socially endorsed ideal sense. She lived a prosperous life in many people's eyes .she played the comfortable role of grandmother, mother, and housewife. In all the socially allotted identities, one thing gets lost- her identity as a confident personality that she is not merely a mother, a wife or a daughter; she is

also an independent person. For most of her life, she leads a living as a non-entity. Just like Maya from *Cry the Peacock*, her individuality denied, as if she had no personality at all. Her husband never treated her as a better half of equal stature. He merely managed her as an essential instrument for the orderly running of his household, meanwhile ran full-blooded affair with Miss David. The people of her surroundings, including the female ones, saw this treatment as a very regular thing to do; as if a woman does not have the needs of her own.

The life of Nanda Kaul represents the whole number of females who live their lives only for the benefit of others children, husband, family and the society. Their flairs reciprocated their wishes, needs, talents immersed in their deep hearts. Nanda Kaul's quest for free has been an internal quest, a passive pursuit. She urged for space where she would no longer need to have masks of imposed identities upon her, where she can be all by herself. Living in seclusion in Carignano provides her with this desired gap for herself. She cannot bare others in her own life's space anymore. She needs to let nature touch her. She wants to live for once at least in her exact image asserting that she is on her own a complete human being, she does not need others to make her life. She can affirm her own identity; she does not need anyone else to give her a character. She has been an excellent obliged wife, a caring-sacrificing mother, a presentable woman, and many more. Now she wishes to become a mere human being, nothing more, nothing less.

Likewise, a man never begins by presenting himself as an individual of a particular sex; he is a man. Nanda also wants to be addressed as a human being, not by her sexual identity. She wants to get rid of all the characters that have imposed upon her. Talking about two conflicting personalities, Betty Friedan says, "It is not possible to preserve one's identity by adjusting for any length of time to a frame of reference that is in it destructive to it"(Srivastava K. Ramesh. *The Woman and the Novelist*, *The Journal of Indian Writing in English*.). Eventually, it is impossible for the human being to tolerate the split in their heart and denies the inward value of them.

Conclusion

Throughout the works Desai explains how a woman who does not conform is pushed aside, marginalised and ignored. Almost the entire world stands against such women. The moment one woman denied confirming; she has immediately opposed by a whole group of people and continuously subjected to marginalisation. She is too often left with no other way out but to conform to the society's needs from her; it is that she is a woman and she should be a woman. She must not go beyond the limit by franchising her individuality. Most of the women who deny

conforming at first eventually end up yielding after being exhausted by facing constant problems from her family members, and people from the society. Women's journey towards a confound identity, as opposed to the one imposed by society, initiates when a woman interrogate and defies the social system of patriarchal hegemony. Such a defiant attitude of questioning the socially accepted order gives rise to feminist sensibility. Through them, the authors set examples of women who seek courageously to break out from their social situations to finally emerge as autonomous, independent individuals taking full responsibilities of their selves, living lives on their desire.

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Magical Realism in Salman Rushdie's *Shame*

D. Uma Maheshwari

M.Phil., Scholar

Vels Institute of Science and Technology & Advanced Studies

Pallavaram, Chennai – 117

Umaduraisamy27@gmail.com

&

P. Suria Thilagam

Assistant Professor

Department of English

Vels Institute of Science and Technology & Advanced Studies

Pallavaram, Chennai – 117

Suryathilagam@gmail.com

Abstract

Salman Rushdie is one of the significant writers in Indian Diaspora. Through his literary works, he made a remarkable contribution about the Indian Country. Rushdie in spite of the reality being an Anglo Indian writer through his novel he conveyed light into the readers. Rushdie deals with numerous themes like nationalism, multi-culturalism, diaspora, magical realism etc. This paper examines how magical realism has applied in Salman Rushdie's Shame. Magical realism began in the year 1925. It is an intellectual development identified with the style of composing that acclimatises paranormal occasions with the sensible story without scrutinising the impossibilities of occurrence. Rushdie utilises the story style of magical realism in which myth and fantasy have mixed with real life. Rushdie novel Shame employs an otherworldly technique to depict the mental impact of Sufiya's shame in a patriarchal society which has based on capitalistic class values. The novel mirrors the social insight following the "birth of Pakistan" after the British have pulled back from India. The story is captivating because it uncovered the misuse of history for Political ends.

Keywords: Magical realism, Shame, Fantasy, Nationalism, Multi-culturalism, Diaspora, Magical Realism,

Introduction

Salman Rushdie is a South Asian author familiar with intermix historical truth and actions with fantasy event altogether by lighting up on South Asian history with magical perspective. Rushdie rises among the few scholars who suitably contain the sort of enchantment authenticity in their works. Not only he is one of the renowned Post-colonial writers, and he is famous as a standout amongst the most critical delegates of magical pragmatism outside Latin America. He has perceived as a standout amongst the first vital and questionable creators of twentieth-century writing. In Indian writing in English, the classification of Enchantment validity celebrated by author influenced a liberal edge of Indian books. According to Anita Desai, Rushdie demonstrated English language novelists in Indian as an approach to Postcolonial. There is a whole period of writers who feel the heaviness of Rushdie's effect as engaging their particular capacities. Magical realism and Postmodernism share the topics of Post-colonial talk, in which shift in time and focus can't generally be cleared up with logical but instead with mystical thinking. Rushdie's postmodern fragmented fantasy isn't an excess of assets it enables readers to envision the substitute conditions of reality exhibit in the content and the world encompassing them. Through a dream, he can wipe out regularising viewpoints of how history has progressed.

The term 'Magical Realism' was first named by German workmanship commentator Franz Roh in 1925 and Alejo Carpentier first delineated its present use inside the prelude to his book 'El Reino de Este Mundo'. Something else, Roh alluded to the development as 'Post-Expressionism'. By the end of 1980's the term ended up being built up 'label' for a few types of fiction and few authors, for example, Luis Borges(1899-1988), the Argentinean essayist who made *Historia general de la infamia*, extensively acclaimed by various as the essential work of otherworldly realism. Gabriel Garcia Marquez is in like manner a transparent reasonably this fiction, exceptionally his novel *100 years of withdrawal*. Diverse journalists who use mysterious authenticity as a subject in their works are Italo Calvino, John Fowles, Gunter Grass, Salman Rushdie, and Angela Carter. Development of this movement started as a response to Expressionism, Cubism and other Avant-garde movements. Magical realism has solidly connected with country folklore and religion. The greater part of the supernatural occurrences, apparitions and transforms originate from the folklore and convention. In mystical authenticity, the supernatural has not shown as flawed. In a meeting, Rushdie indicates that the utilization of magical realism in Gabriel Garcia Marquez is proposed to confess about a particular condition, however all the time it is misinterpreted term by the Public: The issue with the articulation 'Magical Realism' is that when individuals utilize it, they have a tendency to hear the 'Magic' and

not hear the 'Realism', while for sure, something of embarking to the universe of Garcia Marquez is that you find he is telling the truth these books which individuals call "dreams" are really mellow under-representations of reality. By utilising mystical authenticity post, colonial scholars can challenge handy story and can put a substitute reality. Brenda Cooper appropriately says "Magical realism", and its related styles and gadgets are then again portrayed as a transgressive component that farces. Specialist, the Establishment and the Law, and furthermore as the inverse of these, as an area of play, want and dream for the rich and effective" (Brenda Cooper, p.29).

There is a connection between Postcolonialism and Magical realism. Magical realism then again infrequently exhibits the uncommon as a fantasy or a psychological experience. Qualities of Magical realism is unchangeable components of magic, strong presence of authenticity, hesitation, the closeness or close converging of two worlds, time, space and character, history, metafictional measurement, repetition, political. The dismissal of realism obviously, ironic and ought to by no means take at shape or form be fully trust. That has emphasised soon after when the narrator lists all the incidents, he would have to include if shame were a realistic novel. Magical realism is never again only a local style of writing; it is a universal observable fact.

The fundamental highlights related to magical realism and found in all magic pragmatist content is the approach is that of 'the other'; the duties of the readers in unraveling the texts have advanced the setting has a relatively detailed historical, geographically and social context, the truth has exhibited as the human experience of the universe and elements such dream and imagination are present magic realist literature varies in its structure and presentation are general topic is the utilization of the fantastical to features and test the settings worldview instead of similarly as a plot gadget or setting magical realism frequently consolidates the outside variables of human nearness with the inward ones. It is a mixture between the psychology of human authenticity and the science of physical reality postcolonial novelists have found that magic realism promotes national identity can make them unmistakable by communicating desire in exceptional ways. As Maggie Ann Bowers in her book, Magic (al) Realism in Magical Realism "magical alludes to the secret of life: in awelous and magical realism" "realism alludes to any uncommon event and especially to anything otherworldly or unaccountable by balanced science." The assortment of enchantment events in magical realism composing incorporates phantoms, vanishings, supernatural occurrences, remarkable gifts and abnormal environments yet does exclude the magic as it has found in magic appear".

In Magical realism battle for truth is confirmed through the narrator's definite lack of quality and the non-attendance of control that the storyteller has over what stories will at long last rise. Rushdie utilises the story strategy of magical realism to darken the refinement amongst dream and reality. It is to an extraordinary degree hard to translate the books of Salman Rushdie since he puzzles the event, gives measure up to acknowledgement for the standard and additional conventional, melds lovely and minds blowing composing with an examination of the character of human presence and implicit feedback of society. He has earned benefit to be called a standout amongst other supernatural pragmatists. Rushdie examines the social, spiritual and political history of the Asian nation and the Islamic Republic of Pakistan through an explicit structure of events from their past. Wandering from *Midnight Children*, *Shame* has a more magnificent chronicled centre. Rushdie's third novel *Shame* published in 1983. Many critics saw this novel as a purposeful anecdote of the political circumstance in Pakistan. *Shame* won France's Prix du Meilleur Livre Strange (best foreign book). Rushdie says *Shame* is all about the right comprehension of time and memory. *Shame*'s structural similarity to the Quran can have seen in its use of oral and recital tradition in its narrative.

The story in the substance for straightforwardness can be disconnected into two orders the plot and the subplot. As the story progresses the struggle to pick up comprehension of truth takes the point of reference over plot and subplot offers an escape from the conventional tale. All through the text, Rushdie requests that his readers investigate the standards which shape their comprehension of truth. His postmodern strategy empowers him to investigate the points of confinement of a valid past and its effect on the present reality and Rushdie clarifies the western reader. Something which would some or the other way is confusing. The different changes in characters are. Despite whether they change into something interesting, definitely change their attitude, appearance and their name, or they lose the possibility of their selves can have appreciated as a representation for the chase of the personality of the Post Colonial world. *Shame* is a story about the introduction of Pakistan. He chronicles history by making a dream of imagination and illusion. He additionally announces that the setting in the novel marginally fantasised and behind the fantasised country in the book, there is a real country. He likewise expresses that the book set in Pakistan and it deals with the sexual repression of that country are connected to the political restraints. "*Shame* isn't "a hostile to Pakistan book" yet "it is each of the issues of the revise comprehension of time and history. That is what is critical, and else one becomes mixed up in these terms" (Dilip Fernandez, p.68).

It has an invented the story of Pakistan. Rushdie uses magical realism as a strategy to reveal the contemporary reality of society in Pakistan from 1947 to 1983. He utilises this system to show the Pakistan political history which scattered with deaths, interest and desperation in the psyches of individuals in Pakistan. In *Shame* the only novel who's non to additional textual of truth is transparently tended to, the absence of authenticity of the story has fundamentally connected to its metafictional perspective: its exceedingly self-conscious narrator completely denies that the content is reasonable and this dissent is rehashed all through the novel. *Shame* is a national allegory in which the characters of the book compare to real political figures to give way to the parody of repressive dictatorial administrations. Guilt is an emblematic representation of Pakistan. Every character in this novel is illustrated in some way or the other emblematically considering the historical period of Pakistan. Rushdie execution of supernatural authenticity in *shame* consolidates myth, history, dream and political issues in a way it winds up in funny and serious at once. Alienation is one of the manifestations of magic realism. Rushdie's alienated characters convey in various ways a sense of unhappy frustration. In *shame*, Sufiya has exposed as alienated.

The Central characters in this novel depended on real political figures when the story prospered it winds up evidence that the struggles for power are between the informal characters Sufiya Zinobia and Omar Shakil. The characters in disgrace have similitude to people in general figures of the current over a full span of time. The storyteller clarifies that the nation in this story isn't Pakistan, or not precisely. There are two countries genuine and anecdotal having a comparable space. He says that his story, his anecdotal nation exists, similar to himself, at a slight point to the real world. He says that he has observed this off-focusing to be, but its value is open to facing off regarding; his view is that he is not writing only about Pakistan. He proclaims that what he writes is fantasy it is not a realistic novel about Pakistan but magic-realistic. An extensive part of the characters appeared in this novel as disrespect or its opposite imposition. *Shame* is a political story about Pakistan depicts Magical realism as a theme. The book begins on a note of enthralling fantasy portraying the joined motherhood of Channel, Munnee and Bunny. That is one of the impressive individual extracts in the novel where three mothers depict one child Omar. *Shame* presents the magical shifting of one's guilt to someone else and thus personifies a unique idea to an individual.

The theme of identity crisis begins because of abandoning one's home and a nation too. Omar character faces an identity crisis because his parenthood is obscure. The essential subject of the novel is the viciousness that is resulting from disgrace and indecency. The role remains for

'Disfavor', and 'Obscenity' is Sufiya Zinobia and Omar Khayyam Shakil. The two characters within the novel Iskander Harappa and Raza Hyder sanely show the political circumstance of Islamic Republic of Pakistan and provide an inexpensive portrayal of two distinguish of Pakistan history Zulfikar Ali Bhutto the PM and Muhammad Zia Ul-Haq, the president.

The creator presents the character by utilizing tall tale way by portraying the tale of Raza Hyder and Iskander Harappa presenting them as a significantly long time prior there were two families, their destinies unclear even by death He additionally presents bold lady that is champion of the novel Sufiya in the children's story was a significantly long time prior there was a hindered young lady, who for entirely a while had been given to comprehend that she exemplified her mother's disgrace. There is a constant shifting of modes in the depiction of Sufiya character. She has alternatively presented when she escapes from the attic. Nothing can hold her back as an empty attic, broken chains and cracked beams. She spreads terror after her transformation into a beast. Sufiya is the apparition of the story. She is the corpse of a killed young lady. She may be a creation of a false imposition of history on to this daily reality. Sufiya is a brain-damaged a feeble child and Omar is a specialist and quite a while senior to Sufiya, but Omar marries her finally to gain control over her shame that has appeared as a deadly and dangerous fury. There is one shocking event is multiple pregnancies an apparently endless quantity of your time the sister of Sufiya referred to as rise news brought forth excellent, solid twin youngsters, and also the General was thus charmed when one year she progressed toward turning into mother once more now she delivered triplets year by year it will increase and last she had twenty-seven youngsters.

The portrayal of multiple pregnancies and also other surreal accidents has been widespread in magic realist texts. Rushdie utilises magical realism to show the representation of disgrace inside Sufiya. The character Sufiya has created as a friendly character in this novel which conveys the shame of society upon Sufiya and her excellence supplanted by Shame. Shame has then changed into destructive magical power. Omar tries to achieve to take away the proof of Sufiya's disgrace removed which has ousted it from the have life. Shame prevails upon Omar toward the end. In Shame all through the novel the male character's attempt to dominate over the women characters. Rushdie with his unique style to consolidates facts and fantasy he depicts the adventure of original contention, aspiration, control, support, death, revenge. Likewise, he also presents grotesque levity, the hopeless state of people and horror that people experience under an oppressive dictatorship.

Sufiya addresses the sufferings of Pakistan masses and ladies that face abuse and manhandle. He portrays the sufferings of ladies through anecdotal lady's characters. The indecency of the world causes savagery, and this demonstrated when Sufiya had responded viciously to men's subjugation and the boldness of the world. He depicts ladies as casualties and uninvolved to men and society. He uses some female characters as the energy of the novel portraying their quality as the changing point of history and culture. Around the finish of the book Rushdie in his written work, he slaughters the hero after her blast destiny of each general public practices restraint against average citizens. Rushdie shows how shame is part of free society. Guilt is not only about fantasy story it also tells real sufferings through magical realism. Shame uncovers the pain of relocation which he has been meeting all the way through the life. Shame is about relocation it is not only in the physical sense also in a moral sense. There is an intersection of the imaginary boundary created with ideas of profound quality and eternality. The novel investigates the impact of immigration which contemplates about the fluid identity, corrupting originality and degrading morals.

Shame presents a society which is very nearly crumbling, contends that what happened in Pakistan during the Bhutto regimes resembled a Shakespearean tragedy, but the characters are insufficient for a disaster. Shame has likewise had a great deal of Marquez magic realism through the unique insight of Talvar or the transformation in Sufiya. Magical realism offers the novel a legendary tone, undermining the tragic happenings changing into in it a word for truth extent of the problems portrayed in Shame. The book is concentrating on ill-treatment of history, instability in a relationship through magical realism. Magical realism during this novel encourages the author to talk the unspeakable. Salman Rusdhie has a great time dream as his "Islamic legacy lets him utilise the dream of the Arabian evenings, kids great, to disgraceful finishes. He used it with contemporary history (Vladimir Nabokov, p.261)

In Shame, there is a depiction of mirrors. Charm realist authors, generally, address the division between two universes. The mystical pragmatist vision exists at the intersection purpose of two universes at a fanciful point inside a twofold sided reflect that reflects in the two headings. The two universes can be either genuine or enchantment or the universe of the dead and the living. Disgrace summons the subject of mystical authenticity to portray the character which reflected in the life of hero Omar and Sufiya. The photograph of the mirror is repeated two or three times in Shame Looking into the mirror has normally been symbolised has researched one's past and furthermore the other's World. The narrator in the novel said when she heard this Bilquis set her lips in a tight and bloodless grin and her eyes glazed brutally through the mirror on the wall

which separated her on the domains of her past. Again in this novel, Sufiya imagines in her dream the transform of her nursemaid and her life partner into edges. There is additionally the heavenly attendant and demon relationship.

Omar's sibling is in the novel that lives in the mountains with the guerillas change into a holy messenger before he passes on. The author often enters into the story and says that he is writing a fantasy, not a realistic novel. He says that realism can make a writer extremely upset. Luckily, he isn't telling a kind of tall tale, with the goal that's ok no one needs to get furious or consider anything he says excessively important. No last move should have taken, either. Rushdie names one area of the book as "In the Fifteenth Century" which is the case of confusion of the real world. He calls his story a kind of modern fairy tale. The few events in the story took place in a dreamland. He shows the story which took place in the fictitious country "Peccavistan". His story and fictitious country both exist at a slight edge of reality. Rushdie pronounced that everything in Shame "has needed to do with political issues and with the relationship of the individual and history (C.D.Narasimhaiah, The Swan and the Eagle, pp.246-47).

Conclusion

To conclude it can have viewed as that Salman Rushdie's novels are always dependably emphatically associated with criticism, politics and history of Pakistan and India regardless of the way that they are fictions. He utilises diverse methods to treat the certainties eagerly. In that Magic Realism is one technique he uses to prove the certainties in his specific methodology. Magical Realism is uncertain about issues that are fundamental to Post Modern writing. The procedure of Post Modernism in the entire story he uses to investigate the political and verifiable past and its effect on the present substances. Through the characters in the novel, Rushdie connected otherworldly authenticity, and he additionally utilises numerous creative energy occurrences to exhibit enchanted authenticity. He uses magical realism to indicate the how the real world. Frequently, he also says, that he is just discussing fairy tale story. Shame shows few similarities which can have found between the events in the novel and history of Pakistan in reality. His ability to combine the fact and fiction, to play upon the words to fantasise the real makes a shared political history of Pakistan an eminently readable one with features of Magical realism. Rushdie has succeeded in illustrating the Pakistani history, politics and identify by using fantasy inside reality; he brought the narrative technique of Magical realism to demonstrate the oppressed history which prompts to Violence. He succeeded in blending real events and fiction.

He has addressed with cleverness the Pakistan historical and political issues clarifying to the reader the Screen.

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Alice: As an Advancement of female supremacy from the Victorian Era to the Present Day

Veena G. R

M.Phil. Scholar, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

&

M. Muthu Deepa

Assistant Professor, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

Abstract

Women have always subjected in the society to the degree that it has narrated in the history. This paper compacts with the evolution of women into the society which was highly ruled and being ruled by the men since the Victorian epoch to the existent day in Children's literature. Breaking the stereotypic damsel in distress concept is the work of Lewis Carroll's Alice in Wonderland (AIW). Hence Alice in words and Alice on screen are taken into context to showcase the liberation and individuality of women. Freud's theory of Creative writers and daydreaming is employed here.

Keywords: Liberation, Individuality, Individuality of women, children's literature,

Introduction

The birth of contemporary children's literature: As long as it has researched, one could not find a strong history on how and when did children's literature evolve; we can see its traces from the bedtime stories that recited to the children. It had said that there isn't any literature such as children's literature that existing before Lewis Carroll published his novel Alice in Wonderland in 1865. According to Lilia Ken in her work entering the World of Children's Literature, she gives an insight into children's literature from her personal experience. She positioned that when she enquired about the traces of children's literature to her teacher; the teacher had made a laugh on it and had commented that there isn't such evident literature in the olden times of poetry or books that were produced entirely for the entertainment of children.

On the off chance that such is the situation, at that point what did the offspring of that time and the past time read? Well, they read books that were religious, managing much with conduct and ethics and exceedingly informative. Anyway, these were not all that engaging, yet they didn't have some other decision. Kids who were great in their dialect figured out how to peruse a few books that intended to grown-ups, for example, Robinson Crusoe by Defoe, Gulliver's Travels by Swift, A Christmas Carol by Dickens, The Swiss Family Robinson by Wyss and Journey to the Center of the Earth by Verne. Even though the children had not very many books to peruse, the Victorian guardians were extremely conscious about what their kids need to examine or instead what they shouldn't read. They were excellent and specific that young men should read their books and young ladies should read books arranged for them.

In any case, all these gender issues had repressed when the Education Act passed in the year 1870 in England and Wales. That made training mandatory for every one of the broods in the crucial level. Added to this the Act imposed in the year 1876, which made participation necessary flourished much peruses and a year for scrutinising. Subsequently, this brought about extreme acceleration in the number of books that created for youngsters between the centre of the 1870's and the mid of 1880's. In the year 1879, there was an issue of some journals such as Boy's Paper and Girl's Paper from the publications Leisure Hour, an office of the Religious Tract Society. Later many other periodicals were published for the sake of children.

Edward Salmon in his book *Juvenile Literature As It Is* (1880) has done a chain of research on the likings of the paperwork preferred by the boys and girls and also the interest of girls in the stories that prescribed to the boys. Among them, a small girl has commented on what sort of stories that prescribed for them and what they like to read. She explains that the book they read has a very lucid language and it wasn't much entertaining. Instead, they wished to read books or listen to stories that were nail-biting, adventures and thrilling. Breaking those stereotypic notions is the novel *Alice in Wonderland* by Lewis Carroll. It is enjoyed thoroughly because the book has a quality of amusement in the realm of fantasy and Carroll has employed a cockney language. After all, these evolved the genre of Juvenile or Children's literature, which became world famous till date. Thus the concept of childhood is one that always has the market in writing.

Let us look at some definitions given to children's literature.

K. Hanson characterises youngsters' writing as "... ... the material made for and broadly read, saw and heard by kids that has a creative component." (Canons of Children's Literature, Volume 1 (Sinha, Sunitha vii))

The dreamland talks a greater amount of authenticity, and it has the number of elucidations when each peruser rises. As George Papantonakis consummately clarifies in his work Classical fairy tales and Greek children's literature as "It is the specific excellence of fables that nobody translation is the genuine one, nobody form is right. The elements of the story can be stewed and blended, enhanced and served up in a thousand distinctive routes." (Canons of Children's Literature, Volume 1 (Sinha, Sunitha x))

Freud's Creative Writers and Day – Dreaming: In Freud's hypothesis of Creative Writers and Day Dreaming, he tells that youngsters are fabulous daydreamers and their fantasies get acknowledged in the Children's writing. The dreamland turns into the truth as they developed. Freud in his essay clearly explains that the behaviour of kids, when they play resembles the mind of a creative writer. They get into their imaginative world according to their wish that pleases them. Spirit of the original writer also gets into a unique world to create their words.

Review: Anirban Gupta in his paper, In Love with Fantasy: The Fleeting and Seductive World of Lewis Carroll's Fiction for Children talks about the fantasy world and the reality that is behind it. According to him, Carroll's treatment of fantasy, allegory and mimesis of the mundane human existence in the generic domain of imagination is unique in the annals of literature. Alice's imaginative visit to the land and its people, her curious involvement in their customs and rituals and the last flight back to her world – give rise to new versions of realism, or a blend of proto- and neo-realism, based upon more authentic standards of interviewing a reality. (Canons Of Children's Literature, Volume 1 (Sinha, Sunitha xiii))

Judith little in his effort Liberated Alice: Dodson's Female Hero as Domestic Rebel also discusses Carroll's reply to the supreme womanhood of the Victorian aeon. His examination explains the "women's activist ramifications of Alice's incredulous mentality as she progresses towards, and at last, opposes Victorian womanhood." (Little Page 195)

Women in the society: Women are dependably observed as an item to create kid or youngsters and not as a person who additionally can work for them and accomplish higher heights. Ladies themselves were guileless of the capacity that they had. They feared the male overwhelmed

society and put themselves at homes sewing, cooking and dealing with the family. Alice Walker in her work *In Search of our Mother's Garden* talk about the situation of ladies who were smothered independent from anyone else without the learning of their ability.

Later in the time of centre eighteenth century in London developed a gathering called "Bluestockings". That was the term of the horde of insightful ladies administrated by Mrs Montagu. Later couple of novelists rose like Mrs Radcliffe (1764-1823), Jane Austen (1775-1817), Maria Edgeworth (1767-1849), Fanny Burney (1752-1840), who just expounded on the female world that they knew. Their subjects spun only on the balls, finding a suitor of the elite class, wedding them and driving an existence. They never comprehended what their men did in the outside world. Such was the place of womenfolk in the society. She always represented as the weaker sex and a damsel in distress. After all these hardships, women of strong characters appeared to choose their profession. But the sad point of this is that even till date, not all the women are liberated or has become independent individuals.

A brief history to the novel and the novelist: We realise that the author of *Alice in Wonderland* is Lewis Carroll yet it was just his nom de plume. Charles Dodgson was his actual name. Charles Dodgson was especially intrigued by describing stories to little kids. He would dependably engage them with incredible creative stories. One among them is *Alice in Wonderland*. It had at first related to Alice Liddell and her kin by Dodgson. Alice Liddell was the little girl of his senior member at the Christ Church College of Oxford University in England. Dodgson got a studentship in that school, and consequently, he would engage Liddell every now and again with his stories. Liddell asked for Dodgson to pen the story and Dodgson likewise composed the tale titled *Alice in Wonderland* which was in print in the year 1865. He consists of a follow-up additionally to it titling *Through the Looking-Glass* that was in book shape in 1871. These two books found a robust prevalence given the experiences of Alice that was distant from the standards of the Victorian womanhood. Aside from composing, Dodgson was likewise a prominent Mathematics speaker. He also kept in touch with a few treatises, political flyers and verse and he was additionally picture taker. Before the finish Dodgson could ever imagine, his book *Alice in Wonderland* had ended up being the most generally held adolescents' book in England, and by 1932 it was a standout amongst the most broadly held book on the planet.

Alice: the liberation of stereotypic domestic women, *Alice in Wonderland* by Lewis Carroll broke all the social customs of Victorian womankind as a fantasy tale in the children's literature. Her adventure in the wonderland shows much of the real world. Starting from her downfall into

the white rabbit hole, Alice learns something or the other in every experience that she undertakes.

"For such huge numbers of off the beaten path things had happened of late, that Alice had started to imagine that not very many things for sure were truly impossible"(Carroll Page 11). These lines of Alice plainly expresses that nothing is outlandish for her or rather a modest number of things are incomprehensible. Everything needs some time and endeavours to break it. Her consistent change in a figure has contrasted with a lady's difficulty between her family or the world and the singularity. When she is tall, she picks up the boldness to talk resoundingly. While when she is hesitant, she fears for herself to try and express her musings. Alice's dualism and young lady's requirement were for freedom and singularity well found in these lines expressed by her.

"Come, there's no utilisation in crying that way! said Alice to herself strongly. For this inquisitive tyke was exceptionally enamoured with professing to be two individuals. Why there's not enough of me cleared out to make one respectable individual!" (Carroll Page 13).

In the experience with a caterpillar, Alice at first is dreaded to express her however later when the caterpillar gives comments on her; she picks up the strength to address it back. She even leaves supposing it is of no utilisation conversing with the caterpillar. Be that as it may, the caterpillar again calls for Alice and their discussion goes on.

Alice needed to return to a true stature as she feels three inches isn't the ideal tallness. Presently the caterpillar gets insulted and ascends to his full extent and answers her sternly that three inches is an impeccable stature. That precisely demonstrates the mindset of men who never needed ladies to develop past them not physically somewhat rationally or mentally. Finally, the comments on the mushroom given by it demonstrate the two ways of ladies that have laid before oneself, either winding up enormous being physically and rationally solid and the other ending up little confining herself inside the hover drawn by the universal public. Alice figures out how to utilise both as any place it is vital. It is precisely the way how ladies too should carry on with her life. It is by and large not the normal for ladies to dependably raise her voice or dependable to hold it down. One should know to utilise it carefully as per the ethical needs.

Next comes, the Cheshire feline and Alice. At the point when Alice requests the path to the feline, the feline gives two alternatives one is towards the Hatter and the other of the March Hare. She has additionally informed that they both are frantic. She declines to go among the distraught individuals, the feline answers that everybody is desperate here. "Be that as it may, I would prefer not to go among distraught individuals, Alice commented. Gracious, you can't encourage that, said the feline: we're all distraught here. I'm distraught. You're frantic." (Carroll Page 65) That precisely signifies the world that we live in, everybody is distraught or made distraught. Ladies who things she isn't able, or she doesn't have a way to communicate is frantic, and the men who control or imagines that ladies has less power than them are additionally distraught. The ruler appeared here is that of a joke. Every one of her exercises incites giggling.

Her croquet amusement hasn't legitimately played and the same in her energy. She doesn't utilise her power or information appropriately. In the finale of the book after the groupings of experiences, in the trial, Alice was not panicked of the jury, the ruler or the ruler and she raises her voice without the dread of the ruler's decision. When she is requested to overcome the court, she denies, and she focuses that govern was named just at this point. "All things considered, I shan't go, at any rate, said Alice: also, that is not consistent govern: you designed it quite recently." (Carroll Page 128) That is the very articulation that is an eye opener for every one of the ladies that the principles to limit them had just created without further ado to stifle them, and there is never an efficient decide that made ladies easygoing.

Alice: Matured and Individual: Alice in Wonderland discharged in the year 2010. Walt Disney Corporation delivered it in which, and the motion picture has released under the heading of Tim Burton. Even though the film doesn't take after the segment of the book, it has a couple of components, for example, the tumbling down into the rabbit gap, distraught casual get-together and discussion with the caterpillar, however, the caterpillar appears as a prophet. The motion picture can have viewed as advancement to the book.

Alice at that point was a little young lady however now when she enters the rabbit opening; she is of nineteen years old. This time she doesn't turn out amid her lessons rather she influences her husband to sit tight for her answer and keeps running behind the white rabbit. The chief Tim Burton has given his perspectives on why Alice is diverse in his motion picture to the questioners Massie Twins in the Comic-Con Press occasion, San Diego. Seeing other film variations of it, he never felt an eager relationship with it. It was always a young woman wandering around beginning with one crazy character then onto the following, and he never really felt any honest to

goodness eager affiliation. So it's an undertaking to endeavour to give [Alice in Wonderland] some arrangement of energetic setting up that has never been in any variation. [...] the honest to goodness try was to endeavour and impact Alice to feel more like a story instead of a movement of events. (Twins, Massie, Comic-Con squeeze occasion, San Diego)

When she falls, she has welcomed by the human characters like the White Rabbit, the Talking Flowers, the Dodo, the Dormouse, and Tweedledum and Tweedledee. Everyone in the wonderland is vivaciously sitting tight for Alice to defend them and the sword that has a place with the white ruler. The issue develops among them whether she is the "right Alice" or not. In any case, Alice denies that she isn't the person whom they are expecting. In the meantime, there develop unrest, and each one of them meets the caterpillar. On screen, the caterpillar is showed up as an evolved animal and sagacious. Each one of the animals in the wonderland takes afterwards. According to the prophet by Absolem, the Caterpillar and his prophetic material, Alice would come and butcher the Jabberwocky using the Vorpal sword.

Alice on screen is more created when appeared differently about Alice in words. She doesn't recognise the foreseen of Absolem, and more than once tells this is her dream and she could pulverise it with a crush. Regardless, nothing of that sort happens. Meanwhile, the Knave and his troopers arrive. Hatter attempts to shield Alice from the rearfoot area. Alice and the Hatter have earnestly strengthened. At the point when Hatter has prisoned into Red Queen regal living arrangement, Alice collects all her dauntlessness to get him back. She makes sense of how to enter the château and transforms into a partner of the Queen of Hearts.

Alice this time is much created she doesn't sit tight for anyone to admonish her any way she takes her own specific decision. She turns into a nearby associate with Bandersnatch and makes sense of how to take the sword. She hands over the sword to the White ruler. At that point, the Cheshire cat rescues Hatter from his sentence, and each one of them returns to the White Queen contradicting the Red Queen. Despite all her conquer capacities, Alice doesn't perceive to be the rescuer to kill the Jabberwocky. Precisely when everyone constrains her, caterpillar guides Alice to fight the battle before he gets into the period of a pupa. This change can appear differently about the distress of Alice who is directly created and has a broad finding out about the overall population is yet unpleasant and doesn't consider her freedom.

At long last, she recognises doing combating with the legendary serpent named Jabberwocky and butchering his head down in the battle thinking upon all the significant things that have happened

from her childhood. In spite of the way that she has genuinely strengthened with the Hatter, she doesn't recognise to stay with them in the wonderland as of now is clear of what she needs to do in her life. Alice arrives at the ordinary world and speaks before everyone that she is not interested in marriage rather she wish to join as a business partner and develop her father's business. Thus at the end of the screenplay, Alice turns to be a person who is capable of thinking for herself and the civilisation and take wise decisions upon it rather than to get married, produce children and live a normal womanhood life. Negotiating a marriage proposal and living the life that she desires is what lacks in the women of the present day. They still live their domestic life and society and not for them.

Conclusion

Accordingly, this paper helps as an essential advancement of ladies from the hover drawn independent from anyone else, the masculinity and the general public. The first need is to pick up a place in the self and after that to investigate the world over to pick up a spot in the general public. Alice in words serves the reason for defying the tenets that where manufactured to oppress her. Alice on the screen demonstrates that crafted by ladies isn't merely inside the house to nurture the family, however, to nurture her and be a person in the general public for her needs. Change of Alice from the pure young lady to a developed young woman and from a young woman to a fruitful business visionary fills in as a pathway to ladies who are yet to fall into the rabbit gap and find themselves in the wonderland and take in the truth from it. The analyst additionally expresses that if Alice in Wonderland has modified in the present age, Alice will jump into the play store in her fantasies and intersection different obstacles in the Super Mario. The frantic casual get-together can be related to the diversion cooking fever where Alice would turn out to be extremely worn out serving similar clients before long. Finally, Alice would run like in the sanctuary run and go into conflict royale to win her kingdom.

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Faith vs Disappointment in Toni Morrison's *The Bluest Eye* and *Song of Solomon*

P.Priyanka

M.Phil. Scholar, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

priyankaparamasivamma@gmail.com

&

K.N.Uma Devi

Assistant Professor, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

pumaacademy@gmail.com

Abstract

Literature specially termed as a "Mirror of life". English literature had a different history when compared to other research. The origin of American literature has formed in United States. Toni Morrison is one of the famous novelists. She awarded the Nobel Prize in literature. Her writings were mostly about racism and feminism. She wrote the bluest eye and Song of Solomon. The bluest eye wrote in 1970. That was the first novel by her. The theme of the story is to describe racism. The story also reveals the struggles of African- American women in the 1940's. In this novels, she also explains how women's efforts by men in their lives. This novel tells how the torn and sad life of a girl Pecola from a poor black family. Pecola prays for blue eyes as her thoughts it will be beautiful and loved her by all. The Bluest Eye is an excellent book for all starved and stunted children everywhere. Song of Solomon was written in 1977 by Toni Morrison, and it won the national books critics circle award. The central cause of suffering in this novel was racism. The story begins in 1930's with Macon Dead Jr who was a son of a wealthy black property owner, had brought to respect the white world, Macon understood the tyranny and horrible of white people from his friend Guitar. Guitar escaped from his own family and joined a terrorist group because of the familial oppression of his father. Macon goes south to treasure buried family. Macon goes back home and deadly confrontation with his friend Guitar takes him to understand the valuable past and origin of his true self.

Keywords: Racism, Feminism, African- American women, American literature,

Introduction

The Bluest Eye, the story of 1941 describes the life of African-American girl. Pecola, a girl from Lorain, Ohio was in great depression because of her dark skin and also due to her manner. Claudia MacTeer is a young girl in Lorain, Ohio. Claudia's life is demanding that her parent's not showing love to her. She mostly spent her more time with little white dolls, which gives her more respect. The life of Claudia and her sister Frieda are after they met Pecola Breedlove. Pecola Breedlove is temporarily placed in MacTeer home by country officials. Pecola's father burnt their house, and he sent to jail. At Claudia's home, Pecola is very quiet and shy. After sometime, pecola's family has come to an ugly house at the corner of the street. Pecola's family has a severe problem with self-esteem. Her father drinks and her mother are distant. Both of them fights each other and often beat one another. Pecola has a brother named Shabby; he frequently runs away from home. Pecola as she is black, she feels ugly. Also, she believed that if she had blue eyes, she would be loved, and her life will be more beautiful. Meanwhile, she blamed ugly as a light skinned girl.

Pecola's parents have complicated lives. Her mother Pauline has always felt isolated. She spent most of her time on movies, which made Pecola's belief that she is ugly. When times move on Pecola's father, Cholly is unhappy with his wife behaviour. One day Pecola's father went to his home and found her daughter Pecola washing dishes. Suddenly Cholly misbehaves with, and finally, he rapes her. Pecola turned unconscious, and she fell on her home. Her mother saw Pecola lying down. Pauline asked Pecola's story, and she disbelieves then beats her hard. Finally, Pecola went to Soaphead church. Then Pecola asked the mystic for blue eyes. The mystic uses Pecola to kill the dog as he dislikes. After few days Pecola becomes pregnant. Came to know her father Claudia and Freida raped that peculiar wants Pecola's baby to live forever. They are planting marigold seeds, which they had believed the baby would live that is the flower will live. They are also saved their money for a bicycle to Pecola's baby. Unfortunately, the flower drops blooming. Even, Pecola's baby dies prematurely. Cholly raped Pecola second time, and he went away, and finally, he killed in the workhouse. After lots of disappointments, cheatings and unexpected incidents in her life Pecola becomes mad. Believing that she wishes fulfilled with the bluest eye.

Song of Solomon: Song of Solomon a 1977 story written by Toni Morrison. This book awarded for National books critics circle award. The story explains multiple themes such as faith, disappointment and pain of the family. The story also illustrates the struggling of black people

from slavery, poverty, violence and racism. The story has happened mostly in the American city of Michigan. It describes the events occurred from the 1930's to 1963. The main characters of the story are a milkman, his father Macon his grandfather, great-grandfather, Jake and Solomon. Robert Smith, an agent for the North Carolina, mutual life insurance from Michigan town, fell from the roof of Mercy hospital with blue silk wings saying that he is going to fly and reach the opposite shore of Lake Superior. Unfortunately, he is dead. Around fifty to sixty people gathered to see the attempt of Mr Smith. After the death of Mr Smith the next day in Mercy hospital Ruth Foster Dead gives birth to the first black child in Mercy hospital. The child's name is Milkman Dead. Ruth Foster Dead is a daughter of the first black doctor.

Milkman a tiny boy at the age of 4, he understands only birds and plane can fly. So, he disappoints, and he loses interest in life because he can't fly. He brought up well and grows nourished due to the love and affectionate by his mother and his aunt, Pilate. His sisters First Corinthians and Magdalene are more affectionate towards his brother milkman. Milkman as grows up he got bored of his family life and can't reciprocate back his families love and kindness. Milkman grows to like his father Mecon Dead Jr, a wealthiest black landlord who is more interesting in buying lands and creating wealth. Milkman had a genetical disease. Macon dead grandfather of milkman got an odd name when a drunken soldier abused and filled out all his documents, eventually Macon still fighting to get back his property and he killed during the fight. Macon dead's two children Macon jr and pilot was getting scared of his father died after witnessing and become estranged to one another. Pilate, an independent single woman, is very courage apart from her poverty, and she also becomes the mother of the family and gave birth to daughter Reba, granddaughter Hagar. Regardless of his family affection, Macon Jr was ultimately concentrating on acquiring wealth. The family members and his tenants abuse him. Macon Jr after independent from his family earning lots of lands and becomes successful in business and he married black doctor's daughter Ruth. After their father's death, Macon jr and Pilate fly away from home and found a bag of gold with the old man at the cave. Macon and Pilate kill the old man to get the gold. Macon had not given any gold, and he is in tragedy after killing the white old man.

As Macon Jr was in a difficult situation, he left Pilate and missed the more prosperous opportunity. Pilate took all gold, and he went off to Virginia. Both of them had separately escaped because of the incident happened at the cave. Pilate went to New York worked for few days and migrated to Virginia and settles down at Virginia. After a few days, she gave birth to her daughter Reba. After 20 years Reba becomes pregnant and gives birth to Hagar. After their

family expansion, Pilate and her family move nearer to her Brother Macon's home. Milkman has a sexual affair with Hagar.

Milkman at the age of 32 unliked to live along with his family and wants to fly from his family, after having a dispute with his father he went away on his own and isolated from his family. Milkman's father explains him about the gold stolen at the cave along with Pilate. He also said his sister Pilate chated him. Macon Jr also said the million dollars valued gold hangs in a bag at Pilate's new home. Milkman planned to steal the million dollar gold from Pilate's new house also with his friend Guitar Bains. They agreed to share the gold equally.

The guitar is a friend of milkman involved in a terrorist organisation named Seven Days. Seven days organisation intends to kill white people who are participating in national activities against black people. One day milkman and guitar moving towards Pilates home to steal the gold, After reaching home Milkman and guitar opened the green tarp where they thought millions dollar value gold kept inside. The police trapped milkman and Guitar after succeeding in their steal. Police found rocks and skeletons while discovering the bag. After knowing the incident \Macon and Pilate went to police to take out two men's from jail, after discussing with Pilate Milkman planned to move cave in old Pennsylvania farm, also milkman promising Guitar the part gold whatever he finds at the cave. Before leaving to the cave milkman involved in a romantic relationship with Hagar. Hagar was upset before and planned to kill milkman as he refuses and leave her often alone.

While searching the gold at the cave milkman met a man Reverend Cooper who shares the past life of his grandfather Macon Dead. During his search milkman meets Ciric in an old house. Ciric was a former midwife who helps in delivery milkman's father Macon Junior and his aunt, Pilate. After spending extensive time with Ciric, Milkman came to know that his grandfather name original name was Jake and married to an Indian girl sings. After continuous search milkman is very upset, he didn't get any gold in the cave. He understood that Pilate must have gone along with the gold to Virginia, he sets plan suddenly to move Virginia. On the way to his findings, he moves to Shalimar. Milkman does not know he was following by guitar to kill him. At Shalimar milkman joined the local community people and accompanied with them in the evening for the hunt. At the time if hunting milkman disqualified for the hunt, but he learned a lot of good things with men came along with fishing. Suddenly milkman starts speaking with nature and nature warns him that someone is behind to attack him. The guitar is attacking milkman from behind, he thoughts milkman have taken all the gold and shifted to other location.

During the hunt, milkman discharges his gun accidentally missing Guitar. Both milkman and guitar are scared. The hunters came back that milkman explain that it is an accident, because of that action the hunters like milkman and accepted into their society and give various information and sent him to stay with women named sweet. In that community milkman told to go Byrd house there, he finds a woman named Susan. Susan has a power to connect with everyone ancestry. Through that woman milkman spoke to the women sing. Milkman feels he comes closer to his family ancestry and he is interested to know about the past life of his family. At Byrd house milkman receives good hospitality, also refreshments. Leaving the Byrd house milkman found guitar on the way, as he was furious about milkman that he stole the gold. The same day night milkman spends his time with sweet.

The very next day milkman plans for the next course of action, while he found at the town the small children were playing the "Song of Solomon". This song is about the great flying African slave Solomon. Solomon, an African slave, married, and they had twenty-one children. This song the great African Solomon flies away along with one his children. Due to the struggling situation, he left the boy on the way, and he went alone. The name of that boy is Jake. Milkman after enjoying the song recalls the same song was sung once by Pilate in Michigan. After hearing the song milkman went to meet Susan at Byrd house to get information about his family. After knowing all the information about his family Milkman went back to Michigan to cascade the news to his father Macon and Aunt Pilate. Hagar, the granddaughter, was gone to psychological depression after milkman left her alone. After few days Hagar was dead due to depression Pilate sings a mournful song at Hagar's funeral.

Milkman after reaching Michigan explains all the information about his family to Pilate and also tells all the experience he had in Shalimar. But Pilate is very angry on Milkman, as he is responsible for her granddaughter's death. Milkman convinced her aunt Pilate and tells that the bone carrying by her at home is her father skull. After understanding all Pilate and Milkman planned to go Virginia and bury the Macon Dead Sr bone. During the time of bury, Pilate is wrongly shot by Guitar instead of Milkman. Finally, Milkman is leaping against guitar for battle.

The Bluest Eye: Faith vs Disappointment: The Bluest Eye story tells about how the society hurt the little girl Pecola through the race. She is a quiet and shy girl. In this story reveals how Pecola's faith for the bluest eye which she thinks if she gets she will be a beauty. At the time of feeling herself ugly, she had faith she will have the bluest eye. Also, religion has explained in

multiple ways through different characters in this story like Claudia and Frieda having faith in planting marigold seeds for the survival of Pecola's baby. Pauline and Cholly parents of Pecola have been fighting every time, even though Pauline having faith that her husband Cholly has not convicted in Pecola's rape. Pecola has made disappointment in every stage of the story. First, she unlikes her life and made displeasure in the society because of her race. She's a small and innocent girl was disappointed because her father, Cholly raped her. Claudia and Frieda also disappointed after the death of Pecola's baby. Finally, the faith for the Bluest Eye and various disappointments in Pecola's life made her mad.

Song of Solomon: Faith vs Disappointment: Song of Solomon opens with Mr. Smith an insurance agent having the faith of flying to the different lake along with the blue silk wings from top of the Mercy hospital. The Story says that Milkman the hero of the novel and his friend Guitar a member of the terrorist group, work against white peoples for creating racism against black people. They both had faith and attempted to steal the gold of million dollar values. Hager, the granddaughter of Pilate, had faith in her lover milkman and lost his virginity with the milkman. Milkman had confidence in Susan and gathered lots of information about his family ancestry.

Conclusion

Mr. Smith attempted to fly from the top of the mercy hospital to lake of the opposite side with blue silk wings. But unfortunately, he fell from the top made everyone disappointment. As Milkman and Guitar made several attempts like a steal at Pilate's home and searched for the gold at the cave at Pennsylvania also, Milkman went for gold at Virginia. Hence milkman and Guitar were disappointed in all their attempts. They lost their friendship and became an enemy. Hager waiting every day for milkman's arrival leads to depression, and she influenced by a psychological problem that disappoints her and her grandmother Pilate. Due to disappointment, Guitar trying to shot Milkman, but accidentally kills her aunt, Pilate.

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An Eco-critical Study of Cormac McCarthy's *The Road*

M. Sridevi

M.Phil. Scholar, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

&

S. Banu Devi

Assistant Professor, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

Abstract

This paper survey Eco integral observation of Cormac McCarthy's The Road and clears up what is ecocriticism, and the way it dominates the novel The Road. What more and it is besides takes a gander at the focal subject of the new love and relationship between the father and the youth. Cormac McCarthy once surrounded the novel The Road. He is an American writer who made particular books. English creator Wordsworth said, "The relentless power of life is our educator." The above line illuminates how much resource this nature has inside it. It's our commitment and furthermore our commitment to secure our natural framework. In this novel, the standard characters' father and the tyke are seeing devastatingly of Earth in their excursion. In this imaginative world, individuals are contributing their imperativeness with the machines rather than with their kin, relatives and associates. This novel is the beautiful case of depicting the relationship between the father and the tyke and their unequivocal love. It is incomprehensible in various families in the development world, yet maker clearly to illuminate their reverence even through in their troublesome conditions. This novel considered as the re-birth of humanity in viewing our inclination and the association with a father and kid. All through the book, the father lives with a better than average case of his tyke. These are the essential fixations which will have elucidated in this paper through the book The Road.

Keywords: Various families, Rainforests, Indistinguishable sight, General populace,

Introduction:

Cormac McCarthy is an American author, maker and screenplay essayist. He envisioned in Rhode Island on July 20, 1933. His specific name is Charles McCarthy. His book *The Road* isn't

as for period and defenselessness. The author reveals that he isn't an aficionado of journalists that don't administer issues of life and passing; it can have perceived that his created work tends to have matters inspected of life including the annihilation of Earth. Most by far of McCarthy's books are delineating about proximity or reality which an imperative heap of them identified with consistent issues. Amidst the most recent couple of decades, the condition has addressed a surprising risk of human culture and besides the mother earth. The far-reaching misuse of common assets has betrayed us at the risky edge of a dump. The rainforests are severed down, the non-handly imperativeness source is fast decreasing the cycle of the season is a mess, a natural disaster is going to begin at presently spherical the globe, and our condition is at an edge.

Under these conditions, there rose another theory of looking at nature making amidst the most recent decade of the earlier century called Ecocriticism. It is a general new change which came into closeness as a response to man's human-driven way of telling nature. The present world is facing eco-catastrophes, and our condition has started now alluded. Just science and headway are lacking to hostilities the typical natural emergency. We ought to uncover the adjustment in our factor of view on nature. Making do not drift above life, so it has its part to play. For entirely a while nature was not given due thought by the scholarly savants, so customarily organised composed work battles over a pervasive comprehension of life in its more expansive essentialness. Ecocriticism has made as 'a general renowned progression' amidst the most recent three decades. The pros are 'in the not too distant past had with working up its air and extension. Ecocriticism manages the relationship of creating and nature through a degree of methods of insight having little in like route other than an ordinary worry with the Earth. Ecocriticism is a term began from Greek word Oikos and Kritis. Oikos determines the family and Kritis finds a judge.

Ecocriticism unusually named as a fundamental approach to managing make sense of how to make is an outgrowth out of the general distinction in the 1960s. Amidst that period was the hypothetical centrality for nature, unendingly a state of relationship to American Literature and Criticism. Early speculations pivot issues of class, race, sexual presentation, zone as essential criteria for critical examination. The new twentieth century has climbed as tons as tackle the no longer fascinating shape. Continuously we recognise general surroundings day on June fifth, in the meantime, human's fear toward nature is an essential issue stamp. Like securing our families with about mind, we moreover deal with the persuading power regarding quality by planting trees and ensuring channels and so on. We should consider the state of our Earth. On the off chance that we tumble in onto duties and commitment we may confront some sudden

changes in next couple of years. Starting at now we are standing up to the sad occasion like a hazardous climatic deviation, air sullyng, soil deteriorating and wave etcetera inside the seventeenth century, mechanical change changed into started in that period onwards we've unnoticed in securing our slant. Movement of science is the first inspiration driving pulverising nature. We should change both science and life in an indistinguishable sight without driving each one hence. In some piece of the Earth, people are holding on without watering their standard needs in light of the reality that their cut downs the trees which can be the advantage of the water. We the general population should plant no not as much as a tree in our top-notch each day with the reason that we will secure a couple of hotspots for our future age.

The novel *The Road* is the most illustrative work which has identified with the examination concerning Ecocriticism. The story all around manages nuclear issues. The issue, for example, is the fire from the forested regions that occurred along the nation which gives per customer a photograph of consumed arrive, super hot remains and clean all around, et cetera. The novel depicts the remarkable stumble into a father and a tyke as the fundamental characters of rate up to get in contact in America. The issue of the devastation of the earth has possessed with the novel which receives a handle everything thought about the setting of the story. The book feels about the street and the general populace; they two have passed on with the correct way yet closes with defective.

Specific specialists saw that this novel is that the best imperative stone inside the 21st century through and through inside the inconvenience of away accomplishing temperature fortifies. It's in like the way the principle trial incorporate Eco essential breaks down by McCarthy's. The novel determinedly depends upon normal subjects. It is difficult to take a gander at the road to feeling the cerebrum boggling joined imperativeness of the novel's pounding, and this demolition is most plainly acquainting with the scenes. Hardening customary hypotheses of essential points of view, ecocriticism is most adequately connected with a work in which the scene itself is a stunning character when a critical facilitated exertion happens to the producer and place, character and place. Views by definition join the non-human parts of the site - rocks, soil, trees, plants, streams, creatures, air and human accreditations and changes.

The radical the street depicts the voyage of a father and his treat more youthful kid. The father and his child, who is like way remain to darken all through the novel, experience the wild scene of the southeastern of the Assembled States. Cormac McCarthy utilises no announcements from talk and for a few compressions, he ignores the highlights. Since this is a disastrous story, the

denial of these accentuation portions may fill in as a method for McCarthy to demonstrate that to this new world, stays off the old world like power, running water, and humanity never again exist, or they exist on unfathomably confined sums. They are confronting the unfathomable street like spoiled dead bodies, scenes pummeled by flame, left towns and houses. These two voyagers are most by far of the few harping creatures continue going on earth which has now not been long past to murder, strike, and savagery. On viewing the street's condition, the father looks kid's rest as their animal his resting with dead eyes. The father's dream recognises essential part all through the novel. The father instructs on his kid regarding unimaginable ideas.

The father and his adolescent were fought to get by in the open condition with little sustenance, supplies, or sanctuary. In a course, they must get away from the regular population that may attempt to take from them or shockingly extra odious, to butcher them for sustenance. Notwithstanding their hardships, the father and his tyke notably set out to survive; reaffirming to themselves that they are the monster ones that don't would like to hurt others. To be sure, even as voyaging, there's a business focus on their way, the father finds a pop contraption that has a solitary Coca-Cola in it. He recuperates it for his kid and let him drink it. Cooperates it for his kid and let him drink it. The father likes to offer anything for his tyke to make his reality all the all the more captivating and to give him examines the world that existed before him. By then they move upon a waterfall the father shows up to his kid best practices to swims and them two swim together. It's a touchy minute that proposes lessons that fathers would have prepared their children in the old world. Over the traverse of the radical, there is this kind of crucial measure of scenes which delineate the union with father and his infant still exist on this new around the world.

It exists, from distinguishing factors of view, likewise as it did in advance. The father minds his youngster and teaches how to go over from the stresses in his future particularly ambiguous conditions. Both of them appear to watch the house in which the father grew up. He has flashbacks about selling out his trade cut before out the voyage after his significant other left him and his tyke. He has remained the night that his youngster was considered, after the time strikes in the midst of the night. It is the start of the sense of duty regarding the father and the tyke. The father sees his kid as a favoured test, something blessed. The adolescent is a wellspring of light for the father and the father's trusts that if there is any accreditation of God, the tyke is it. Shockingly, the father's flourishing lessening in them wanders, and that time they achieve the sea, the father is close until the very end.

The novel terminations of the child invited to some other family on this new world that he ought to perceive out a way to have. The subject of his future and the possible destiny of human remain in his mind. The child visits with the lady about God, and he admits to the lady that is less asking for him to discuss his father rather than God. The woman tells the kid, this is sufficient sensible, in light of the way that God's take in experiences all individuals. The last section of the novel is set up in the story plot, bringing out examinations of the father and his tyke's story, and furthermore the record of humanity. The different realisations are with think about the jumble which set the bond that exists on the father and his infant tyke. The subject of the youngster, humanity's future and the bewildering of this new world isn't unsurprising they will change into at whatever point.

In the novel *The Road*, shaping has set by the quality of beating and passing. The youth and his dad fight to make due in a minor world. A couple of subjects discussed in the novel. They are Love, Expectation, survival, partition, passing, annihilation of Earth and pulverisation. The focal theme of the book is love since it epilogues in the whole book by the maker. It is the relationship midway between the father and his youngster. In spite of how their general surroundings are not kidding, nippy and stacked with man-eaters regardless, the association with the father and his adolescent advances the story until the end their affection never alluded to change.

At the start of the novel, the primary three lines show that the robust security between the father and his youth furthermore how much the father treasures his child. Love is familiar with the running with ways. There are mostly the father and youngster relationship, relinquish and brotherhood. Love is the everlasting thing which manages the broad number of issues. Here in this novel, this weapon has unequivocally utilised by Cormac McCarthy. This novel shows us the true blue significance of life, adore, and want, survival and time of Earth. Life is flooding with affection and wants we couldn't separate these two from our living on the Earth. The father makes progress toward survival is filled and besides the love for his kid. The father doesn't murder some other individual for help just for the security of his kid. It shows that how a superior to normal father could surrender his life for his specific youngster.

Generally, we discuss mother and child and father and young lady affiliations yet in this novel Cormac McCarthy deal with the relationship among father and his tyke. The mother is the epitome of companionship on the planet. She gives up her world for her kids. Without the mother, we couldn't experience what love is. Neglectful, in this novel for a novelty father surrenders his life for his kid. Without the mother's companionship, the father understands how

to grow up his tyke. He is particularly aware of his kid's life than his own specific life. He makes his youngster especially aware of a presence so that after his end, tyke can run his life on have.

The father amends different things for his kid. Neglectful of how he is in essential circumstance, he gives all the sustenance to his tyke. When he has harmed still, he could understand how to discover nourishment for his tyke. All through the novel, they travel together with the elucidation for is their adoration for each other. The tyke other than treasures his fathers a full measure, in actuality side, he is staggeringly liberal and he all things considered deals with his father and others. Father's veneration and want are as shown by the tyke. He treats them both with no capability. Father and his kid are facing liberal hardships for the span of their life. The father stands the mainstay of sureness to his child. The child responded the same after his dad obliteration. Without affirmation no one could get by in this world, at any rate in the novel the father and his tyke are living in a troublesome world which is disguised by the creature's man-eater) Living in this world isn't exorbitantly essential yet the father and youngster accomplished it with their longing.

In the novel *The Road* is McCarthy's vision of the recovery of mankind, in any case, flawed it might be, with the youth as the transport of the new world's ethical code considered after the most recent days, the tyke is the thing that ought to be called people before the preface to human movement and before eagerness, voracity furthermore, requirements to start preparing for the prophet of pummeling. The tyke is "passing on the fire" he is the vessel for the untainted goodness basic to life to begin by and by yet again. Set apart out inquisitively in the meandering social affairs of man-eaters that show up, all things considered, to be all that left of humanity, the tyke sparkles like a guide.

Seeing the clarification behind his youngster's quality is the man, his father, who gets it that the adolescent is his "warrant" for survival. As the affiliation interfacing the tyke to the world as it may have been, the man gives the data the kid needs to understand himself and his motivation. Through the cross of the novel, we start to see the tyke ingest his dad's view of enormous quality and after that reshape it into his particular code of morals, one that rejects any bit of his father's reason that forms survival over goodness.

All the diminish wretchedness is demonstrating at the craving and recuperation. That is the reason the story has the satisfaction which another family comes to ensuring the kid after his father's destruction. The father is passing on the fire to him since he expects that he can beat all

dangers and impediments to help his kid to survive. After his father's end, his youngster is passing on the fire to his heart. The fire changes into trust, and that longing spares him. The fire removes all the lack of clarity from the youngster's life. After his father's demolition with the assistance of flame tyke is lighting his life. The smooth is dependable gets cheers, and a fresh beginning each end one of our lives, it's miles to make sure appeared on this novel the street by using Cormac McCarthy. The hankering drives are the father and his tyke to the recuperation of life and advance of the person.

Cormac McCarthy's the venue nature as the mounting regards out for environmental changes. This augmentation instigates devastation in the earth. Nothing is sad on the planet, yet we observe some startling pulverisation. The world which we live in the place isn't helpful for the grounds that it was by then pounded. Like this, scholarly and condition has had the interrelation so they can't be confined. We would examination have the ability to such stylish work through Ecocriticism. The Street colossally addresses an examination concerning Ecocriticism. It outlines the debilitating scene in the context of the devastation of Earth.

In the examination concerning Ecocriticism, this pulverisation has overseen as the frequent request. As a per user, we can watch the characters and their positive sides, in any case, we need to change ourselves in addition to watch character's wretchedness. As a reality, our view is amazingly green and typical. Regardless, the novel displays the likelihood of decimation of the earth when people did annihilation to nature, and they can't live in simultaneousness with quality. In this manner, there is almost sure that the novel changes into the most influencing book toward the condition.

Cormac McCarthy through his work he finishes phenomenal care among the large group at the period of a full temperature bolster. Pulverizing of Earth is working out as expected now for this massive impact on nature. Change of advancement is an especially shield that a near time we are beating the wellspring of greenery. We ought to guarantee that in building the monstrous relationship in our family. In this digitised world is most by a full edge of us contributing our vitality with the machines rather than with our family, assistants and relatives? Coming about to looking at this work I autonomously feel that each energetic much read and see how to ensure our disposition the prominence in the different relationship between the father and the youth. For us induce we are rubbing nature. In the last page, the maker demonstrates the fire which has passed on forward from the father to the child. It tends to a whole want which has especially required in all the unprecedented conditions.

Conclusion

Living without trust is proportionate to residing without a soul. So faith is the offensive weapon which everybody can use in their life. In the recorded is setting of English structure. Particularly toward the start of eighteenth-century researchers were given more significance for nature and its affirmation. Nowadays the roads are a short provoke postponed result for people to increase. We should manage what's to come. Every street prompts the objective quickly in it. Similarly, we people should record their impressions of confining age.

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Evasion from Reality: Parody in Jeeth Thayil's *Narcopolis*

Vivetha.V.V

M.Phil. Scholar, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

&

Dr S. Priyadarshini

Assistant Professor, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

Abstract

This paper on evasion from reality: parody in necropolis attempts to grasp the recent trend of English fiction. To some degree, at that point, all invention is a dreamer, paying little respect to how dismally genuine. What's more, in this sense, "dreamer" signifies "false." Thus, fiction can either be pretty much idealist - it can't be other than idealist, since it is, on its substance, false to reality somehow, regardless of how minor or significant that way may be. This paper is for the most part to dissect the way how the contemporary writer's endeavours to depict their books, dislike an autobiographical fiction somewhat by giving a fictional character in the story. Jeet Thayil has a place with overcome new ages of Indian writers, who maintain a strategic distance from the usual standards of composing. He endeavours to write the truth of life on the planets most essential majority rules system. Necropolis is centre around the darkest side of India, a fiction which is of the underbelly of Indian culture, its ghettos, neediness, hardship, hardships and poverty. Necropolis sets in Bombay's medication road, every one of the characters in this fiction like dimple, Rashid, eunuch embarks to portray a non-sparkling India, which might be spoken to in the Jaipur abstract fest in 2012, Jeet Thayil, while exhibiting his fiction, he needed to say in regards to Salman Rushdie's boycott in India: "It appears there is an unforeseen of individuals at each social occasion taking a gander at a sentence or a signal to get annoyed. It is a spoiling thought of resistance" (SAMANTARA)

Keywords: Bollywood pictures, Piece of sedatives, Storyteller lands, Thought of resistance,

Introduction:

Necropolis is set in Bombay, Thakur's novel lies by the way he has pressed this whole universe into an opium nook in the time of 1970's and 80's, with a throw of pimps, pushers, artists, gangsters and eunuchs. "Bombay is the first and last expression of the main novel, an urban history composed by a previous medication junkie through the changing piece of sedatives and the changing character of their clients" (BBC, 11 October 2012). Thakur remembers his background as someone who has addicted in Bombay, his compulsion and how this book came to fruition. Toward the finish of necropolis, Thakur paints the photo of present Bombay as a uniform looking spot bearing a skyscraper apartment sort of look of consistency which the city picked up by the political changes and by the socio-practical modifications. The transition from Bombay to Mumbai demonstrates the shift from ease back universe of opium to the speedy fierce world of modest heroine.

The change of the city happens in three stages in view of the moving enslavement of the general population from opium to heroin to cocaine the novel draws on the creators possess individual experience as a medication someone who is addicted. "The most recent 20 years" of his life. The novel rotates around the subject of medications and fixation. The dreamlike universe of opiates has offered to ascend to a few works of artistic brilliance including he enjoys of Thomas de Quincey's "admissions of an English opium eater, seekers Thompsons dread and hating in Las Vegas, and so forth this novel was short rundown for the man Booker prize 2012.

The storyteller stuck in an unfortunate situation in New York City, got with drugs in his pockets after running from cops, dispatched to Bombay. The city has given as much significance as the characters in the novel called MUMBAI since 1995, a town currently considered as a business and excitement focus of India. Dom, who is the storyteller lands at Bombay and gets spellbound with the city's opium lair connected to a house of ill-repute and starts his plunge into the foul universe of neediness, whores and Pyali. Rashid is a proprietor of the opium house on the Shuklaji road in old Bombay, he the pivot around which necropolis settle, the focal point through which Thakur thinks about the city. The storyteller soon turns into the customary client in the sanctum. The storyteller says, "I forgot about time, I lost myself, which is the reason individuals like me get into drugs in any case". The following character in this fiction is a young lady with her hair falling over her dim eyes holds a long pipe over a fire, offering to the men sprawled around her. Numerous commentators have portrayed the bewildering seven-page first sentence that opens the novel; this segment has all the earmarks of being behind multiple perusers' declarations that

Narcopolis is too difficult to peruse, or excessively befuddling. I doubt that many perusers never went past the preamble, a fever dream in which we acquainted with a large portion of the subjects, and a considerable lot of the characters, we will experience in more profundity later.

I likewise envision that many perusers were gotten up to speed in the opiate winding of the exposition, and couldn't keep up their pace when the story levelled out. Like the arranging of the opium channels with which an extraordinary piece of the novel concerns itself, Narcopolis should not have rushed. The novel is more imaginative than most; while understanding, I was altogether more aware of the setting, with its disturbance and chaos, the scores of lingos and tongues, than I often am, and on occasion that establishment pulled me a long way from the impressively more comfortable writing in the forefront of each scene. Honestly, Thayil returns to characters talking about films, and whether they're examining Bollywood pictures or western motion pictures, these minutes line together with the stories with a great delicacy that felt more like incredibly deft film changing and cinematography than like solid composition. At that point, there are the correlations amongst Narcopolis and its artistic progenitors. The coat duplicate contrasts Thayil and Burroughs and Baudelaire, although I figure it may be more adept to interface him with Paul Bowles, or with other Commonwealth authors like Margaret Atwood; the synthesis is impressively more perceptive and less weighted than Burroughs and Baudelaire.

I in like manner found the composed work extremely unlike that of India's aesthetic greats, especially Salman Rushdie, and it was in this qualification that I got myself most impacted by the characters I encountered in Narcopolis, and by the perilous, entangled stories Thayil told about them. Starting with our greatly conflicting semi storyteller, Dom Ullis, whose landing to 1970s Bombay from New York, and his quick drop into an operative lethargy open the novel, Thayil familiarises us with an astounding cast of untouchables. It is Dom whose voice we hear in that seven-page first sentence, in which he acquaints us with the possibility that there are two storytellers to a given story, I and the other I. Having set the phase for the curving story that tails, he forsakes his peruser for the medication. Dom reemerges intermittently, even though he is missing from the entire centre of the novel. In the underlying portion, he drives us into the opium Chanda continues running by Rashid, a not-especially committed Muslim expert. In this shop, we meet Dimple, the Hijra eunuch around whom whatever remains of the novel streams with incredible love; Jamal, Rashid's antagonized child, who grows up to be a moderate Muslim criminal; the appallingly cosmopolitan Hindu someone who is addicted Rumi; and Mr. Lee, a Chinese expat whose stories and solution calm and guide Dimple. Dissimilar to Rushdie's *Midnight's Children*, this sprawling novel is entirely little, taking a gander at the lives of small

individuals in a bit of territory, with the historical backdrop of India and Bombay unspooling in the far-off foundation. There are uproars, upsets, and tragedies, yet it is Dimple, Rashid, and Dom we think about most, the general population of Shuklaji Street, not the city, not the administration, and not the world. The novel takes a very long time to happen, yet in such an obscure, to the point that it could occur through the span of a century or a day, and feel much the same.

That is a book about meds, sex, end, degeneracy, reliance, love, and god, and has more in like the way in its theme with made by William S. Burroughs or Baudelaire than with the subcontinent's notable aesthetic lights. Most importantly, it is a fantastical representation of a lovely and condemned age in a country going to offer its spirit. Thayil has written a stunning and impacting structure, Narcopolis charts the headway of a high and dark city. On the off chance that you acknowledge my contention above, at that postmodern point system, by demanding that the peruser confront the truth that all fiction is a dream, is as it were fewer dreamers than merely innovator fiction. By a similar measure, postmodern fiction containing a "dream" component (for dream component, read: an occasion or individual that couldn't exist in the "genuine" world in any sense) or dream containing a postmodern component, is along these lines minimal dreamer of a wide range of Fantasy. There are magical segments like the former tending to the living, a talking funnel, a prophetic book called Prophecy mentioned in the book, anyway this magic has restricted to where there are dreams and prescriptions. Its otherworldly includes loan quality.

We are not prepared to dismiss anything as mind-blowing, because it is bona fide to the characters what's all the more, perhaps even honest to goodness inside the book's reality as well. Perhaps, a fantasy, an opium gesture, a heroin vision, all these could likewise be a look behind that cover isolating the peruser from the domain of the otherworldly. Unquestionably it is not a fortuitous event that such huge numbers of the fantasy spirits straightforwardly talk about this very thing. That the strange stuff occurs in the domain of dreams or the domain of the inebriated means we have no real way to expel it. It turns out to be anything but difficult to overlook that the pipe's infinitely knowledgeable portrayal comes through Dom who has him talked about the inconceivability of dependability. Is the pipe addressing him, or does he think that the pipe is speaking to him, the prophecy he mentioned is a true one, the reader left in to doubt whether the whole story is made up by him? The sense is that it is authentic, as certified as it can be at any rate, yet the very actuality that we can't make certain makes those otherworldly minutes all the all the more intense. I see all these effects as an escapism factor presented in the fiction. Thayil had said in one of his earlier gatherings that by forming this book he expected to "regard the

ward, the limited and people saw to be deny of the world ". The book was coming about because of sensitivity.

The book in a way challenges the negative thoughts that we harbour for addicts, and it urges us to have an open viewpoint toward them. The writing of medications can be both wearisome and inquisitively self-satisfied: bastard fabulousness gloried with colourful composition and cod-profound renewals. And keeping in mind that apparitions, dreams and junk can wantonness at times cloud the climate, Thayil's sensitivity, range and clear-peered toward, yet liquid style finds something other in the fiend's cycle of help and backslide. Finally, this is a novel of escape. Different characters meet at the sanctum, abandoning the entanglements the world outside presence. And keeping in mind that this is scarcely a weighty elucidation of opiate manhandle, Thayil unpretentiously possesses lives bound to perpetually end back to the pipe: Dimple, a transsexual whore; Mr Lee, a Chinese trooper, child of a dissenter author and a socialist fanatic mother; Rashid, a street pharmacist still in thrall to the old ways, willfully uninformed to the changing society around him. Their trouble and their broken lives delineated with sympathy and a sharp eye for the dull comic drama that dwells there. After Dimple tries the new garage heroin, she has a mind trip in which she is gone to by dead Lee. "I'm here because my soul has not possessed the capacity to the movement to its legitimate place, he said. I've cleared out my body or my body has abandoned me, which is the first passing.

The White Tiger and Narcopolis have created enormous reaction both from the intellectual and scholarly circle. Pundits have similarly been extravagant in commending the books as they have been in criticising it. Hailed as phenomenal and splendid, exciting and adroit, smart and simple, the books considered as probably the most capable books distributed in decades by a few. Commentators have likewise opined that the books are repetitive and unfunny, baffling what's more, ludicrous, belittling and meddlesome, perusing more like the spine-chiller magazines with no good reason or avocation. In the last sentence of the novel, the storyteller disavows obligation regarding dependability insincerely guaranteeing that "this is the story the pipe let me know. All that I did was to record it, single word after the other, beginning and consummation with a comparative one, Bombay. Not surprisingly, things are never completely clear or beyond any doubt in the novel: which pipe does he insinuate it a genuine pipe, an exacting channel, maybe a pipe acquired from Lee, given to Dimple, at that point to Rashid lastly to Dom Or then again is the pipe just an outline, staying for drugs when in doubt, or staying for stories of the overall public through whose hands it has passed? How defensible the pipe is, in passing obligation onto the dead pipe, Thayil shifts the heaviness of realness and validity, and in parallel Dom Ullis,

shifts commitment concerning the story's come about by declaring that he in this manner was guided.

Of course, narrating is neither straightforward nor an interpretation of life, simply to be composed down single word after another - this is completely deceitful and hides the hand of the skilled worker and the outline, choice and control procedures of composing a novel. As Tabish Khair calls attention to, "Fiction isn't same as truth, and a novel isn't human science or history or humanities. But there is a mind-boggling connection amongst actuality and fiction, between human science, history, humanities and experimental writing". By and by, the endeavour to deny that relationship and renounce duty is a fascinating one. Thayil picks enticement over solution as the strategy for persuading as opposed to guaranteeing specialist; the storyteller drives the peruser into new grounds in this manner, unfortunately, turns shrugs and claims to know no superior to the peruser. At the end of the novel, only the reader comes to understand that the story is all about the life experience of the author, but he did generate his work as autobiographical fiction. Instead, he has created a fictional narrator, and the characters here are addicted either to drugs or sex which has also considered as evading from reality.

Parody is an impersonation of a specific essayist, craftsman, or type, misrepresenting it purposely to deliver a comic impact. The amusing effect in spoof has accomplished by impersonating and overemphasising observable highlights of an acclaimed bit of writing, as in cartoons, where specific characteristics of a man are featured to achieve a hilarious impact. Spoof illustrations frequently befuddled as cases of parody. Although satire can be utilised to create parody, it varies from parody to a specific degree. Satire copies a subject straightforwardly, to deliver a funny impact. Parody, then again, ridicules a question without an immediate impersonation. Also, parody goes for amending inadequacies in the public eye by reprimanding them.

The portrayal of a dull also, outlandish India is genuinely not new it can have followed back to Mulk Raj Anand's groundbreaking novel *Untouchable* (1936). Against this setting, the broad motivation behind this paper is to look at these authors arranging of a dim India as a brand new protest of exoticist talks. In *The Post-Colonial Exotic* (2001), one of the primaries focuses Graham Huggan makes is that India as the outlandish scene has continuously ended up accessible for worldwide utilisation. Through his plan of the postcolonial fascinating, Huggan scrutinises the global commodification of social contracts as a general mechanics of exoticist portrayal and utilisation inside an undeniably globalised culture industry. It would thus be able to

be assessed that may it be Salman Rushdie, Kiran Dasai, Arundhati Roy or Aravind Adiga, these books add to maintain this alterity industry. The advertising capability of these works lies in the 'colourful' and the 'dull India' – which are responding to each other, are related to social contrasts. Numerous commentators have seen them as class ventriloquism in development of re-orientalized portrayals. Pratibha Nagpal audits *The White Tiger* as a novel of Black Comedy (the same can have said in regards to *Narcopolis*) and a novel that spotlights on the twofold idea of a country walking towards its rendezvous with predetermination. As a type, Black Comedy is set apart by a powerful feeling of disappointment and negativity, with next to zero any expectation of escape or change access to the heroes.

A feeling of capitulation to the inevitable infests the content, in which the heroes pick sharp humour as a method for conveying everything that needs to have conveyed because they can't take care of their destiny or conditions. Pratibha sees *The White Tiger* in light of the above proclamation of Black Parody; she peruses that Adiga has for sure utilised this kind to challenge the interesting excursion of the country towards created and to punch an opening in the aggregate happiness of India's white collar class. Thus thayil imitates or traces some of the works of Salman Rushdie, Kiran Dasai, Arundhati Roy. The whole idea of this story it seemed like mirrored or determined from the essay "Confessions of an English opium eater" by "Thomas de Quincey".

Conclusion

The book, without a doubt, is studded with scenes of stunning physical savagery. The author accurately describes Bombay in the 1970s. Toward the finish of the book, the perusers are to concede his introduction is an agitating representation of a fuming city, a flawlessly composed contemplation on fixation, sex, kinship, and murder. It's an all the while close and excellent work, illusory while never being nostalgic or obscure or considerate. *Narcopolis* is a noteworthy accomplishment.

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Positioning the Women as a Subaltern in Postcolonial India in the Select Works
of Manjukapu

V.Jagadeeswari

M.Phil. Scholar, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

&

Vijayalakshmi.K.S

Assistant Professor, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

viji.reddi@yahoo.co.in

Abstract

Subalternity becomes a central concept in literature when the marginalised section of the society has no voice of its own. The condition of the women in the community is the same as to that of the treatment of the untouchables. Though a woman has respected as a goddess, her role is very much limited by the male-dominated world. The men-folk will be happy when women carry out the traditional job of rearing children and looking after the household duties. Women in the society occupy only a subordinate position, and the patriarchal society determines their rights and privileges. Women have insufficient freedom and even less control over four constituents on the self. Culture, religion or tradition controls them and more often than not religion and morality are used to exclude women from power and knowledge and reinforce patriarchal authority. The research paper explores the position of subalterns especially women in postcolonial India in the selected works of ManjuKapur. Manju Kapur's novel presents more significant issues of patriarchy, which denies woman's voice and freedom set around the time of partition. Her books highlight the problems like the awakening of the country of liberty, women education and feminine freedom. She presents the intimate understanding of women and their issues, injustice done towards her in the name of religion, god, morality and honesty. ManjuKapur mainly focuses an unusual approach in all her works. It is always an acceptable fact that a life of the woman is still a challenge and for ages, she had subjected to the many problems thrown by society, customs, traditions, and men. Culture, the world over, has assigned a lower and subordinate position to women in its social set up.

Keywords: Subalternity, Man-woman relationship, Eccentricity, Post Colonialism, Patriarchy.

Introduction

India is a male-dominated society where women are still considered inferior to males. It is a fact to be accepted that gender inequality is not only an accepted fact in India, but is one which has deeply ingrained in the culture. The sardonicism is that women are not only answerable for themselves but their children and entire families; however, they do not have any control over anything. Subalternity exists in different forms in almost all spheres of human activities. Age subalternity, Gender subalternity, Linguistic subalternity, Economic subalternity, Religious subalternity, sexual subalternity and even love subalternity detected in the novels of our Indian writers. Indian society has become a male-dominated society and women are starting to be treated as a man's slave. Women are prohibited to take part in many domestic, social as well as external matters. India women are poorly managed and indifferently in the family and society.

Men in Indian society played a predominant role in public life and the pertaining work system, and this axiomatically made them a prominence of power in the family system. This system made sure that possessions and children belonged to the same beliefs. Women in India always subjected to the honour killings, and they have never given their fundamental rights for the proper education and freedom. This research work aims at presenting how the female characters subordinated and explore the traumas suffered by the women characters in the male-dominated patriarchal society in India, concerning Manju Kapur's novels. As a women liberator and writer, ManjuKapur promotes a great revolt against the patriarchal Indian society. The unequal, unjust and oppressed role of women can have observed in all the female characters that undergo a loveless life throughout dominated and dictated by their husbands. The research work brings out the voice of women's frustrations, disappointments and alienation in this subaltern patriarchal world and mainly their place where they positioned in post-colonial India as domestic slaves.

ManjuKapur was born in Amritsar in 1948. She educated in India and Canada. She is a professor of English at Miranda House in Delhi and did her post graduation in English at Dalhousie University, Canada. Manjukapur started her carrier only with poetry and then shifted to drama and eventually finding her forte in novel writing, she turned into a novelist and also succeeded in that. ManjuKapur is a contemporary Indian novelist in English who has established herself with her first novel *Difficult Daughters* (1998), which won her prestigious Commonwealth Writers Prize (Urasia Section) in 1998. She has also written best seller novels such as *A Married*

Woman(2002), *Home* (2006), *The Immigrant* (2008) and *Custody* (2011). Her books have translated into many languages both in India and outside.

ManjuKapur gave a new direction in the writing of fiction in English. Her novel significantly brings out the feminist significance and focuses mainly on the inner mind of Indian women in the feministic perspective. ManjuKapur is very much familiar with the plausibility that woman under the dominance of a male has inflicted to more social banishment. Manju Kapur's novels divulge a hope of feminist strife against women partiality. Manju Kapur's debut novel *Difficult Daughters* depicts the life of Virmati who got an education and career despite the constraints of being a woman and became the second wife of a Professor. The women characters in Manju Kapur's "*Difficult Daughters*" are divided into three generations who marry for different reasons and also hate their marriages for various issues. Virmati is portrayed with sympathy and warmth to cloud our colonial consciousness. Virmati experiences frustration and disenchantments in professor's family throughout the novel. Both Virmati and Ida is a new woman of colonial India and stands as an example to explore the possibilities for modern women in education and economic independence who experience humiliation and disillusionment in their colonial India.

Manju Kapur's second novel "*A Married Woman*", portrays Astha as a protagonist, who, despite an initially happy arranged marriage and satisfying sexual life, drifts into a lack of marital and familial contentment; and involves herself in politics where she meets a woman, who ultimately becomes her lover. The protagonist Astha attempts to assert her independence and her awakening to her rights though she loses the battle in the end. The novel imports the life of Astha from her young age to her middle age through various dreams and failures, irritations, rejections, disappointments and disgruntlement. ManjuKapur has asserted all possible reasoning to get married through her protagonists. In *Difficult Daughters*, for Kasturi it is the responsibility, for Virmati it is blind love towards Harish, and for Ida, it is just to follow as instructed by her father. In *A Married Woman*, Astha's parents want Aastha to marry as they know about her past love stories with Bunty and Rohan and they don't want to let it happen again in their daughter's life. In Manju Kapur's fiction, the consequence of the protagonist's marriage is entirely different in each of the characters.

In *Difficult Daughters*, Kasturi is a typical Indian, and she never disobeys her husbands or in-laws commandments. Virmati had suffered deeply to have united with her love, Professor Harish. Ida's husband gives little endearments in their marriage life and is very much busy in his happiness and does not want the hassles of being a soul mate for the wife. Manju Kapur's "*A*

Married Woman" brings the strain that portrays the changing image of Indian women. The starting lines of the novel embark on an honest and realistic portrayal of the life endured by Indian women in mentioning the role of deep-set cultural conditioning that forces them to think of themselves as weak and vulnerable in need of protection. The sources of the miseries of these difficult women live in the fictional works of ManjuKapur are variegated. In *Difficult Daughters*, the problem with Kasturi is the socio-cultural background at her times, Virmati is in a dilemma, and Ida is too radical. In *A Married Woman*, Astha suffers because of her husband's negligence to her, and Peepalika's agony can have traced due to her emotional weakness of being a single mother.

Manju Kapur's *"Difficult Daughters"* bring out the sufferings of Indian women in a combined family structure in the male-dominated patriarchal society. ManjuKapur as a post-colonial feminist deals with the problem of Virmati, an educated daughter in a joint colonial family. Manju Kapur's women characters in the novel divided into three generations, with their principles, mentality and relationships. The books present the broader issue of patriarchy and subalternity which denies woman's voice and freedom set around at their times. Virmati, central character of the novel *"Difficult Daughters"* takes up the role of a mother and looks after her brothers and sisters. Virmati has burdened with all the responsibilities of the household work. Harish, Virmati's husband, represented as the patriarchal society, oppresses Virmati compelling her to abort their baby. The third character Ida is prey to the burden of patriarchal expectation. Ida was forced to live to her father's hope and after marriage compelled to live with her husband's dream. The unequal, unjust and oppressed role of women can have observed in all the three female characters that undergo a loveless life throughout dominated and dictated by their husbands.

The women characters in Manju Kapur's *"Difficult Daughters"* are divided into three generations who marry for different reasons and also hate their marriages for various issues. In the case of Kasturi, marriage is a responsibility and for which she becomes the sufferer exploited in a patriarchal society. In the case of Virmati, it is for the sake of love and attachment towards a married man Harish which results in her alienation. For Ida, it is to carry the line, and it occurs in her to remain single and childless. The novel appears to be more autobiographical of an Indian mother, where the daughter reassembles her troubled past depending entirely on her mother's story.

The female characters Kasturi, Virmati and Ida are seen to be struggling to cast off their web of patriarchal dominance. The protagonist Virmati, her mother Kasturi and her daughter Ida follow marriage as security for women, a conjugal compromise, transforming a fugitive desire into a lasting emotion. These three representative daughters in their journey of life face an unfulfilled relationship which leaves a scar on the psyche of these sensitive women's. Thus the women beneath the patriarchal demands and power are subjected to isolation. The condition across all Hindu society is that as a girl she is under her father's control, then after the marriage under her husband's authority and finally after the loss of her husband, it is the turn of the son to take the control over his mother. These women try to challenge the existing social-cultural – patriarchal system, but they cannot liberate themselves from the oppressive patriarchal structure.

Astha, the female protagonist of the novel, *"A Married Woman"* webs in between the new feminist awakening and the ancient family responsibilities. Astha's trauma to decide between her search for soul and soul mate and her passivity and devotion to the family sickens her. She represents the image of a new woman who forms many relationships with different people, all the while searching for her identity. Through Astha, ManjuKapur brings out the voice of women's frustrations, disappointments and alienation in this patriarchal world. Astha, when pushed to take a decision in between her family life and social norms, chooses to come back to her family and readjusts herself to her tradition undergoing all traumas. Despite Astha's daring to cross the patriarchal threshold, in the end, she only adjusts, compromises and adapts only to the existing situation.

Astha's happiness is short-lived as she gets frustrated to take care of her children and in-laws continuously the whole day. After becoming a mother of two children, Astha experiences too much trauma as she is forced to do all the parental works all alone without any help from her soul mate which suddenly becomes a big shock to her. It is a burden for her longing for Hemant on the other side as he gets busy in his business that has made Astha waiting for long hours. Astha's behavioural change takes place mainly after her feeling of betrayed when she finds her husband's infidelity. Astha doesn't want to be pushed around in the entrenchment roots of submission as a mother sacrificing for the family and husband. She tries to restrain her disgruntlement, but her life has chalked out of her. Any resentment that she might feel has quickly subdued. She is contemplated to do all the works of a housewife flawlessly. Hemant's dominating attitude over Astha gets more and more powerful, and she ends up obeying her husband's wishes without a demur. Astha is always looked down upon by him, and she too starts depending more on her husband.

Astha's frustration and irritation peek up when she wants to take up the overall responsibility of parenting their children on her own. Against the backdrop of socio-political turmoil, the author presents a narrative that features the trauma of neglect and a sense of alienation. As such the burden of carrying on with the responsibility of the household single-handedly denies Astha the liberty of being an individual. But slowly incompatibility of temperament with her husband leaves her to suffer from anxiety loneliness and depression. In addition to all these troubles the attitude of Hemant who shows no self-respect or love towards her but completely misunderstands her. Too much of trauma leads Astha to develop a migraine and high blood pressure. In the moment of chaos, Pipeelika urges Astha to leave her family and join her. Astha cannot resist Pipeelika's words as she loves her blindly. The conflict between her roles of wife, mother and that of a lover continues, making her guilty and panicky. Aastha, however, is not a strong woman. Aastha is not bold enough to leave her marriage and live with Pipeelika, and thus their relationship breaks up.

The displacement the women suffer and the suffocation they face in the traditional limits of marriage and family is brought out in the life of Astha. Thus dissatisfied in married life, Astha has unconsciously drawn towards an illicit relationship in search of pure and true love. Astha grows and evolves through these conflicts and transcends into a woman under the patriarchal dominance. Her anxiety, discomfort, loneliness and isolation do not resist her to give out voice to her unhappiness, over her troubled relationship, and instead, it prompts her to develop a feeling of guilt, negativity and lack of self-esteem while facing these disputes of life. The story of Astha reflects the fractured bond of marriages. The educated protagonist tries to assert her individuality and make an attempt to lead a liberal life which results in trauma as we follow a tradition which implies a traditional method or practice, belief or custom, passed on to us by our ancestors. The difficulties faced by Astha to initiate a journey towards peace for which for she has to undergo a lot of struggle because of the complexities of life which of course leave her only in a traumatic condition as she is forced to give importance to marriage and family duties.

The paper depicts how in Indian patriarchal society, the conflict between the roots of oppressive patriarchal culture and the wings of female imagination and sensibility has brought in both the novels. The battle between her roles of wife, mother and that of a lover continue, making her guilty and panicky but she has gone too far to turn back. Astha, however, is not a strong woman, she could never be bold enough to leave her marriage life with Pipeelika, and so she goes for the US and the relationship breaks, knowing the society will never allow them to have a happy future together. Astha represents herself as a woman who wants to have her space in the Indian

culture which fights for her freedom and raises her against the patriarchal male-dominated society.

Astha's struggle brings out how the roots of traditions and conventions are deeply rooted not only in the society but also in Aastha's life. The protagonists became the victim of injustice due to the Hindu patriarchal norms. The female characters Kasturi, Virmati and Ida are seen to be struggling to cast off their web of patriarchal dominance. The protagonist Virmati, her mother Kasturi and her daughter Ida all circumstantially or ambitiously flout morality in the name of their struggle for success in life; they cannot escape disaster and consequent suffering from the patriarchal male-dominated society. Thus the women beneath the patriarchal demands and power are subjected to isolation.

The above study concludes however essential the functions and duties of a woman are; she has always relegated to the background and woman is obliged to subordinate her interests and desires of the collective will of her community and in particular to the male members. Indian literature of the earlier era has depicted woman as the one, over willing to suffer. Such ethics highlighted as the virtues of true womanhood. It is a human-made world, and woman has bound within the narrow confines prescribed by man. This kind of male chauvinism resulting in female enslavement has been a set feature of Indian society, since ages. This aspect of woman's life has been portrayed by ManjuKapur with sensitivity and understanding, especially in both these novels.

Conclusion

The female characters of the novel treated as bondservants of the house following all the old cultures, traditions and restrictions of the society. Virmani, Kasturi, Ida and Astha are treated as slaves to acquiesce their husbands as a scapegoat existing in the four closed walls of the house. They were enforced to live under the domination of parents before marriage whereas under the rule of husbands after marriage. These women cannot take their own decisions by breaking all personal limitations of the society and family. They are hampered only for the routine housework or comprehend the burden of home and family members. There is a high level of gender inequality in these novels, where women ill-treated by their family members and outsiders and are positioned only as domestic slaves rather than a human being. The society mandates a woman's obedience to her husband and her in-laws. Any disobedience would bring scorn to both, the wife herself and her originating family, and might facade to the woman being expatriated and

expelled by her very own family members and in her own home. They are the dumb cattle victims who have to undergo brutality and bestiality in the male-dominated patriarchal subaltern country.

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Elements of Displacement And Diaspora *In The Glass Palace And The Namesake*

P. Ramya

M.Phil. Scholar, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

Ramyapalanirr@gmail.com

&

N. Indhira Priya Dharshini

Assistant Professor, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

Ndbalapriya15@gmail.com

Abstract

Diaspora is a mental departure, a problem amongst motherland and newly settled countries. The immigrant, drive from one place to another place turns into an outsider in another land, and this distance makes an impact on personality psychological serenity and existential status. It is an endeavour to examine the Elements of Diaspora and dislocation in the books The Glass Palace (2000) by Amitav Ghosh and The Namesake by Jhumpa Lahiri.

Keywords: Diaspora. Displacement, struggle, pain, relationship

Introduction

Like other contemporary fictional theories, Diaspora additionally has its situation in the more long edge of world level writing. Diaspora has its different record and improvement in every nation, except its significance and concern is the same in each country. Regularly, the entire Diasporic people group is yearning for something. Diaspora has gotten from the Greek word, Diaspeirian that implies dia "throughout" and speirian to "distribute". It summons pictures of numerous expeditions. The concept of Diaspora is the picture of a trip yet only one out of every odd voyage. Diasporas are not the same as easygoing travel nor do they normatively allude to short visits. Inconsistently, Diasporic wayfare is basically about settling down and putting roots in a different place.

Diaspora has been arranged by the ethnicities or nationalities into different sorts, for example, Jewish, Greek, Armenian, American, African, Chinese, Indian, and so forth. These arranged by every one of its traditions and way of life. Indian Diaspora has its free space and personality in Indian writing in English. Its remarkable qualities decide its different status and reflect Indianness in a palpable sense. Indian Diaspora fiction in English leaves scholars settled in various nations concentrating on their local land and their compositions additionally expose their preference in their works. The possibility of an Indian Diaspora as a worldwide social group depends on the own intellectual emotion being Indian and having the social estimations of Indian legacy is the fundamental precondition.

The entire Diasporic people group confronts preliminary issues and sufferings when they settle in another land. Even though they attempt to conform to the new condition, dialect, culture and the public, they will experience the ill effects of the psychological issue moreover. Estrangement, personality emergency, dejection, rootlessness, dislocation, wistfulness, social change, sex disparity, discrimination and so on are Diasporic topics and issues integrated into Diasporic sensibilities. Diasporic sensibility isn't something perpetual; it continues changing as time and place change. The advancement of the Diasporic sensibility is as far as its consistently evolving cognisance, and emigrant writing isn't just the nostalgic thinking back of place yet also of time. Time prompts the advancement of groups and sub-groups inside the Diaspora.

Diaspora is an excursion towards self-acknowledgement, self-awareness, and self-information and self-definition. "Diasporic Sensibilities" is picked with unique reference to books of a free essayist, Amitav Ghosh, who won a lofty place in Diasporic writing. Ghosh takes a gander at Diasporic writing in another point of view. Ghosh is one of the Trinity after V.S.Naipaul and Salman Rushdie who advanced the Diaspora in Indian literature in English. He is an anthropologist, humanist, columnist, author, writer, travel-essayist and instructor. The two his fictitious and non-fictitious narrative, move eagerly diagonally over nations, continents and ocean.

The primary term 'Dislocation' alludes to the event of removal that happens as a consequence of the royal occupation and the encounters that are related to this occasion. The experience of displacement might be the consequence of moving to start with one nation then onto the next by subjugation or custody, intrusion and agreement or a result of active or slow development from a known to the dark area. The term dislocation is utilised to portray the experience of the individuals who have moved willing or unwilling to 'home' to somewhere else. In any case, its

effect is omnipresent. This dislocation prompts hybridity. It implies a combination of at least two societies. Displacement is one of the principle ideas in post-colonial writing in English.

The books of Amitav Ghosh mirror had primarily associated with significant issues confronted by previous contemporary provinces in Asia and Africa. The Glass Palace has a few topics like uprooting or disengagement, obscuring of limits, colonisation, relocation, without a home, the struggle of societies. The problem of dislocation is one of the primary and significant issues in The Glass Palace. It is a novel about numerous spots, war and dislodging, banish. In this new history and fiction, self-portraying records and recollections are entwined together to make the book fascinating. In this novel, a verifiable occasion prompts an arrangement of associated dislocation. Ghosh looks for a comprehension of the past to have a heading upon the presents. In this novel, one authentic occasion prompts a progression of associated dislocation. One can locate the blossoming of history in the present all through the book.

The Glass Palace is the adventure of three ages of two firmly connected families in Burma, India and Malaya from 1885 and 1956. It is additionally a chronicled novel about the British colonisation in Burma. It is an anecdote about an Indian vagrant who has transported to Burma by accident. The name of the character is Raj Kumar, who is the hero of this novel. As a youngster, Rajkumar is striking for his investigating soul; he jumps at the chance to misrepresent his age, and capacity to go out on a limb. He works in a tea stall under the woman Ma-Cho. She is likewise the mystery admirer of Saya John. When he arrives in Mandalay, his life thoroughly has been changed after British colonisation. He begins hunting down the spots and people groups. He is completing a poorly in an outsider city with definitely no colleagues. Later he becomes a close companion with Doh say and Saya John, who is a vibrant and capable individual from the Indian people group in Burma. He wedded dolly and now lives in India, a city called Ratnagiri with the ousted King Thebaw, Queen Supayalat, and the Princesses. There Dolly winds up deep-rooted companion of Uma, the spouse of Indian district collector is choose out to take care of the King Thebaw and his family in Ratnagiri. Through Uma's contact, Raj Kumar, at last, weds Dolly.

The dislocation which came about because of colonial occupation may push a few people to relocate, to shape their identity utilising their abilities, and to flourish in their lives. Ghosh distinctively speaks to the opposite side of separation. For example, Rajkumar the hero arrives in Mandalay. He is basically from Chittagong. In any case, later he builds up the feeling of having a place at the new castle and overcomes the firm boundaries. Obstructions cause advance for his

situation. Then Raj Kumar has turned into a successful business person. The rest of the parts of the novel manages the life of three families, Dolly and Raj Kumar in Burma, Uma and her sibling in India, and Saya John and his child Mathew in Malaya the issue looked by them. "The inconvenience was that there was never enough cash to pay their pay rates. The cultural change happened in Dislocation. King Thebaw first exiled to Ratnagiri they followed their old Burmese culture later they changed.

The effect of social 'roots' and 'way' upon the life of the general population of the postcolonial country are on the pages of Ghosh's novels. The Glass Palace distinctively portrays the casualties of history and the impact of social 'roots' and 'courses' more than three ages and three countries in the postcolonial point of view. The Burmese culture, the Indo-Malaya culture and the Indian Culture intertwined in the novel as backdrop history. The historical characters in the book are the banished ruler Thebaw, his Queen Supayalat and the Princess and the anecdotal character Dolly all have a place with the Burmese ethnic gathering. After their outcast to Ratnagiri, the deposed ruler pulls back himself from every one of the universes undertakings to nature of accomplishing salvation. Ruler Supayalat stifles her disgust towards the violent coloniser and feels a bitter fulfilment in love for her first girl with a coachman and the subsequent pregnancy. The princesses adjust with the new culture of the settler nation.

Another arrangement of individuals includes Rajkumar as Raha, Saya John, an Indian worker to Burma and a Chinese migrant to Malaya individually. This populace goes after the colonial regulation, and they aim to make use of the broad reserve perspective, they construct adjustments according to the condition of their enterprises. The novel The Glass Palace has dealt with the main postcolonial subject of dislocation and its inference. This novel depicts how dislocation has twisted out to be a benefit for some characters in the book like Rajkumar, Saya John and Dolly. It also throws daylight on how the disorder has led to mutual conflict, cultural and emotional conflict and how families are included and disintegrated. Consequently, it is a novel of the classic level, besides dislocation, it throws the light on other related issues like the blurring of limitations, and ambivalence. The Glass Palace is the perfect demonstration of approximately all the primary concerns of Ghosh, blended into a breathtaking epic story and most of his effort apprehension with the theme of postcolonial. The dispossessed and displaced migrant native is an indivisible part of a post-colonial novel. Diasporic communities of people shaped by required or intentional migration may all have exaggerated by this procedure of dislocation.

The Namesake focuses on middle-class Bengali family in America. The account is a narrative of their lives, dislodged in the outside land far from home. The strain of following Indian culture furthermore, getting a hold on American culture, between keeping family custom and interest for the individual flexibility and cognisance that one is an 'untouchable' and 'other' even though one has conceived there is reasonably featured in The Namesake.

Characters depicted by Lahiri in this novel are hyper manageable worldwide residents, exploring a few spaces while outperforming set up geographic, social, and political confinements. Even though the story involves a few cases of social changes, her second book bit by bit moves the concentration towards the mixture of second era characters. The Namesake manages the tale of Gogol Ganguli, the American conceived child of Indian settler, straddling from his introduction to the world in 1968 to adulthood in the year 2000. All the principal characters in the novel pass through different country spaces and societies, mixing factors from over a full span of time in their activities to frame a feeling of personality. This character is cracked, yet by declining a single, synchronised idea of self, it perceives the person's connection to numerous countries and societies.

The novel convincingly unfurls the tale of the Ganguli family that echoes the feeling of separation and displacement, personality crisis in the first and second era settlers, the family relationship in diasporic difficulty, and wistfulness, and social absorption, intergenerational space as every one of these viewpoints unmistakably frames diasporic sensibility of Bengali settlers delineated in the novel. Hopelessness, separation and feeling of displacement are a portion of the outstanding issues of the foreigner group in the country of their choice. Separation makes a state of mental irregularity, a condition of break where a man feels his\her powerlessness adjust with an outsider culture and feels awkward and dejected too. In the foreign nations because of the absence of flexibility, the lack of cultural assimilation, numerous characters of the immigrants make them feel secluded and unhappy. It ends with the connection of dislocation and alienation.

The Bengali Indian couple is Ashoke and Ashima Ganguli in the Namesake, is from different family. Ashima faces frustration more than Ashoke as he goes for the workplace. Women are most part confined to the kitchen also, the room at the beginning of the couple's stay in the US; she needs to tolerate the load more than her better half. When Ashima is pregnant and is expecting her baby soon, no one with her in the hospital. The specialist discloses to her that everything is typical, yet Ashima does not feel ordinary. The couple touched base in Cambridge

eighteen months back; as far again as nothing has been average to Ashima. She can encounter the agony without anyone else's input. She is in particular on edge about parenthood in an outside land. Lying on her bed, as there is nothing to consider, she is shocked at her body's ability to draw out another life into the world similarly as her mom and grandma have done. She worries that it has taken put so distant from home without being administered and seen by those she cherished. She is frightened to raise a kid in a nation where she knows nobody, where life appears to be so conditional and save.

Ashoke does not have a feeling of depression which Ashima was having. Ashoke did not understand Ashima. She goes into gloom and keeps herself occupied with family unit obligations. The infant turns into the focal point of Ashima's life, and all her chance now rotates around the kid. All through the novel, Ashima assumes common part of Indian mother and spouse. Ashima feels more dejected after the passing of Ashoke and chooses to withdraw from India. Indeed, even following thirty years of stay, she isn't entirely at home in America. Ashima learns to live in an alienated place in hard times with bravery. At the point when her significant other gets exploration recompense and moves to Ohio from Massachusetts, everyone envisions that the Gangulis would lease their home to the University understudies and drive out to Ohio. In any case, Ashima surprises them all, saying that there would be nothing for her to do in Ohio, and Ashoke would be extremely bustling throughout the day at the lab, and she supports to remain in Massachusetts, regardless of whether it infers residing in the house in solitude.

Another point is that the sentiment separation and uprooting turn out to be sharp for the settlers when they observe it unimaginable now and again to be the co-shares in delights and misery of relatives remaining in the nation of origin. Because of stable family bonds, the two sides feel the nonappearance of each other. At the point when a nearby relative or one of the guardians of the exile passes away, and he or she can't backpedal to India to be with alternate individuals from the deprived family, sentiment blame immerses the foreigner. Gogol went to Boston with his dad's ashes. The original foreigners stick to the sustenance of their adolescence while their adolescents would lean toward sandwiches, pizzas and doughnuts whenever. When Gogol and Moushumi got married, they cook Indian food to make comfort to their parents.

Conclusion

Ashoke's passing offers Lahiri with a chance to consider the situation of the exiles who had forsaken everything to go to the new land. Furthermore, Lahiri raises her uncertainty about the

explanation behind migration as she asked whether to improve an existence or just beyond words distant land. Ashima, at first, does not wish to go to Calcutta yet needs to remain here where her significant other inhaled his last. At last, she is overwhelmed by Ashoke's theory of life, which were likewise Nikolai Gogol's and Mr Ghosh's and each migrant. Gogol was in Calcutta; he was comfortable while he does not seem able to express the love for Moushumi privately. He comprehends his powerlessness to modify thus parts ways with her just before the wedding. He shaves his head and takes after every one of the customs. Notwithstanding their closeness, Maxine endures the hindrance of being an outsider in Gogol's home at his dad's burial service. Indeed prior, she felt awkward within sight of Gogol's parents when she went by them, what's more, the social hole yawned between the two. But when they are enforced or unwillingly move to host land, they have to face some problems in their life. If they try to understand, adjust and settle into this situation they can lead a happy life. If they fail to do it, they have to face the problems. The persons, who can't tolerate this, may go back-back to their motherland (native).

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Triumph through Racism and Abandonment of Autobiography in Maya Angelou's *I Know Why the Caged Bird Sings*

Sushmi Elias

M.Phil Research scholar,

Vels Institute of Science Technology and Advanced Studies,

Pallavaram, Chennai – 600117.

sushmielias@gmail.com

&

S. Banu Devi

Assistant Professor,

Department of English,

Vels Institute of Science Technology and Advanced Studies,

Pallavaram, Chennai – 600117.

Abstract

Autobiography has become a trend in this current world. It can be even semi autobiography where a part of it is a fictional story by the author. Autobiography makes the readers travel into the life of the author. In this case, a famous poet, novelist, actor, activist, dancer Maya Angelou's works are the best example for the autobiographical novel. Angelou's writing made her a powerful place as a writer in American literature. Her first autobiography 'Know Why the Caged Bird Sings depicts the childhood life of Angelou. The sufferings she came across an African American is the central theme. The thoughts of abandonment which aroused in her mind because her parents might be a turning point in her life. She is also a rape victim at very age where she reserves herself from everyone and everything but the relationship with literature books which made her a great poet and novelist later. Her story conveys the readers how it feels being a Black in White. She talks through the voice of her community. The success of a black woman through all the pain she faced is this autobiography.

Keywords: Racial discrimination, Abandonment, Caged, Black women, Victory.

Introduction

An Autobiography novel is a sort of novel utilising auto-fiction systems, or the mix of individual and inventive portions. Authors usually expect the readers to believe that their work is entirely autobiography because places, names of the characters can have changed due to the specific

reason. The author passes on what has occurred in their life through their work. It makes the readers understand the struggle which the author came across and the positivity to fight to stand on their own which made a remarkable position later. Autobiography created before the civil conflict had taken unique structures which are pioneer's files debts cases of beating misfortune Indian testimonies and religious confessions.

African American literature appeared as the literature of self-declaration and self-explanation which detailed the heritage, and value of black culture. African American autobiography has its historical roots, which also has another genre, the slave narrative. Black writers have used autobiographies to achieve the ends since the days of slavery, few use the genre today. Contemporary black women's writing insists gender difference, rape, and other forms like male domination over female. A couple of authors who explained the earlier specified forming outlines are Maya Angelou's *I know why the caged bird sings*, Alice Walker's *Colour Purple* and Toni Morrison's *The Bluest Eye*, every one of these books depicts the lady hero who has been assaulted by the reprobates. This is one part of African American's composition.

African American is a term used to represents Americans who were captive from sub Saharan African clans and what is more from such places as Haiti the Caribbean and South America. African Americans have drawn from a different scope of societies and nations in Africa. They have a past filled with subjugation, cultural assimilation, and racial mistreatment which made African legacy. The transoceanic slave exchange brought a changeless connection amongst Africa and North America where Africans sold into servitude transplanted their societies to the new world the most significant embarrassed movement in history was the slave exchange which was about a half million. African slaves originated from different locales of Africa yet especially from specific regions including the drift through West Africa to Central Africa. A man called Herskovits was the primary researcher to recognise the social zones of Africa. His social locales were too expensive to apply to particular societies. Mande, Mano watercourse Akan Sudanic, Niger cross watercourse, Niger Delta and Bantu square measure the social territories from that the slaves met up for the social advancement.

Culture serves certain relativity to brain science and social capacities; it is the material and wellspring of gathering's personality. Religion has the essential states of the presence of a people their propensities, style of life, values, inclinations, require and innovative thoughts that issue from work and play. The way of life of Blacks in America is distinctive in real viewpoints dissimilar to the idea of survival of Whites. The requirement of African American culture does

not rely upon its disparities from other persons, but instead just for its particular reality. The American Negro is different from American whites. Africans has their particular history which focuses on the experience of their bondage and its belongings under whites and furthermore about the rediscovery of their African legacy. The Blacks have notable social examples like music and movement, examples of self-articulation and relationship which may have been stirred by the history. However, they have outlasted it and are presently making due without anyone else innovative vitality and uprightness.

A man's autobiography is considered to be his face, but a woman's autobiography is her fiction which she writes. I Know Why the Caged Bird Sings by Maya Angelou, it is the most attribute and dearest autobiography. Caged Bird by Maya Angelou was once conveyed in 1970 when her first accumulation of ballads gives me a cold drink of water 'fore I Diiie and the 38 ballads investigated being black in white society. Angelou's writing celebrated because it captured the voice of African American. She has clarified that the speciality of self-portrayal is to backpedal to the past and recoup through creative ability and development what has lost in the author's life. Angelou talks about deep experience however she generally demands about the human condition in what they can dream, battle, fall flat and still maintain. She reflected the voice of the blacks.

From the American Revolution to the current, African American women have predicted a massive range of crucial parts in the shaping of the country. African Americans chase down a protected place to research their better approaches for life as free individuals, African American women have assumed a huge number of basic parts in the forming of the country. African Americans hunt down a protected place to investigate their new ways of life as free people. They discovered it in Harlem. New York's Harlem turned into a social place for poor and white collar class Blacks. The New Negro Movement started as a progression of intellectual exchanges in Greenwich Village and Harlem. The Black lady is American's most loved uncomparable image. The White society does not know who Black women are and what they are competent off, even the Black men who were researchers and scholars were not by any means allowed to demonstrate the pictures of Black ladies in their collective soul. Even the Black feminine expressions in drama, poetry, and fiction during seventies were too late to reach people.

Caged Bird talks about the young African American female's quest to know and to develop herself. Angelou refused to write her autobiography at the beginning but when she sat to write it is when she remembered the words of a poem from her childhood what are you taking a staring at me? I didn't come to remain. (Angelou, p3) Caged Bird shares her most difficult experiences

including rape, abandonment, and fractured adolescence as well as how she ultimately learned to survive, and succeed on her very own Annie Gottlieb wrote in The New York Times Book overview that Angelou was once an individual who composes like a melody, and like reality. The knowledge, mourn, and humorous of her narrating are borne on a lilting tempo entirely her own. (Egan, p78)

Angelou's Caged Bird shows the readers how to belong to themselves and not to others. She became aware in her autobiography about the social norms which attempt to identify and label her. Throughout her work, she is exceptionally knowledgeable about being looked. Angelou is the one who made the readers believe her, unlike others who use the tools of fiction to create belief. She always wanted to invent herself even though she had designed by someone else called society which she hated. She has made her life her message and whose message to all confident African women she made her life as a trial for all the African women to understand their self. She is also very much aware of the power of the white vision that attempts to contradict her race and gender. No black women in the realm of Angelou's books are failures. That "self" is the model which she holds before Black women, and that is the eye-opening account of realisation which she wants to include in the principle of Black American Literature.

Angelou enjoyed the works of Black writers such as Langston Hughes and Paul Laurence Dunbar. She also had favourite writers among White writers like William Shakespeare, Rudyard Kipling, Charles Dickens whose works were her great companions in her haunted childhood. Her problem was not only in her family but also the intense racial discrimination experienced by all the black people in the south. Like in Lacan's mirror stage, the young Angelou realise a self that is other, a self that I looked at, a self-defined by the black community and the white society. Angelou expressed the most severe self-hatred derived from her appearance when she was in her teenage. What she felt was too offensive to merit any genuine affection from others. She even wanted to look like white people so that she might be loved. The feel she had to be white is not just to look beautiful instead she desired to be white, but it did not last very long because of her realisation.

Whenever Angelou and her sibling Bailey were three and four ages when they were sent via train from California to Stamps Arkansas to their grandmother Momma as a result of the separation of their parents. Partition of their parents they encountered family climate just when they with their Momma and Uncle Willie. Even though grandmother provides a caring home for Angelou and her brother, they both wonder about their birth parents and imagine why they have abandoned.

Mr Freeman who abused Angelou made her felt that he is her birth father. The wealth of her folks and the sudden nearness of her mom with her beau in her life then her dad and his young lady companion changed her life from top to bottom.

Angelou says, she felt she is at home. From the way he was holding me she knew he'd never released her or let anything terrible ever transpire. That was most likely her genuine father, and they had discovered each other finally. (Angelou, p79)

Jim Crow laws separated white and black under the social and legal structure known as segregation. Black was not treated well or even somewhat in the south because of intense racism. In Stamps, there were two sides of town the black side and the white side. They also walked along different roads. The only shop was Angelou's grandmother's Johnson General Merchandise Store in Stamps. A former sheriff warned Angelou's uncle Willie that he would receive a visit by the members of Ku Klux Klan to show their anger because some black man had bothered a white family. That made a terror in Angelou and everyone even though Uncle Willie hadn't done anything wrong.

According to Angelou, words mean more than what is set down on paper. It takes the human voice to fill them with the colours of particular, profound importance. (Angelou p106) Angelou inspired by a woman in the community referred to as Mrs Bertha Flowers the aristocrat of black Stamps encouraged her about the power of spoken phrases; she regained her voice from silence after the death of Mr Freeman, because of Mrs. Flowers and started engaging herself with books. Mrs Flowers made the point that reading books alone is not enough until and unless it is spoken aloud about what has written. That created a mark in Angelou's mind and heart which later came as a result in literature.

In Stamps, the separation was therefore complete that the black youngsters don't know how whites appeared like. There was so much difference like antagonism of the powerless against the powerful, the poor against the rich, the worker against the worked for and the uneven against the finely dressed. Angelou headed her first discrimination when a white girl was selling tickets for the movie and when Angelou gave her dime for the card to buy, the girl refused to touch the money and additionally she declined to offer them the price ticket. Angelou at the instant boycotted the films, which was her initial act as a civil rights activist.

Angelou says, the white children would have an opportunity to wind up Galileo and Madame Curies and Edison and Gauguin, and our young men (the young ladies weren't even in on it) would endeavour to be Jesse Owens and Joe Louis. (Angelou, p192)

She came across several racist incidents one among them is her graduation in her eighth grade at Lafayette County Training School. Mr Donleavy, a white school official from Texarkana, spoke how the white students would be inventors, artists, and scientists etc. and also about the Black boys who were right in sports to become athletes however ne'er utter a word regarding Lafayette women. She is painfully alert to the opposing of the white society at her eighth-grade graduation. This discrimination created bricks around her and within her. Angelou understood the hidden meaning of his speech which says Black people could never think of becoming anything more than a maid, farmers, or athletes. Angelou remembers the incident with a white dentist doctor, Dr Lincoln, once he said he would instead insert my hand in the mouth of a dog (Angelou p203), made her disturbed at the age of ten. Angelou's playmates even called her shit color, and her elders spoke ill about her features at her young age. The incident in Stamps affected every person in Angelou's family. Bailey saw some white men fishing a dead black man out of the pond and sees the way how people treated that with great disrespect. Bailey troubled and even locked himself by thinking that, the same situation will happen to him and all the black men in Stamps.

Angelou says the Well of Loneliness was her first experience with lesbianism and what she thought of as erotica. For a substantial length of time, the book was each a treat and a risk. (Angelou, p293)

Angelou felt she may be a lesbian in her loneliness or perhaps are often thought of her book created her suppose that means. Her too much involvement in reading books to avoid her loneliness and her regretful thought, comments of the society about her appearance made her think. The world portrays women in a beautiful way; she compared herself with other woman and the life of lesbians in the novel which she read end up asking her mother whether she is a lesbian.

She says, after a short pain and without an excessive amount of agony (she chose that the torment of conveyance was exaggerated), her child conceived, similarly as appreciation was befuddled in my brain with affection, so ownership wound up stirred up with parenthood. She had an infant. He was beautiful and hers alone. Nobody had gotten him for her. (Angelou, p308)

In Caged Bird Angelou was pushed by the forces of life to mature herself after she came across all the bad experience and even gave birth to her son at a very young age. She felt happy and confused by being a mother because she proved herself that she is not a lesbian, that made her happy but handling a baby for a sixteen years old girl was difficult which made her confused. She believed that it is her son and no one is going to separate him from her. Giving birth to a baby made her feel grateful because she knew that no one would share her mother and son relationship bond. Even though she faced plenty of troubles, she sculptured herself being a mother at a young age. The black community became a family for her that her life and herself. She interacted with the black people of Stamps; she developed her character, grown stronger and used her wit by relating with people like Sister Monroe, Mr McElroy, Mrs Flowers, and Reverend Thomas.

African slaves were forced to give up their cultural identities to reflect their masters' control to civilise the Africans. By contrast, field workers largely Central Africans were moderately removed from the controlling, "civilising" influence. The psychological effect of the ideas of white dominance and policy in the form of slavery and colonialism has affected African people which they mostly do not understand. The cultural and psychological exchange of African people is hard to discover because the African life and experience continues even now. Being equally and fairly treated and respected as African people, they changed their thoughts and tried to imitate as White people. There was a belief that there was no culture for Africans and they are the chain of Apes because of their colour. The heritage of the thoughts about Africans comparing with Apes is the reason for the difficulty to identify their proper culture other than the racism and poverty they face. White people would knock black people down but each time the black people would pickup themselves. Human beings are the creators of culture; if people say that Africans don't have religion, then it is dehumanising.

The racial discrimination is evident in Caged Bird which Angelou made it as a push to her successful life later. As an activist, she saw the possibility and necessity for change and also the moderate to revolutionary in the racial roles which are assigned by the society. She reinvents the future for her race and herself. She recognises the discrimination of the white people which is to erase the sense of self. Caged Bird is all about Blackness, youth, and white American society, which is usually in conflict. In her vision of herself, she felt she is not ugly, awkward, black girl. The black girl child is trapped inside the cage of her own wherever she hates herself and restricts behind the bars of social forces. Being born black is itself a debt in the world ruled by the white

people. The book is her evidence that she faced unnecessary insult in her journey beyond the pain and dislocation of her life.

Conclusion

Through her view, the readers can understand that if the black man has left without his power and his manliness and his autobiography narrate the quest of black male wherever an area of full manhood and if the black woman is left while not her beauty and her journey is after self-accepted black womanhood. The triumph of the author is that out of War she found her inner worth and capabilities. She revealed herself and also about her black community with quiet pride, a painful openness and with evident anger. She felt education can bring changes so that blacks can be equal to the whites in all ways. The race was declared to differentiate both the value of human character and the meaning of all human relationship which is evident in *Caged Bird*. Thus the exposed outline of essential moments Angelou applied to the experience of her life is a outline of incidents that sketch the quest of the black female in a place where the black child no longer ask that what are you staring at her for? (Angelou, p3) but a woman can say that she is a beautiful Black woman. Angelou's autobiography offers the conclusion that the African-American girl child has gained triumph in releasing herself from all the natural forces and social bars by not letting herself imprisoned in a cage which is created by the society and also accepting her black womanhood with all confidence.

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Compare and Contrast of Ecology and Feminism in Margaret Atwood's *Surfacing*

K. Revathi

M.Phil. Scholar, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

revakannan3@gmail.com

&

K.S. Vijayalakshmi

Assistant Professor, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

Abstract

First and mainly the writer of the novel is female secondly the protagonist of the story is also female, so it's pronounced the book contains feminism here the author Atwood added the glitter to her work to contrast the feminism with ecology which ends up with Eco-feminist novel in reader perspective. The book also contains man and women, nature and culture the Binary Opposition theory by Claude Levis Strauss. The author Atwood is a contemporary writer who reveals the real face of the society in her works by her powerful characters most of the Atwood's work the protagonist will be female, and she conveys some strong message to the community through the central theme like ecology and feminism.

Keywords: Ecology, Feminism, environment, women subjugation, Quebec Island, Nature, Culture, Man and Women.

Introduction

Atwood is a living legend who has been a generation of past and present which shows her current updates towards her works as a social activist. As per Elaine Showalter's view on 'Feminism wants the theory of own' because when female writer or critic discuss feminism it could be much better than the male writer or critic, so the novel surfacing by Atwood gives very wide opened view on feminism and ecology in her work and also most of the works of Atwood has strong feminist opinions in it. Feminism is talked and discussed right from Shakespeare period, but the struggle and protest for equality in the society have been dark fruit for many.

From the early period of human history, nature considers to be as feminine. Ecofeminists concentrate and relate these connections and analyses the ways of oppression and degradation faced by women and nature. Eco feminism is about philosophy and political issues in the society that merges ecology with feminism. In brief ecology combines with feminism which molded as Eco feminism in a literary genre. Thus Eco feminism is called to be study of literature links feminism and ecology.

Ecology is the study of the biological and environmental relationship between organisms and the environment in the new surfacing ecological movement and feminism reflects the significant issues of its time. German zoologist Ernst Beckel gave the word context. The word originates from Greek "Oikos", signifying "household", "home" or "place to live" along these lines nature manages life form and its condition Eco-feminism depicts the similarities between women and the environment and it's true that in the progress of the human civilisation the quality of our world has been profoundly affected due to various reasons, for example, industrialism and commercial usage of humans and so on. Everywhere there is damage and destruction in nature of the land. Women exploited for similar reasons. Thus, the life-giving role of both woman and character are neglected and damaged in the progress of cultural change and industrialism.

The novel opens with the unnamed narrator's narration the journey of her life has portrayed in the book. The title of the book gives is a clear point of reference to the lake house in the Quebec island where the narrator spent her childhood days is a symbol of the narrator's emotional journey throughout the novel even though in the opening of the book the narrator wasn't bold and brave she found herself stronger at the end. The protagonist who starts her journey towards Quebec bush island in search of her missing father she experience the differences of the past and presents the remembrance of her childhood and the present makes the narrator over think which leads her to a diplomatic situation at certain stage and she trapped between past and present which explores the life she had in the country and city the narrator's returns to her hometown island with her boyfriend Joe and her friend Anna and David married couple.

In the opening of the novel the state of narrators mind is introduced by the fact that she isn't driving the car instead David is driving because She begins to feel there is a lot of changes, so she's lost her knowledge of the correct route to reach the island Nothing is the same, she doesn't have the foggiest idea about the way any more. The narrator feels impotent and confused because the place where she spent her past has entirely changed in the present due to the commercial development of the area the uncivilised country which has been rural now turns into urban which

is here the binary opposition of nature and culture presents in the novel of surfacing by Atwood. In the meantime the protagonist is astounded at Anna's face without the cosmetics it looks artificial. She never observed her without it her contrived face is the characteristic one Anna's makeup plays a related role in nature and culture it maintains an artificial beauty that is a substitute for the natural beauty of Anna.

The protagonist needs to meet her dad whom she is looking yet she doesn't need him to think about her unsuccessful wedded life. Because she knew well that no parents would accept or forgive this quickly for the sake of society, so she planned to visit her father and move away without sharing her unsuccessful married life incidences that she cheated by her husband and lost her baby. Religion and marriage in the novel surfacing become a false ideal. For example, the priest in the town abuses his religious authority on the village people by enforcing a strict dress code for women meanwhile the marriage ring she compared her rings to a crucifix or a military decoration. The cross recommends that marriage isn't just a forfeit but a forfeit towards a false perfect. The picture of army enrichment infers that marriage powers ladies into turning into the crown jewels of war.

Atwood utilises the protagonist ring to foretell Joe's interest in marriage, as she specifies in the first section that Joe fiddles with the protagonist ring. The author mentioned this statement in the novel. At the halfway lake the heron was still there, hanging in the hot daylight like something in a butcher's window, contaminated, unredeemed. It observed dreadful. The demise of the heron remained causeless, straight. Here the heron which has hanged at the portage addresses the American obliteration of nature. That the fledgeling is executed with a shot and attached utilising a nylon rope underlines the change of life to culture. Likewise, the narrator thinks about the hanged feathered creature as a Christ-like forfeit, which reflects the Christian belief system. The narrator additionally feels about herself to the heron amid her franticness, when she focuses on that the interest social occasion will sling her by the feet by connecting the protagonist with the hanged dead heron, Atwood also links the way Americans ruin nature of the Quebec Island with the way men dominate women.

In the meantime, make-up prompt to female con Anna's cosmetics usage, which David demands she wears it expresses the women's enslavement in the general public The protagonist analogised Anna with a doll when she saw her putting on cosmetics since Anna turns into David's sexual plaything. The interactions are between David and Anna in the fourteenth chapter shows a dark side of David. He dislikes "Women's Lib" and artlessly teases Anna, insulting her intelligence

and asking her "how she would like to be raped by a porcupine." here the psychological mechanisms that men used to dominate or control over the women is showed in this couple. The statement of the narrator "I think men ought to be superior" makes the unobstructed view of male domination.

Cosmetics go entirely against the protagonist optimal of a characteristic lady. The protagonist calls herself a distinctive lady especially after her unnatural act when she looks in a mirror and sees herself bare and entirely ruffled. It was her husband he forced it on me, all the time it was developing in me I felt like an incubator, He quantified all that he would give me a chance to eat, he was nourishing it to me, and he needed a reproduction of himself. The narrator experienced the male dominance in the act of child abortion because the child abort and continual struggle to fit in the society with words and language portrayed the oppression of man to woman.

Technological change victimises nature and Woman's body and for commercialism, industrialism by man. The unnamed protagonist-narrator doesn't like to see Anna, her friend, becomes naked in front of the camera for a film shooting "Random Samples" by David, Anna's husband and Joe. The protagonist destroys David's camera and lens because that is the instrument which used for exposing the female physically and makes it as commercial use, so the protagonist attempted to stop the violence on the female body by destroying it. She finds a connection between Anna's naked body and the burnt leeches in the island, as both of them are tormented or make victims by the change in nature to culture and subjugation of women. The oppression of women mainly begins with the physical differences between men and women, and it has been natural and universal.

The discussion is between the protagonist and Anna about birth prevention pills. The two ladies have involvement in taking them and its genuine reactions. This discussion builds up the disparity which tends to social power awkwardness amongst people. Birth prevention pills it enables individuals to have intercourse without gambling a pregnancy, yet they convey wellbeing dangers for the women. This shows the women can suffer but men won't for any cause only the pleasure they can take up because the system of the society favors men, Anna complains, she think they'd have the capacity to concoct something that'd work without slaughtering you The narrator thinks Love without fear, sex without hazard that is the thing that they needed to be valid. These made the reader understand the reality of the society which makes inequality towards men and women as per the feminist perspective.

The narrator remembers that her, father clarified everything except for her mom never she did again here the father knows the world whereas, mother (female) has subjugated by her father (man) meanwhile narrator realized the change of nature and culture in the past the quality ruled the island, but now she could see the culture invaded her island trees cut with the help of metallic instruments; steel is used to clear the woods and to destroy the beauty of nature. Metal has become a potent weapon to kill the organic way of life and cars substituted the horses cattle's shed has changed into metal garage, and nobody keeps hens or dairy animals or pigs any longer, it's altogether foreign from more fruitful locale From all these changes the narrator lived the life in her childhood was lost. It took the narrator as well Atwood annoyed because they don't like this change of nature to a culture which ruined the real beauty of the island which she left in her childhood was no more now.

The narrator felt the humiliated in these changes of nature to a culture that we were submitting this demonstration, infringement, for the game, or beguilement or delight, diversion they call it, these were not any more the correct reasons. That is a clarification for us no purpose. Man is currently more ruinous towards nature. The decimation of life is similar to implosion as for man. She left the decision to the readers and raised a question what is the craze for money and power can do to the land and environment. The parallel connection between the exploitation of women and nature has given because the women also treated like the trees cannot grow superior in their life the society and men will chop them in every, and they will utilise only when needed. That shows the male domination towards the female. Also the usual devastation is towards the magnificence of nature which is abused in the novel surfacing through the trip to the native island by the protagonist.

The narrators' comparison of sharks as an American depicts the destructive behaviour and tossing the cigarette butts which pollute the environment and respite after the vanishing highlights their cruelty the Canadians' wooden canoe has contrasted with the Americans motorboat the product of technology. The commotion made by the motorboat ruins the quietness of the lake. The characters of both the protagonist of the novel *Surfacing* and her friend Anna, Atwood shows women's physical acquaintance to male power as well as their socially hardened struggles to adjust their physical appearance to beauty criterions. The novel's protagonist also stands to exemplify the amount to which a woman participates in the result of becoming a mother or not and the calamity she habitually has to undergo during childbirth. The thoroughness of social harmonies for the most part shaped by a general public that has for quite a while been

male-arranged obviously wounds women's activities, which purposes and even affects their assessments.

Atwood also brings headfirst the capability of giving birth to a baby, a part of a woman's life that remains an essential womanly worry. The capability of giving birth to a baby for the narrator of the novel has normally been a quite painful one. By the by, the protagonist here, accentuations on making a revelation about the therapeutic procedure engaged with the instance of a women's work as a method of management. The greatness of a woman's suffering during her labour is met with complete disrespect for her emotional affection to the embryo before her baby is born, since, through the entire procedure of giving birth, she is treated mostly brutal, as some from which a living thing has removed. The protagonist of the novel *Surfacing* cares her opinion by offering her emotions about the entire process of giving birth to her baby.

Through the character of Anna who leads her regular use of make-up to stimulate her husband's sexual attention. When she has not carried her makeup case with her on a trip, Anna frightened. She admits that her husband is not used to see her without wearing it. As well as the interactions between David and Anna in the fourteenth chapter shows a dark side of David. He dislikes "Women's Lib" and artlessly teases Anna, insulting her intelligence and asking her "how she would like to be raped by a porcupine." here the psychological mechanisms that men used to dominate or control over the women is showed in this couple. When the narrator says that she think men ought to be greater makes the unobstructed view of male domination. The incident in the novel when the narrator goes to a shop which can denote as an ordinary happening in any woman's life in the society, can be evidently said, at least momentarily, to leave the impression on the narrators's mind that her physique as an object to be presented in the hands of male outsiders. This act of the strangers in the shop reveals that the sex appeal that a woman may have on stranger plaything a substantial part in her common interfaces; the fact that the appearance of her physique may produce different reactions creates a sense of obstruction and stimulates any woman to outlook her as a disposable object.

It was her husband's who applied it on me, all the time it was increasing in her she felt like an incubator, He restrained all he would let me eat; he was serving it to me, he wanted a mockup of himself. The narrated experienced the male domination in the act of her child abortion because her child abort and continual struggle to fit in the society with words and language portrayed the oppression of man to woman. That is noticeable right from the beginning of the novel where there is a persona of disease the white birches are passing on; the illness is increasing up from the

south. The south, indeed, is America. As the novel goes on we turn out to be more aware of the degree of the significant harms to nature. Rocks impacted, trees flattened over, establishes noticeable all around. Even though at first the protagonist is somewhat strange to the place, she gradually feels empathy with nature and tries to secure it against the effects that are happening to it by the 'Americans'. Here there occurs an equivalent to the protagonist's own circumstance.

Nothing can shroud the way that individuals are a piece of Mother Nature. Human and Nature cannot be separated. Indeed, even the protagonist chooses to return to city life toward the completion of the story does not negate this thought. People still exist in the natural world. They should be thankful and realm it with all struggles. Without the livelihood of nature, it is impossible for humans to survive themselves healthy. From the environmental movement, eco-feminism originates the idea that all living creatures must have seen in relative to their natural environment. In the narrators' battle between oppression and male domination, she associates herself with the natural sphere, with the countryside and with animals. To inaugurate a connection with her past, she begins, then, to go more and more into the island, cavernous into the wilderness. Perhaps, with the assistance of nature, she will have the capacity to make the accurate appraisals for her future. As the protagonist dives deep into the wild, she begins to see herself as part of the island Nature and culture, women and men are opposite. The narrator puts herself in the whole natural world. She submerges herself into the lake and gets a liberating power and then lastly gets an entirely new vision towards her better life

Conclusion

Through this the implication of binary opposition theory by Claude Lévi-Strauss is found in novel surfacing by Atwood through the reader perception can even be identified in the first read of the novel by the reader gives the unobstructed view of nature and culture; male and female opposites are understandable. Atwood's main intention in showing the psychology of male and female in the layout of feminism by the structure of ecology in her novel has finely depicted. And the research of compare and contrast the ecology and feminism that is the environmental destruction: beauty of nature and psychological damage: beauty of feminine nature by the society in the novel surfacing by Margaret Atwood has given through the highlights of the events in the novel compared and contrasted with ecology and feminism perspectives which as a researcher given in this paper

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An Analysis of Feminism in Shashi Deshpande's *The Dark Holds No Terrors*

B. Jeraldin Jenifer

M.Phil. Scholar, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

jeraldinmary17@gmail.com

&

Dr. S. Sujatha

Assistant Professor, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

drssujatha@gmail.com

Abstract

Post-autonomy women's activists started to rethink the degree to which ladies were permitted to take part in the workforce. Preceding autonomy, most women's activists acknowledged the sexual gap inside the work compelling. In any case, women's activists in the 1970s tested the imbalances that had been set up and battled to invert them. The women's activists' point was to nullify the free administration of ladies who utilised as poor work or capital. Women's activist class-cognisance additionally came into a centre in the 1970s, with women's activists perceiving the imbalances amongst people as well as inside power structures, for example, standing, clan, dialect, religion, area, class and so on. That also acted as a test for women's activists while forming their exceeding efforts as there had to be a concentration inside endeavours to guarantee that satisfying the requests of one gathering would not make encourage disparities for another.

Keywords: Feminism, Segregation, Religious ceremonies, Demonstrations, pressing obligations, adoration

Introduction

The Dark Holds No Terrors is the story of Sarita, consistently insinuated as Saru in the novel, and her shakings and conflicts. The book reveals the life of Sarita, who is continually neglected and overlooked for her kin. She hasn't given any noteworthiness; no parental love has showered

upon her even on her birthday occasions. Her kin's birthday festivities, regardless, are commended with full eagerness including the execution of the religious services. At the point when her sibling has suffocated, she has rebuked for it. Her mom, specifically, dependably scolds her for being in charge of her son's death: "You murdered him. For what reason didn't you bite the dust? Why are you alive, when he's dead?" (TDHNT173)

Because of her mom's allegation, Saru starts to think about whether as a general rule, she had murdered him. It is much later, after reconsidering and considering over the occasion, after her mom's demise, that she realises the coincidental idea of her sibling's death. Sarita (typically known by the minor Saru) is lowered and humble, extremely touchy yet lacking in fearlessness as a white collar class ladies, she knows about her particular impediment. However, she aches to break far from the unbending conventional standards and embraces to be against matron who longs for once again condition where the mother can't push her will on her.

She loathes her parental home, and her mission drives her to find the concealed quality in an individual who shapes life to a pleasurable and conceivable one. As Saru remains at her parental house, she gets an opportunity to audit her association with her husband, her dead mother, her dead sibling, with her kids. Her most accurate recollections are those who talk about the sex segregation appeared by her mom for her brother Dhruva. Saru has had uncertain adolescence. As her feeling of thinking and questioning develops, she believes she can't endure the inclination appeared towards her sibling. She feels desirous of her sibling when he gets all the parental care and consideration. She battles to attract her dad's attention and succeeds just too some degree. Saru's mom, who trusts a girl to be a risk and a kid, an advantage, imparts a feeling of instability in her little girl's brain.

Saru's mom's stable inclination for her sibling drives her to a feeling of anxiety and alienation. The factional mentality of her folks devastatingly affects Saru. She becomes rebellious. At the point when her sibling kicks the bucket by suffocating in the lake unintentionally, she mutely watches the entire scene without racing to his assistance. From that point forward, she is spooky by the thought that she is in charge of his death. Even her mom discovers her liable. She calls attention to, "You executed your sibling." (TDHNT 146) Life turns out to be more urgent to Saru after Dhruva demise. There are no celebrations at home; her eagerly awaited birthday goes off calmly both at school and at home. Saru's mind is loaded with significant and perpetual scar her mother persistently pines for her dead kid and rejects the nearness of her daughter. At each given open entryway Saru's mother reprimands her.

Loaded with a feeling of disgrace her month to month experience, she hates the customary practice in the orthodox home when she is dealt with like an untouchable amid the three days. Consequently, dismissal by her mother during the early receptive years prompts mental uncertainty in Saru. She is inclined constant and repeating imagining. She starts to express her inclination through the demonstrations of defiance which spring structure her hatred for her mom as a young lady and after that as a tyke. She hated her, she needed to hurt injury her, and influence her to endure. Saru gets cut when the mother says: "You will never be gorgeous. You are excessively dim for that." (TDHNT 61) She trusts in wonder to happen, and that day she would grow up and be excellent. In any case, it happens, growing up winds up despicable for Saru. The unbending nature of do's and do not prescribe by the tyrannical mother influences her to develop all the more wild and insubordinate. Afterwards, she goes to Bombay to consider Medicine regardless of her mom's resistance. Fortunately for her, her father encouraged her.

Manu and Saru's conjugal life turns out to be very high. As Manu says 'when we're as one, heaven... (TDHNT 38) To Saru this is by all accounts hard to accept. She feels that all these things could happen to young ladies in movies. Saru, by wedding Manu, has a changeless break in the association with her mom. It is from this minute that Saru takes a promise never to see her folks. Saru is content with Manu, though they live in her soiled one-room flat. Soon this joy ends up being only a dream. For whatever length of time that Saru is an understudy, Manu has been the provider. They had tranquillity house regardless of its rottenness and stench. Be that as it may, issues start to gradually sneak at the time Saru has recognised as a specialist. Her financial freedom influences Manu to feel completely shaky, and this throws a shadow on their wedded life. The seeds of envy are sown in him when there is an explosion in the adjacent manufacturing plant. Consumed and mangled bodies pour in where Saru needs to go to them. After this episode, Saru rises as a fruitful rumoured specialist relatively every morning there is a thump at the entryway, and her guests' request her therapeutic consideration, youthful and quite unused to her calling is excited with her new activity. However, Manu's conduct starts to change. He feels wholly disregarded as Saru gets all the consideration.

Her works repel Saru from Manu for more and she achieves home late during the evening for which he sulks. Her prosperity harms his conscience, he feels substandard, and this feeling of inadequacy makes him brutal in his conduct. Even though typical by day, he turns a deceptive attacker during the evening and to assert his manliness through rapes upon Saru. Her fantasy of discovering satisfaction in marriage has soon broken. Presently Saru does not impart tremendous and warm relationship with her husband. She hates the word 'love' and declines to trust that a

wonder such as this can never exist between man and lady Gradually, Saru changes her demeanour towards Manu and her marital life. Her general surroundings and her place in her relationship turn out to be insignificant to the point that Manu's position and place in life turn out to be moderately immaterial. Saru sees sex as the dirty word. With her responsibilities expanding outside the home, she draws back from Manu's adoration making, and he takes her rejection of sex as a dismissal of himself.

Individuals visit her for various purposes which augment the hole between them. The financial ascendance of Sarita, in the meantime, renders Manu weak. The primary way he can recover that potency and manliness is through rape upon Sarita, which, for him, progresses toward becoming an assertion of his masculinity prompting a kind of variation from the norm around evening time, as he is a lively normal human being, a cherishing spouse amid day, transforming into an attacker during the evening. It panics and humiliates Saru so much that she can't talk about them, even to him: "and each time it happened, and I don't talk. I put another block on the mass of quietness between us. Possibly one day I will be walled alive inside it and die in some horrible, nightmarish way." (TDHNT 88)

Conjugal life is only an unusual blend of a few powers following up on two people in various abilities to satisfy the conjugal aspiration and assume a fundamental part in the general public. The given parts of these two individuals do experience a change both at the practical and mental levels. That is accurately the result for Saru when with her financial autonomy, fortified with the way that she procures more than Manu, despite everything she feels stripped of her freedom by temperance of being appointed to the activity of a house spouse, i.e. raising youngsters and administering the enthusiasm of her better half.

Saru needs to be his significant other with the goal that he doesn't dislike her anymore. Even though in the first place, his brutal conduct and sexual twistedness confounded her, now she has achieved a phase when she can't hold up under it anymore. She can't stand his violent behaviour and furthermore that she is set up to forfeit everything as long as he allows her to sit unbothered. However, Manu disapproves of Saru's concept of abandoning her activity. When he requests that she go ahead with her duties, Saru feels that it is "sheer need" that holds them together. She supposes profoundly. She discovers she has each motivation to split far from her marriage of accommodation, shorn of bona fide cherish. She says to herself: "I need to situate myself, I must be all the more beyond any doubt, progressively certain." (TDHNT 69) Saru builds up herself as a vocation arranged lady, and her calling fulfils beneficiary conscience.

Her bind is in opposition to the affirmation of most women's activist that money-related autonomy conveys security to the lady. Saru believes that it is less demanding for the ladies in the past to acknowledge such lifestyle for they didn't need to battle and accordingly had no other decision. There was nothing else for them but to leave themselves to their fate. Be that as it may, for Saru's situation, her state of mind has conditioned by the age she lives. What honestly irritates Saru is Manu's presumption that marriage gives him a deep-rooted ideal for friendship, love, and regard. Saru has set up herself as a competent specialist and gained bread and margarine for the family.

This weight of twofold obligations isn't just an inclination in itself; however, bit by bit goes up against a power unbalancing the conjugal adjust that ordinarily supports marital relations. With this developing sentiment upsetting and awkwardness, partition moves toward becoming inevitable. At this point in life, Saru hears the news of her mom's demise and returns to her folks' home, however emotionless. The conventional Hindu lady in her ascents up vanishes too early. Estranged from her better half, she goes to her parental house to see her feeling of having a place in the world; however, the same evades her. At first, as Saru goes to her dad's home, she feels like an 'outsider', as Sudama remaining at the doors of the castle of Krishna and Rukmini. She is cognizant that she is no 'Sudama' in clothes, exposed feet and loaded with quietude. Be that as it may, she gets a chilly gathering at her dad's home.

Saru is introduced at the same time as an individual and as a female. The novel starts with Sara visiting her dad following a hole of fifteen years. On hearing through a companion about her mom's passing a month prior, Saru needs to visit her dad's home from where she had left as a young lady. Challenging her folks to wed the man Manohar (known the small Manu, a name no uncertainty conveying suggestions the unbelievable male-centric law - a supplier who saw the world from a male-focused point of view) whom she adored. She presently came back to it as an entrenched specialist and a mother of two youngsters more out of an inclination to escape from the damnation of life she is going through. She seems, by all accounts, to have bewildered, sad, and relatively negligent and a hermit. "She was not anxious, however not enthusiastic either, for a snapshot of the encounter. She looked back at the rickshaw in which she had come. She hadn't paid the man up 'til now if keeping a course open for withdrawing." (TDHNT 15)

Saru longs for security and passionate connection. She needs her dad to help her and her inclination raised against Manu's fierceness. She even practices these contemplations and discusses them as though she was perusing out a clinical history of an obscure patient. In any

case, when the whole minute comes, she shouts uproariously and roughly, "My better half is a perverted person." (TDHNT 199) Her dad neglects to comprehend her vocabulary like twistedness, love, and remorselessness. Meticulously Saru attempts to disclose to him about her issues and when she addresses him, isn't as a little girl yet as a lady to a man. Saru's dad expects that they should talk like developed people since he feels that this sort of relationship of closeness or sharing has never happened even amongst him and his significant other. He says "Quiet had turned into a propensity for us." (TDHNT 199) He enquires Saru about the occasions that have happened and slowly his unnatural levelheadedness and lack of interest have vanished. Saru anxiously enlightens him everything regarding Manu's fierceness and communicates her weakness.

On tuning in to Saru, her dad essentially abandons her and leaves. Saru carries on with a separated and isolated life. She expects sensitivity from her dad however without much of any result. Or maybe, her dad, after tuning in to every one of the disappointments throughout her life in changing with her better half, plays Judas on her putting on a show to put rice on the stove. She needs her dad to hear her out however her dad's perpetual mentality disheartens her. She feels that they resemble individuals that "are destined to be outsiders." (TDHNT 105) Many circumstances she needs to reveal to her dad, "Baba, I'm troubled. Help me, Baba; I'm stuck in an unfortunate situation. Guide me." (TDHNT 44) But her sentiments stay inside her.

Now and again she laments for having gone to her folk's house, as she is helped to remember her kids, her training, and her patients. In every one of these recollections, her significant other doesn't figure by any means. Her visit to her dad's home is a sort of escape from the twisted person spouse and her cold marriage. It's a sort of comfort from her hot day to day routine as well. Remaining with her dad and Madhav who makes no requests on her and her whereabouts is the help to Saru. The entire day in her home is devoted to her particular wants and solaces. She likewise memories the sort of life she had lived as a tyke.

She finally gets comfort from her dad who encourages her to disregard her part in the demise episodes of her sibling and her mom. He additionally prompts her that she should figure out how to experience unbelievably along in one's life, and she should be set up to meet the present issue of confronting her better half Manu. Before the dissatisfaction is in her conjugal life does her search for different roads. Indeed, even undertakings with Boozie and Padmakar Rao are brief substitutes for her unfulfilled marital life. To Saru, Boozie is an attractive and mind blowing man. Every little thing about him appropriate from his dialect, his quick advance through the

clinic wards etc. appears to Saru, as though he does everything in idealise coordination. Later Sara realises that Booze's interest in Saru isn't that of ace and understudy, however, that of a man and lady. Even though it looks odd to her, she reacts fittingly to his humble way. Soon their relationship achieves a phase where Booze helps her with enough cash to set up training in familiar territory. She figures out how to satisfy her longing for attaining advanced education and furthermore better personal satisfaction, which generally may not be feasible for a typical young lady like her.

Saru scorns for Manu for not scrutinising her in the matter of why Booze has given her such a significant amount of cash for opening another counselling room. She turns out to be increasingly angry at her significant other, who intentionally ignores Booze showing his warmth towards her out in the open, at the introduction in her counselling room. "I could feel the gazes. Everybody accepts Manu's. Who might not take a gander at us? What's more, I ought to have hated him at that point... not Manu, for he had done nothing. I could despise him, however this alluring, absolutely manly man who was doing this purposely. Be that as it may, entertainingly enough, it was not him I hated. It was Manu for doing nothing. This man no, I couldn't despise him, comprehending what I did about him. That behind the exterior of forceful, virile manliness there was nothing by any means."

Even though Saru's social and money related status develops, the no peace for her at her home. Her sentiments on being monetarily autonomous individual are more awful. Monetary autonomy, however, affirmed by women's activists, conveys no satisfaction to her and another extramarital relationship of Saru. She is with Padmakar, frequently called the Padma. He was her schoolmate in a therapeutic school, whom she meets years after the fact; medicinal professional. Padmakar powers to have all the more profound association with Saru, yet after a couple of occurrences, she prevents him from doing as such as she needs to convey a conclusion to the relationship and this relationship is neither calming soothing to her.

Sara happens to meet her. She has two beloved companions, Smita and Nalu. While Nalu is an old maid, who educates at a school, Smita is a housewife and Nalumoulds herself with a demeanour of pride and certainty, Smita surrenders herself entirely to her better half. Smita has quit her character; her name is changed as Anju, short for Geetanjali, as her better half is attached to Tagore. Saru likewise disdains Smita for her servile reliance on her significant other. When she looks at herself to Nalu, she doesn't appear to be cheerful on being marked as a lady who is satisfied as a result of her marriage and two kids. She says "Yet that would be as idiotic as

calling me satisfied because I got hitched and I have borne two youngsters." (TDHNT 121) Differentiating the delights and distresses of a spouse, a mother and that of an old maid, Saru supposes it is hard to evaluate the esteem of happiness and satisfaction among them. Saru has hatred for the common idea as indicated by which the sole motivation behind a lady's presence is to satisfy her significant other.

Saru consequently advocates the inclination that ladies should imagine that they are brilliant, capable, and judicious or stable. Lady can annoy, gripe, henpeck and groan, however, should show themselves as stable identities. "Try not to battle, don't swim against the tide. Oblige it; and on the off chance that you suffocate by and by, well, that is a simpler passing all things considered." (TDHNT 137) A lady is required to act as per impulses and likes of her significant other. Monetary autonomy and free character have not implied for a lady. Intense perplexity sways Saru. She feels that she has done lousy form to her mom, spouse, and youngsters every other person. When Saru leaves to her dad's home, she remembers the little needs of the youngsters, such as sending Renu off to class each morning and covering Abhi with blanket consistently. Be that as it may, these contemplations don't constrain her to return to her home.

She creates scorn towards her mom who dependably comes in the method for her advance. The author has demonstrated the hole in the mother-girl relationship and at the end of the day; it is a contention between the old and the youthful: the typical and present day. The situation of a lady that is underscored by the creator seems, by all accounts, to be a mix of acknowledgement and dismissal; adaptability and unbending nature; dream and reality; or more all volt and trade-off and every one of these qualities have inseparably mixed in Saru. She speaks to an area of society which can have named as a professional class in the modern modern social structure. In her is an injury that is sensibly delivered by intense conflict between the forced and the willed. She is raised in a customary climate however the instruction she gets makes her a changed individual with a defiant state of mind; towards convention. As an informed young lady, she doesn't acknowledge anything without reason. Her mom nearly drives her to remain inside the four-dividers of the house.

Here, a sort of contempt towards the mother appears as though the mother who puts every one of the limitations on her little girl without considering the way that the circumstances are different and the cutting edge is going through a transitional period where the little girl has sandwiched amongst custom and innovation. Presently, instruction summons in her cognisance which was absent in the more seasoned age. This is unpleasant experience of her hero, which she to use as a

type of a preamble to the book marks her as a women's activist of the best request which she isn't. Truth be told her admissions and declarations of her hero disclose to us a comment opposite/infering to the inquiries of a questioner in the matter of what degree does she see herself as a women's activist.

Conclusion

Saru's aversion to the physical demonstration with her significant other is something sudden, as her marriage to Manu was her own particular choice, and it was an affection marriage much against the desires of her mom. Against the setting of hundreds of years of excellent male quality and resulting disregard for the young lady tyke Saru's aversions against the demeanour of her better half is something that is extremely characteristic. In any case, toward the end, she carries on like a regular Indian lady who despite all prior severity can't overlook the conjugal rapture of early years even though that is brief and after every single Indian lady acclaimed for doing penances. They influence punishments for everyone they to consider to be their own particular and once in a while notwithstanding for outcasts. What is more, maybe with this soul of forfeit? She agonises over her past and has loaded with a feeling of blame and regret! Clearly, the hero through her such activities announces agreement and comprehension between two contradicting beliefs and clashing selves which is the run of the Indian mill state of mind. Siddharth Sharma is correct when he says this in regards to her and furthermore, abruptly, when I figured I could bear it no longer, the body that was not mine casually. The discharge was so sudden; it stunned me into a new faintness, and when the syncope wore off, I understood I was free. There was no weight binding me now. Be that as it may, I couldn't move. It was merely not depletion. However, there was that as well, and it was more as though my psyche had left my despicably wounded body, repudiating it, making it insensate.

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An Essence for the Anglophonic Race In Shashi Deshpande's *The Dark Holds No Terrors* And
That Long Silence

R. Pushpalatha

M.Phil., Scholar

Department of English,

Vels Institute of Science, Technology & Advanced Studies,

Chennai, Tamil Nadu, India.

pushpaashoklathish@gmail.com

&

K.N. Umadevi

Assistant Professor

Department of English,

Vels Institute of Science, Technology & Advanced Studies,

Chennai, Tamil Nadu, India.

pumaacademy@gmail.com

Abstract

The investigation on the possibility of the heroine Deshpande's books that even today the picture of the ladies has not been adorned by the inclination for young men transparently found in Indian homes which make ladies go behind the Quest for self-personality. Shashi Deshpande an honour winning Indian author, destined to a renowned Kaneda screenwriter and a Sanskrit essayist Sriranga anticipated the white collar class ladies who couldn't dissent and raise voice to recover their heaven of rights and escorted them to imagine that there exists. No secret romance between any human bond and consequently received their isolation life to free themselves from their conjugal issues and the limitations forced by society and culture. In this way, her books manage the dissatisfaction of the informed in Indian culture.

Keywords: Indian author, Society and Culture, Essence, Anglophonic Race, Recuperation and Hypothetical work,

Introduction

Ellen verges and collaborator teacher of English at Colorado state college in her books "Anglophone Indian ladies scholars 1870-1920" selections from a bigger collection of Anglophone Indian ladies essayists work, while prompts a surge of inquiries like "how did these

ladies learn English to such an extent of familiarity? What influenced these ladies to compose their scholarly works in English? Who was their envisioned gathering of people? How were their functions gotten? How and to what did these Anglophone Indian ladies authors transmit or decipher the colonised culture of India in quintessence, trying to locate some "new equation which neither simple nor west could give.

Verges say that Anglophone Indian scholars became out of the endeavour to answer the inquiries. Ideal from 1870-1920, there were five unmistakable Indian ladies. They were Doru Dutt, Kurpabai, Sathiyathan, Pandita Rambai, Cornelia Sorabji and Sarojini Naidu. They were reformers and activists adding to social and political patriotism. Post-frontier hypotheses of the realm have every now and again joined sex as a class of examination. Numerous eminent surveys concentrated on frontier masculinities or male-focused and male-arranged undertakings. Consoling such inclinations women's activist postcolonial grant has done enormous recuperation and theoretical work to consider to dynamic commitments of ladies to the provincial endeavours.

Verge is of the feeling that Indian ladies have not accumulated as much consideration as the western and Indian men or the western ladies who empowered or confined colonisation and Indian ladies scholars were dynamic members in change and political development from the 1870's onwards, where we can cite Shashi Deshpande for instance. Immersion pranasree, an Indian etymologist, and creator of "ladies in the books of Shashi Deshpande An investigation" passes on that Shashi Deshpande takes up for contemplating the issues and issues of contemporary white-collar class ladies, and her courageous women are savvy, delicate and profession arranged. She additionally says that Shashi Deshpande has unified with Anitha Desai and Nayantara Sehgal isn't just depicting the disgraceful life phases of Indian ladies yet attempting to comprehend and propose the measure for enhancement.

Saritha, the hero of *"The Dark Holds No Terrors"* like *"Indu"* of *"Roots and Shadow"* looks for opportunity inside the limits of commitments and duties experiences comparative injury, vanquishes her feelings of dread, solaces reality and toward the end understands that dull never again holds my fear to her and accomplishes congruity throughout everyday life. Saritha makes due in a male-commanded world which offers no simple outs to ladies. She neither encompasses to nor escapes from the issues ut with awesome exertion acknowledges the test of her protege. Saru says "Two out of one ladies" in a fruitful specialist amid daytime and an alarmed caught creature around evening time. This horrible experience finished her to tend to opportunity from

tyrannical impacts. Saru has persistently anticipated as an individual identity looking for her character.

Ideal from Saru's youth she had conceived cutting for her parental care and consideration, which is paid just to Saru's sibling however her life had turned out to be shaky and urgent after the demise of her sibling Dhuruva, to exacerbate the situation her marriage with Manohar, an unbelievable male-centric law gives and a psycho constrained her to take a thought there is no intimate romance between any human bond. Shashi Deshpande is one of the famous contemporary Indian authors in English. She manages the internal universe of the Indian ladies in her books. She reasonably depicts her champions. She expounds on the circumstance and sufferings of ladies and their disappointments in the financial medium of India. She explains the contention amongst convention and innovation in connection to ladies in the working class society. The lady is the focal point of her anecdotal world. Her wants, endeavours, and disappointments in the conventional Indian culture are the first focuses in her novel.

She is ordinarily Indian, current and female in her sensibility. As per her, an Indian lady is unique about her partner in the western nations. They endure and change themselves. Her delineation of ladies' reality is valid, reasonable and tenable. She is a conventional lady who composes sitting at home. Women's liberation has characterised as a culture, monetary and political developments that engaged towards building up legitimate insurance and finish balance for the ladies area. It once centred on ladies' battle for acknowledgement and survival and influenced them to understand that the time has come when they should quit enduring quietly in weakness. This hopeless state of lady everywhere throughout the world roused the ladies journalists to raise their voices against the male-centric culture, and the outcome was the development of Feminism, an extraordinary event in the western world in 1960. It is a development for the liberation of ladies and their battle for measure up to rights.

Ladies have created themselves as per the circumstances and have turned out to be progressed and autonomous in different fields. Contemporary essayists are battling for against the Individual self-rule, rights, flexibility, aggressive behaviour at home, sex, generalisations, sexuality, separation, sexism, and opportunity from man controlled society, the privilege to premature birth, conceptive rights, the prostitution, and instruction. The women's activist scholarly commentators, in India in the seventies, came to trust that ladies needed to make their very own writing, in which the ladylike sensibility could consider and go up against the female issue and experience. Woman's rights in Literature are basically worried about the portrayal of ladies in the

public eye. It is dependably implied free of psyche, soul, and body and it has been unpretentiously dealt with in the huge or titanic work of English books in India.

In "Little Remedies", Shashi Deshpande's has portrayed the sad story of Savithribai Indorekar, doyenne of the Gwalior Gharana. She drives the most whimsical of lives, however, experiences incredible mental injury as a result of the twofold guidelines rehearsed in the public eye. Appropriate from her youth, she had detected the gross sexual orientation separation in the general public that had one arrangement of laws for men and another for ladies. Madhu, as well, is a casualty of the twofold guidelines of society. These heroes experience incredible enduring in marriage, and when they go to bat for themselves, they start off a change in the family and community and experience great shame and mortification.

Sexual orientation Discrimination holds a focal place in Shashi Deshpande's books. The Gender and human conduct can be clarified as far as essential enrollment of individuals to different networks which are characterised by rank, status, pay, calling, sexual orientation, and training. Culture component is so inescapable in human culture that no conduct is free from its impact. Human civilisation is impressive because it relies upon culture. Instruction and involvement in India set the lady author apart from the customary Indian ladies. These variables assist her with projecting the parts of sex separation with greater affectability. Sexual orientation Equality and Empowerment of ladies is perceived all around as a critical component to making progress in all zones. The ascent is in the levels of training, dynamic viewpoint, and modernisation have influenced the adjustment in the state of mind and thinking design about the general population. Shashi Deshpande's champions are against sexual orientation segregation.

'Personality' is the primary component which is pervasive in the air and the personality of human talks about the character and nature of the individual. Personality is simply the one which features the picture of an individual. The Women characters are in Shashi Deshpande's books battle to reclassify their part and personality. In her books, the hosts of male characters show diverse parts of man controlled society and mistreatment. Deshpande's male characters serve to empower the hero to characterise their actual personalities. Conventions are the estimations of congruity and conjunction, which symbolise the Indian lifestyle, innovation, and individual character. Deshpande feels that the lady must be consistent with herself. She should wander out of the conventional structure to give full articulation to her singularity and character.

The second novel "*That Long quiet*" is about the hero Jaya who, in spite of having assumed the part of a spouse and mother to flawlessness, yet winds up estranged from the conjugal life. Jaya understands that no equity has been rendered to herself and her profession as an essayist since she feared to welcome any disappointment from her significant other which even debilitated her from building up a kinship with the general public. Deshpande has featured Jaya's inclination to pick up her character. Along these lines, we discover her lady characters living in a claustrophobic circumstance and continuously rising as radicals not especially towards the man but instead, the disorganised condition of qualities in which they live.

Shashi Deshpande's 'That Long Silence' is an outflow of the quiet of the advanced Indian housewife. It is the account of Jaya, the housewife who has constantly occupied with hunting down her personality. This novel is set commonly against the Indian scenery whether she lives for her or their better half or youngsters. Jaya, the hero in "That Long Silence", has into the present convention part of a lady, being a spouse and mother she had lost her personality and had stifled in her existential self. The story rotates round Jaya who has a place with a white collar class Indian Brahmin family as like Indus in the novel 'Roots and Shadows'. Jaya is an author by calling. The novel opens with Jaya and her significant other moving into the old Dadar level in Bombay from their exorbitant and esteemed house. Jaya's significant other has associated with monetary negligence, and a request has forced on him. Jaya discovers her ordinary routine work so upset that out of the blue she takes a gander at her life and endeavours to demonstrate her genuine personality. For seventeen long stretches of her marriage, she effectively figures out how to stifle her emotions as she thought it more essential, to be a decent spouse than being a decent essayist. She stifles her written work vocation as well as her prosperity as an author is likewise debilitated right in the long early stretches of her marriage.

In Jaya's home, it appointed that young ladies to tidy up after the suppers. For what reason wouldn't one be able to of the young men do it? For what purpose does it need to be Veena and me?. (That Long Silence, 81) Her vain upheaval brings about taunting appearances were the primary responses to the inquiry by the young lady by men as well as ladies in the family take after the same systemized technique. Jaya can't discover her name in the family tree drawn up by her uncle. Later she learns that wedded lady has a place with the group of her in-laws.

The new endeavours to end the quiet push on the lady and their situation in the public eye by oppressive guys. It portrays the stifled emotions, yearnings and anguishes of ladies and furthermore challenges the men to adjust the disposition to give ladies their rights and respect.

Male predominance and specialist are spoken to through Jaya's significant other Mohan when he renamed Jaya's name as Suhasini after marriage from the name given to her by her dad. The name recommends accommodation through the first name Jaya remained for triumph. Mohan likes to wed Jaya because she could talk great English and make an informed refined spouse and which would assist him with being an active man in the general public. Jaya needed to alter and adjust her way of life keeping in mind the end goal to suit Mohan's taste. Favourite and silly composition supplanted her unique and imaginative style. Jaya's ability as indicated by Mohan is not an individual characteristic; however, his advantage in raising his economic well-being. Jaya's hitched life winds up horrendous:

Two bullocks yoked together... it is more
Comfortable for them to move in the same direction
To go in a different direction would be painful; and what
Would the animal voluntarily choose pain? (That Long Silence 12)

Jaya has immense faith in Mohan's potentials, not her own:

The truth is that it was Mohan who had a bright idea
of what he wanted, the kind of life he wanted to lead,
the type of home he would live in, and I went along with him.
But I cannot blame Mohan for even if he had asked me
What for you?
I would have found it hard to give him a reply (That Long Silence 25)

Jaya contrasts the treatment all alone when she used to contend with or express an assessment over issues, and her family would follow her thoughts. Her mom was frequently the leader who meddled with the lives of her relatives as well. Jaya's dad offered significance to Jaya's desire; aspiration and want though in Mohan's home issues are extraordinary. Mohan took after the strides of his dad. Mohan father was an alcoholic who might play as often as possible beat his significant other. Mohan describes to Jaya a piercing occurrence when his dad returned home late one night and found that chutney had not presented with rice to him. Mohan's dad through the plate and slapped his significant other. Mohan values his mom's perseverance and quietness and calls her a perfect spouse, though Jaya deciphers it in another way. Jaya imagines an intense battle in her relative imposing calm, I am a lady, and I can comprehend her better, he's a man and he can't (That Long Silence 37)

The novel begins with an emergency and moves between the creating distress and the prior determination. "Resolution" implies accomplishment of flexibility to think and choose for oneself. The objective is freedom from her womanhood. Jaya's womanly self-has inserted into her life which is choking. The family is where the 'wild self' is inseparably caught and unnaturally raised. In "That Long Silence" the conjugal part of a lady is very much characterised. Jaya is a profoundly canny lady who addresses unendingly, stands up to her abuse and investigates it impartially. One case of sexual orientation segregation has found in Ram kaka's draw of the family tree. Jaya can't discover a place to portraying of the family tree of Mohan, for the lady who is drawn by the male chauvinists of the family. Various cases demonstrate Jaya's despicable state. Mohan needs Jaya to be tame and quelled. He needs her to assume the part of a "delicate, grinning, peaceful, protective lady who adores supporting her family than to deal with herself. In this novel, there are various examples of conveying home to the peruser the pitilessness men forced on ladies. Shashi Deshpande's perspectives on ladies characters demonstrate the gross sexual orientation correspondence.

Jaya's self-examination of her wedded life has exposed that she is somewhat in charge of the loss of herself. In her push to be a perfect spouse, Jaya loses her character in life for the sake of forfeit to the family. Her endeavour to be a run of the Indian mill spouse has uncovered through the forfeit she made in her life while living with Mohan lastly getting her way of experience as an author after her existence with Mohan in the novel. The 'new lady', in spite of the hindrances of neediness and the refusal of formal instruction, distinguishes and utilises her capability to rise as a fruitful individual throughout everyday life. The ladies characters of the author battle to rethink their parts and personality in the light of women's activist speculations.

Her female characters know about their condition however they constitute the gathering known as "the gendered subaltern." Women are no uncertainty at the edges and men at the middle. Be that as it may, as Gayatri Chakravorty Spivak has called attention to, even a portion of the females unite hand with guys to abuse alternate individuals from their sex and in a path endeavour to draw benefits by moving a stage towards the middle and abandoning the edges. That is valid for Deshpande's books as well, where ladies likewise misuse each other.

Deshpande's books uncover profound knowledge into the predicament of an Indian lady, who is smothered and affixed in a custom, bound by male-overwhelmed society. She draws out her lady characters in the light of their expectations, fears, yearnings, and disappointments that know about their qualities and confinements yet wind up caught by the restrictions and weight from the

general public moulded by the man-centric mentality. She has featured their sub-par position and the consequent debasement in a male-ruled society. They are aware of the immense social imbalance and foul play towards them and battle against the abusive and unequal nature of the social standards and principles that utmost their capacity and presence as a spouse, limited to assume parts in the family, they question the subordinate status appointed to them by the general public. Even though Shashi Deshpande has a little volume of keeping in touch with her credit, her works have drawn a remarkable essential portrayal of the Indian white collar class ladies. Her earnest worry for ladies and their persecution is reflected unequivocally in the entirety of her books.

Shashi Deshpande's male characters serve to empower the hero to characterise their personalities. Deshpande presents her stories by keeping her characters as female-driven and gives a close knowledge of the white collar class Indian ladies. Another critical part of her male heroes is that their spouses misjudge them, and at last are loved and regarded. Shashi Deshpande gives new plans to a superior man-lady relationship, subsequently broadening the extent of lady's personality. She not just displays a women's activist knowledge into man-centric qualities yet, also, portrays a harmony amongst custom and innovation as a working theory for the contemporary lady. Deshpande says that tradition is the estimations of congruity and concurrence that symbolises the Indian lifestyle and advancement is her declaration of the free, singular personality which has been brought out through Indu and Jaya. Her heroes move out of their family binds to declare their distinction as individuals. Deshpande feels that she should be consistent with her self; if she wants to acknowledge herself. The straitjacketed part forced on lady drives her down into abuse and troubles. She should turn out from her familial structure to give full life to her character.

Conclusion

Shashi Deshpande has given a genuine photo of the general public and not a one-sided one. Even though she frequently denies being a women's activist in her works, yet she concedes that individual life, she is one: "I presently have no questions at all in saying that I am a women's activist. In my life, I mean, yet not deliberately as a writer. I should likewise say that my woman's rights have come to me gradually, step by step and for the most part out of my reasoning and encounters and emotions. I began composing first and final at that point found my woman's rights" (Reddy 68).

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Communalism in Githa Hariharan's *Fugitive Histories* and M. G. Vassanji's *The Assassin's Song*

Nishanth J

M.Phil. Scholar, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

nishanthj6@gmail.com

&

Abeetha R

Assistant Professor, Department of English

Vels Institute of Science, Technology and Advanced Studies (VISTAS)

Chennai 600 117

abeetha.sl@velsuniv.ac.in

Abstract

Communalism is the primary issue of postcolonial India. India being a country with multi-culture and multi-religion the difference in their beliefs and ideologies create riots. The novels have taken for study centres on the Gujarat riot of 2002. Githa Hariharan's book Fugitive Histories mainly focus on the outcome of disturbance and the struggle to survive as victims. Hariharan as a women writer emphasis the problems faced by women in an uproar. M.G. Vassanji's The Assassin's Song portrays the importance of the cultural and religious identity, and it connects people to their roots. The communal riots made the victims return to their roots to recreate their character, to be attached to their religion.

Keywords: Communalism, Familial and social bonding, Riot, Identity,

Introduction

Hariharan traces the life of women as victims of the riot. Sara, an independent modern woman, moves to Ahmedabad for documentation on victims of the uprising. Sara as an indirect victim of the rebellion with mixed religious identity accepts her differences. Her encounter with Yasmin and her neighbours picture the cruelty of disturbance. Hariharan mainly focuses on the women their fight against the social unrest and its impact on the family and an individual.

The social problems have a direct effect on the family system. Indian family system mainly focused in both the novels. Indian family system is the most important institution that has survived through ages. The family has a significant impact in building an individual as a citizen. Hariharan presents a marital relationship with Mala; she lost the meaning of her survival when she lost her husband. Asad, Mala's husband as an artist, was more attached to society and his paintings. His paintings reveal the gruesome reality of communal hatred, which affects Mala when she tries to find the meaning of his paintings. Mala and Asad though belong to different religion their marital relationship was with love and secular ideology. Mala supports Asad during his hard times before death. "She could almost see Asad's satisfaction at having to give her a sense of purpose, something practical to do so she would forget what she was doing" (FH 4). Sara and Samar brought up with secular ideologies, but Samar was affected by the common difference and hatred from childhood. Samar cannot accept the worldly thoughts and live without religious identity thus he left to America without supporting his mother. In Indian society, the male child is given more priority compared to the female child, and male child should take up the duty after their father's death. Sara moved to different places for her work, but still, she visits her mother often and fulfils her function as a daughter. She even feels proud of being secular women.

Yasmin a school student and victim of riot, she lost her brother, house and neighbours still wish to face trauma and join college. Yasmin merely escaped rape and lived in a land unsafe for women still managed to go to school through other children sewed. She wants to pursue her dreams and recreate her torn identity. Her mother takes courage to send her daughter to school when the whole community was against it and afraid of women's safety. She even supported her family financially as her husband was mentally disturbed and became silent after the riot. Yasmin engages in the household to help her mother. The family always supports each other in their needs emotionally and economically.

Elaine Showalter, a feminist critic, talks about the subculture that is women writers' unified group share the views of the minority. "Showalter a view English women novelists from a collective point of view and establishes a parallelism between women's writing and any literary subculture, such as "black, Jewish, Canadian, And Anglo-Indian or even American" by "literary subculture" (Argaiz 81). The communal bonding has presented between refugees of the riot the women united sew and support their families financially. They even care to share and help each other as a community.

Yasmin's father was not able to accept the reality and lost in the memories of the riot. His visit to the mortuary in search of his lost son Akbar made him dumb, and he represents the love for his beloved son. He lost his barbershop and daily survival. He reacted when Yasmin passed her exam. Hariharan's women characters are psychically strong when compared to men. Asad inability to accept the communal hatred and his son's acceptance of Islam lead to his death. Samar was unstable and disturbed with social beliefs; he was self-centred and unready to accept responsibility. Men were physically active they were psychically unstable and confused.

Vassanji's *The Assassin's Song* is about the life of a Saheb and their community. Vassanji emphasise the importance of family and cooperative relationship as Saheb; the elder child inherits the position as Saheb as ancestry for generations. Karsan, the next Saheb, wanted to pursue higher education and leave his roots to create his own identity, but he was not able to cut off his roots. The sense of belonging brings him back to his community. Vassanji's novel mainly focuses on the male characters, how they victimised in riot and communities restoration after the disturbance. Tejpal, Karsan's father as a Saheb was more attached to his community than his family. Later his letter to Karsan reveals his happy life after marriage with his wife Madhvi and his knowledge on Madhvi's secret visit to theatres. "She loved to see films and before your Dada, she died, we lived our blissful life of a young married couple; we went to the cinema and sometimes ate in the restaurants" (TAS 337). Tejpal failed to fulfil his duty as a father, Karsan left for America, and Mansoor went the community and later identified as a terrorist.

Karsan married Marge, a Canadian and they lived a happy life until the death of their son Julian. Marge left Karsan after Julian's death when they were in need of each other's love and emotional bonding. She later married her friend, her broken marital life does not affect her future, but Karsan's root does not allow him to remarry. He lived alone leaving his community and land, but his father's love made him return to his roots. His city was waiting for his return to accept him as their Saheb. Thus, Karsan's bond with his family and community made him Saheb and a good leader for the victims of the riot.

Madhvi's, Karsan's mother, was a mother to her sons and her community, her love for Karsan and Mansoor portrayed through her longing for Karsan's return and her fight with Tejpal to save Mansoor from sickness. She sends everything wrapped in cricket magazines knowing Karsan passion for cricket. Her longing for her son Karsan and Tejpal's closeness with devotee Shilpa leads to her mental sickness and death. Madhvi as Saheb's wife considered as a mother to the

whole community, and she does her duty as a mother to the community and Saheb's wife irrespective of her interest in movies. Vassanji presents the familial and social ties in Indian society; social and communal norms hinder an individual's passion and dreams but bind them with the community and provide a sense of belongingness.

Identity crisis, migration, and search for identity are the significant part of postcolonial studies. Hariharan being a non-diasporic writer and Vassanji being a diasporic writer their views on identity differs. Hariharan presents self-identity is more important than religious identity if religion is a hindrance for their progress or a threat to their survival it should be thrown and recreate their new status. Where else Vassanji portrays the communal identity and religious identity is important, and it always lingers around and passes through generations even though people migrate to different places. The return to their community will only lead to their identity. "The main hope of harmony in our troubled world lies in the plurality of our identities, which cut cross every single hardened line of vehement division that allegedly cannot have resisted" (Sen 16).

Hariharan portrays identity crisis in every character of *Fugitive Histories*. Mala's life is empty and meaningless when she lost Asad, she wanted to overcome her distress, but his paintings reminded her childhood nostalgic memories and gruesome riot. She decides to throw Asad's pictures, as it disturbs her psychologically, and a hindrance to creating her self-identity as a librarian. Sara is a victim who lost her father in the riot and risks herself for documentation on riot victims. "Sara is involved in the mission of bringing up the voice of the marginalised, the minority. Sara is moving out from her home with the skill of her father and poise of her mother to knit yarn from the entangled "fugitive histories" of the Godhara riots" (Tripathi 89). Her encounter with Yasmin created a new purpose in life. Sara helps her to join the college in Mumbai and was cautious of being unaffected by the riot. Sara accepts her mixed religious identity and proud of being herself and secular where Samar fails. "Don't be ashamed of who you are. Don't be ashamed of whom you're not.' . . . All Sara can be is a woman, she has no name or religion or race or caste or native land" (FH 180).

The life after the riot without their loved ones is vulnerable. Loss of her son, house, and her daughter mere escape rape Yasmin's mother faced all traumas. Her religious identity used as a weapon to threaten her loved one's lives. When wearing the burqa is not going to safeguard her daughter, she throws away her religious identity and sends her daughter to college without wearing the burqa. "Everyone who knows them knows Yasmin has passed, but what's the use of

going on about it when there's this college question hanging over them like a frowning cloud?.... Ammi surprises Yasmin by telling them "Yasmin may go to college" (FH 227). The women victims lost their loved ones, and all properties still managed to survive and support financially by sewing. Women create their self-identity and ready to give up their religious identity, which is a threat to their survival. Yasmin faced sexual abuse and lost her elder brother Akbar, his books and photos and her scar in thighs reminds her as a victim and horrible memories of the riot. The riot caused failure in her exams still she wanted to pursue her higher education, works hard, and succeeds in all reviews. She goes to school through other women fears and even joins college at Mumbai without her religious identity.

Asad's identity as an artist and secular man loved his complex society living with harmony. He fails to accept the reality of communal riot, and it affected him psychologically. His inability to complete his painting and take his lovable neighbours killing each other in the name of religion leads to depression and death. Samar, his son, brought up in a secular manner but the social beliefs and customs made him convert to Islam. The society always questions his religious identity thus Samar migrates to America for creating his new character. He failed to develop his status as a good son, brother, and useful citizen. Yasmin's father in search of his lost son he lost himself. His regular visit to mortuary and burial grounds made him dumb. His position as a barber destroyed as his shop burnt down; he was unable to support his family financially. After the riot, he remained silent, reserved and failed to create an identity for own. Hariharan's male characters were unstable; struggle to build their self and religious identity. Hariharan depicts the life of modern Indian society whose self-identity is more important than religious identity.

In *The Assassin's Song*, Vassanji presents religious and cultural identity as an essential element of a meaningful life. Saheb's growth is mainly concerned for the welfare of the community and its norms. Tejpai accepts his status as a Saheb though he does not like being Saheb, he wanted to pursue higher education and become a cricketer. However, Karsan was not able to accept his identity as a Saheb, so he moved to America for higher education and became a professor, was married and settled in America. His son Julian's sudden death in an accident and break up with his wife questions his identity as a father and husband, and his life seemed meaningless. His father's love, communal and religious roots made his return to his homeland during the riot. Death of his father and destruction of the shrine and the love and hope of community for Karsan made him create his identity as Saheb.

Karsan's brother Mansoor wanted a religious identity and was not able to accept his community as neither Hindu nor Muslim. His frequent visit to the nearby Islamic shrine influenced him. He lost his status as a teacher during the riot as he falsely accused as a terrorist. He was on the run from the police and joined the Muslim groups and plans to leave India. The society identified him as a terrorist because of his religious identity. Karsan and Mansoor change their names when want to create a new character, title reveals the Christian identity. Vassanji portrays that the break away from roots will question their integrity, as Mansoor left his roots thus he was not accepted by the society.

Riot is the mainstream that connects both the novels. Indian faced more than a thousand riots the main reason for these riots were religion. The communal riots are mainly between Hindu and Muslim religious groups. The Gujarat riot of 2002 is the outcome of attack at Godhra station on Sabarmati Express; it contained the Hindu activist from Ayodhya. Godhara is a Muslim locality thus they were blamed for the disaster. Muslims attacked in every part of the nation. People were killed, raped; houses and shops were looted and burnt. Both novelists portray the horrific picture of the riot.

Hariharan in *Fugitive Histories* presents the vulnerability faced by victims especially women. During riots, women were considered as men's possession and harassing them as a threat to the family and community. "Muslims Quit India – or we will fuck your mother's" (FH 138). That presents the marginalisation of women and her body as a property which men own. Sara and Mala lost Asad in a riot. Asad was mentally ill as he was unable to accept the fact that his nation torn into pieces in the name of religion. His belief that India will not face any war or riot until Gandhian thoughts linger in people's thoughts became false. Disturbance psychologically affected many people than physically throughout the nation.

Sara's encounter with the victims depicts the vivid picture of the riot. Women were raped and killed, people were burnt alive, and victims were made to clean dead bodies. Their shops, houses were looted and burnt down. Thus people lost all their wealth. Yasmin is the direct victim who merely escaped rape and abused physically. The scar in her thighs reminds her terrible experience of the riot. The victims who lost their loved ones lived with psychological and physical problems. They lost their financial status Yasmin's father salon was burnt down, and his son Akbar lost in a riot, later his name moved from missing list to death list. The stories of the refugees reveal their scar are fresh and hurts them until date.

In *The Assassin's Song*, the riot made Karsan return to his roots; the Saheb community lived in harmony with all other cities, other religious people often visit the shrine of Pirbaag. During the partition between India and Pakistan Tejpal's brother Rajpal left India, as he wanted to live with harmony as the riot during separation disturbed him. He changed his religious identity and lost his sense of belonging to the shrine. Tejpal respected all religious groups, and he stands for justice when there are common problems in his society. When Mansoor was sick and dying, Tejpal takes him to the nearby shrine of Imam Balak Shah. Thus he survived. Religion is to love each other and live with harmony but the communal hatred made people forget their purpose of prayer. "The image of Pir Baag is ambivalent and blurs the image of a nation with diverse beliefs and religions" (Das 7).

Tejpal stands as a model for a good leader; during the riot, he gave refuge and protected all the people from different religious groups in the shrine. The shrine is not spared in an uproar, as the victimizers were not ready to accept the fact a community neither Muslim nor Hindu. Tejpal stood in front protecting the people as he was cut down to death. Mansoor is most affected in a riot as he was working as a teacher near the locality of Godhara station he accused as a terrorist. When Karsan returned to India Mansoor was on the run from the police. He was falsely accused, so he had to join the Muslim groups for refuge, move to Pakistan, and take revenge on the victims of the riot.

The police officers play a prominent part they humiliate and hurt people instead of protecting them. The policemen help the rioters to attack and loot victims. In *Fugitive Histories*, Yasmin's mother visit to the station to find his missing son made her to face sexual humiliation from the Policemen and their complaints very not taken into consideration. In Vassanji's *The Assassin's Song* Mansoor was accused unfairly, and police officers wanted to arrest people in the name riot rather than protecting them from the hands of rioters. "You know they are looking for you? I tell him. 'The police?' Come to the passionate reply, 'They are looking for scapegoats only. . . . They started a genocide there, Bhai, everyone knows it, yet no one is willing to use that word'" (TAS 78).

Gandhian thoughts were non-violence and, and his ideas inspire the people of India. In *Fugitive Histories*, Hariharan presents Asad who cherish the multicultural and multi-religious society and lived with secular ideologies he was not able to accept the riot. He believed until the Gandhian thoughts were in the people communal hatred will not affect India, but it is vain. Asad's grandfather being a Muslim wanted to stay in India during the Partition as Gandhiji inspired him

and his love for motherland where else others left the country. Sara visits the Sabarmati Ashram and feels the pain of riot and absence of Gandhiji. Sara encounters his ghost, and he feels sad about the present situation of his people and promises to establish his ideologies.

Conclusion

Vassanji's *The Assassin's Song* portrays that the Partition of India and Pakistan the riot killed thousands of people and many were forced to leave India due to the disturbance. Tejpal's grandfather visited Gandhiji to ask in favour to protect his community and shrine from the disorder. Gandhiji promises to safeguard the shrine, and he was very gentle and calm in his words and pure in his deeds. Thus, Gandhiji ideologies have a significant impact on the people until now, but still, communal hatred turn human into a beast to kill a fellow human. Hariharan's *Fugitive Histories* bring out the modern postcolonial culture, as self-identity is more important than religious and cultural identity. The women were ready to fight the cruelty of riot and establish their self. Vassanji's *The Assassin's Song* expresses the religious, cultural identity is important, and migration, conversion to other religion will be a threat to our integrity. The true self can have found in the roots, and it passes throughout generations.

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Quest for Identity of Feminism in Jean Rhys's *Wide Sargasso Sea*

J. Jebapriya

M.Phil., Scholar

Department of English,

Vels Institute of Science, Technology & Advanced Studies,

Chennai, Tamil Nadu, India.

jebapriyajesudoss12@gmail.com

&

Dr S. Priyadarshini

Assistant Professor

Department of English,

Vels Institute of Science, Technology & Advanced Studies,

Chennai, Tamil Nadu, India.

Abstract

Feminism as development for reworking the manner by which talks are framed goes for accomplishing the same through a rehashing of the accounts of life and its procedures. That has been made essential from the way that since the beginning of human progress man has been the standard and lady, as Simone De Beauvoir puts in her skilful investigation The Second Sex is the other. Beauvoir says, "Lady is characterised only in her connection to man... Representation of the world, similar to the world itself, is crafted by men; they depict it from their perspective, which they mistake for whole truth" (174-5). Woman's rights as a development with its emphasis on ladies and the way they are re/displayed actually and writing needs to violate limits, as far as possible and to examine implication frameworks which contain lady and her voice inside the dividers of man-centric society. The women's activist speculations focus on the "sexual governmental issues" (Kate Millet) of the world outside the content and its connotation inside the domain of the material by endeavouring to expose and express the sex-based abuse and concealment on account of male-centric society and the severe minimisation that the word lady involves. Women's activists attempt to peruse and rehash the male-ruled existing frameworks and its portrayals to break down the way the lady's self is considered amid which they search for the holes and crevices in depictions and offer a subversive and interchange perusing of the sanctioned writings. The substitute speculations of examining and implication which capture reality contrastingly have been the much-made utilisation of by women's activists as it would

empower them to grill and deconstruct the hegemonic frameworks driving onto rebuilding and remaking writings uncovering the concealed and quiet talk of the underestimated, possessing the outskirts.

Keywords: Feminism, interrogate signification systems, male-dominated, misrepresentation of women, intertextual relationships

Introduction

Alternate Substitute writings sharing profound intertextual associations with standard and established writings have been the instrument of the women's activist abstract commentators to scrutinise the prevailing and the intense. These intertexts studied the holes, gaps, hushes, and unlucky deficiencies in the ideological articulations of male-centric society by voicing the quiet, filling the holes and making the imperceptible, visible. The 'deception of ladies in writing is the methods by which ladies' subordination has been legitimised and sustained. "He anticipates upon her what he wants and what he fears, what he adores and what he loathes" (de Beauvoir 229). Henceforth the authoritative writings of the past praising male-controlled society and its traditions must be rehashed and like this changed to adjust this deception. Women's activist intertexts, in this way, consolidate challenge with correction. They question the standard as well as react to them by composing writings that offer distinctive observations, portraying individual selves of ladies who have been uprooted out of the male-ruled writings. The word 'women's activist' has hints of legislative issues and subjectivity, of vision and amendment, of activity and response of a lady through the word 'intertext' indicates a web of literary connections and interchange talks. The Other side of content is the thing that an intertext offers. It isn't just the male-wrote writings that insidiously speak to ladies. The eighteenth and nineteenth-century ladies essayists, occupied with the composition procedure amid the prime of man controlled society wound up disguising manly qualities, capturing reality the male way and making ladies characters who affirmed to the manly standards in their works.

Coetzee's *Foe* praises the recovery of the minimised voices both of sexual orientation and race. They challenge the overwhelming force structures and draw out the substitute voices of the gendered other and the pilgrim Other who possess the quiet edges of invalidation and rejection. Both these writings share extreme intertextuality with their prequels by drawing out the covered and shrouded story of ladies who involve either the lofts or the basements of the buildings of male-centric society. *The Wide Sargasso Sea* by Jean Rhys is an endeavour to approve the

presence and talk of Antoinette Cosway, who consigned to being Bertha Mason oblivious and baffling upper room of Charlotte Bronte's *Jane Eyre*. J.M.Coetzee's *Foe* questions the entire story domain of the ace specialist of novel written work, Daniel Defoe and furthermore offers a women's activist scrutinise on his *Robinson Crusoe*. *Enemy* portrays the story of the female castaway Susan Barton and her endeavours at making her story heard.

Both *Wide Sargasso Sea* and *Foe* speak to the battle of ladies "to appear and the upsetting of that procedure" (Fayad 438) and their headstrong emphasis on self-articulation regardless of what the cost might be. The writings likewise ponder on the fundamental issues of the self-portrayal of a female in a male-centric culture. Jean Rhys' *Wide Sargasso Sea* (1966) is a revamping of Charlotte Bronte's commended novel *Jane Eyre*. She is a frontier different too. Henceforth *Wide Sargasso Sea* is the festival of a combination of voices holding up to be heard-the lady quieted inside the four dividers of man controlled society requesting articulation and the voice of the postcolonial freedom oppressed under the provincial bosses' thumb administer requesting liberation from male-controlled society and imperialism. The practical, perfect work of art of Charlotte Bronte experiences an extraordinary inversion and correction in *Wide Sargasso Sea*.

Rhys' novel offers solid scholarly protection from crafted by Bronte by uncovering the phyllo/logocentric world, and it's managed. The *Wide Sargasso Sea* as a women's activist content is vital as the modification of *Jane Eyre* since Bronte's content was considered women's activist adequately when it distributed and thus those parts of the lady's talk left immaculate by Bronte gets featured in *Wide Sargasso Sea*. It difficulties and undermines to overwhelm and demolish the buildings of man-centric society and its traditions by picking the hushed of the past content as the essential storyteller of the novel. Rochester, the male-centric saint, is given a section to introduce his story. Be that as it may, the last signal of disobedience is that of Antoinette Cosway challenging the classification and residence gave to her by the standards of the male world. Alongside Antoinette, Christophine, the housekeeper of Antoinette fills in as a state of opposition against male-controlled society and expansionism.

All Rhysian heroes have estranged creatures, detached and dislodged. In *Wide Sargasso Sea*, the story spins around the life of the primary Mrs Rochester, Bertha Mason, née Antoinette Cosway. Her Creole and Catholic foundation, her adolescence in the West Indies, romance and marriage to Rochester, Rochester's doubts of the gathered frantiness which keeps running in the family, Antoinette's constrained as a crazy person in the upper room of Thornfield Hall and her reprisal through obliteration of the abusive frameworks that immerse her, shape the plot of the novel. It

presents the topic of the mission for affection and shows forward the heartbreakingly superb inlet and the polarity between the points of view of man and lady. Antoinette indeed describes the third part presently marked distraught; yet much has changed now, she isn't any longer in the standard place where there are her fantasies and wild likes, yet involves the dark, chilly storage room of the English structure of Thornfield Hall.

Bertha Mason never gets the opportunity to give her perspective in Jane Eyre. She has seen from all points except for the immediate one. She considered as "the wild mammoth or the rascal in their side lair... " (Jane Eyre 243). Rochester depicts Bertha, "I discovered her inclination entirely outsider to mine; her tastes unpalatable to me; her cast of mind normal, low, tight... (347). Smothered by the talk of man controlled society and a world that moves by the measuring sticks of male-centric society Bertha Mason is thrown into the inhuman form till reclaimed by Rhys in Wide Sargasso Sea. "The aggregate destruction of Bertha Mason as a lady and as a man provoked Rhys to give a 'voice' to her hidden part, stifled under her savage, growling sounds and frightful screeches in Jane Eyre" (Walia 43). This short novel distributed in 1966 is the last novel of Rhys and it offered reliable protection from the managers of the ordinance by scrutinising the male-centric artful culmination and by changing the manner by which female selves were captured and broke down. The way that it distributed amid the sixties added force to its revisionary viewpoint as the 1960s saw hypothetical changes on a considerable measure of levels went for perusing, rehashing, testing existing writings, searching for the holes, hushes, and gaps in accepted writings, impeding the traditions of predominant talks and uncovering the inalienable governmental issues of logocentric frameworks.

The story of Antoinette is a women's activist adventure of opposition which follows her nullified and dismissed nearness toward the start of the content to one of self-revelation and great closeness toward the finish of the material. It additionally remembers her history, naughtily rendered in the before content. Antoinette/Bertha has possessed just a subhuman level of presence in the man-centric story. Her personality diminished to being "a beast" (Jane Eyre 351) and her sentiments were "the antipodes of the Creole" (353). Bertha's hopeless responses have considered as hazardously puzzling. "What wrongdoing was this, which neither lived manifest in this sequestered chateau, and could nor be neither ousted nor stifled by the proprietor?" (243). Bertha's return as Antoinette puts her imperceptibility in the midst of common region, among natural individuals disregarding her distance as a Creole in Dominica.

The Wide Sargasso Sea is a women's activist content because of the way it changes the subjectivity of Antoinette. It is an intertext because it shows the perspective of "a formerly fringe" (Kubitschek 24) character who had denied a voice in the prior account. Antoinette has formerly organised in a progression of nullifications encircling her as an image of "total pessimism" (Zizek 108). This impression is made the healthy start of the novel by denoting her off as an outsider. The feeling of estrangement is agonising component of inconvenience and the subsequent absence of character of the individual record for the refutations. "They say when the inconvenience approaches positions. Thus the white individuals did. However, we were not in their positions" (Wide Sargasso Sea 2). The objection to the network upgrades the painful feeling of the looming debacle. Antoinette and her mom get themselves 'outside' the talk of the white experts, nor inside the network of the blacks. They turn into the subject of avoidance both from the whites and the blacks, possessing a noman's territory, of not having a place anyplace. This antagonism portends her later oppression by Rochester. "In her association with Rochester, Antoinette, dissimilar to Jane Eyre, can understand her experience just through an unending chain of invalidations. Before she can stand up for herself, she should take part in a long and losing fight to influence Rochester to unlearn what he thinks about her" (Romita Choudhary 322).

By comparing Bertha/Antoinette's craziness against the supposed logical soundness of the standard and the cardboard universe of Thornfield Hall, Rhys has completed an incredible sure women's activist investigate of the qualities by which it has represented. "Jean Rhys steadfastly features the social-governmental issues that deceptively work inside the plot of Jane Eyre, which can maintain a Jane while mortifying a Bertha" (Shastri 71). Rhys depends on the suggestive intensity of pictures, episodes, and dreams to prefigure Bertha's deplorable end in the jumping flares of Thornfield Hall, as worked out in Jane Eyre. As it were, Wide Sargasso Sea is a correction of the ramifications of the feminine way of life as proposed in Jane Eyre. The Wide Sargasso Sea gives a chance for Antoinette to approve her reality and to follow the direction of Antoinette-Rochester story from her viewpoint. It demonstrates that there might be different certainties too. It may not be what Jane sees or what Rochester claims. " ... that lady, who has so mishandled your patient - so sullied your name; so shocked your respect, so cursed your childhood isn't your significant other; nor are you her better half." (Jane Eyre 350).

The Wide Sargasso Sea is a women's activist deconstruction of man controlled society essentially on account of the shock it gives the components of intensity structures. Rochester is a potent symbol of man controlled society, joining the influence of riches and manliness. To this

influential figure of an expert is tended to the inconspicuous however damaging obstruction of Antoinette. She topples the hegemonic chains on her by giving her story a chance to be told in the subtler and more grounded revisionary content. The manly world neglects to understand the exceptional being in thrall. The disappointment concerning the male world to understand Antoinette isolates her as irregular. Rochester, the solid great illustrative of male-centric society had his story successfully told by the pragmatist ace account. A counterdiscourse to the rational, composed story must be as a disconnected, representative, liquid women's activist account as on account of Wide Sargasso Sea. The strings of man controlled society had been managing the mind of the counter-adjusting lady to arrive her detained in the airless chilly storage room of *Thornfield Hall*.

The Otherness of Antoinette is her female self, a self-unlimited to the manly talk. Her marriage with Rochester turns into a site and setting for her change as Rochester's subject. She has an arguing articulation which makes him irate. She turns into his property like every one of the homes that were handed down to him to influence the marriage. Indeed, even the snapshots of exceptional energy are characteristic of ownership, expert and his aggregate disavowal of her self as a lady. Rochester unfeelingly says, "When I depleted I got some distance from her rested, still without a word or a touch" (Wide Sargasso Sea 120).

The accounting procedure and the persona display the relative frailty and the sentiment of the intensity of both Antoinette and Rochester. Antoinette portrays her impressions haltingly, in apparently diffused and scattered way as a question of disdain and criticism, as a separated from the network of indigenous culture. There is a disappointment of a composite personality in Antoinette's being. She in some cases experiences an uncanny moving of characters amongst herself and Tia. The account of Rochester is done capably and with a conviction notwithstanding his indecision in regards to the new landscape and the extreme individuals. He is brimming with trepidation on resulting in these present circumstances place that is known for weird individuals. The 'uncouth', wild and savage individuals with their fanatic state of mind and the force of hues he sees around him take him to a degree of suspicion.

Man controlled society has dependably been careful about the outflow of female sexuality. It has continuously bewildered the male dream asking them to portray it the way a man would have it. To a man, it is something puzzling and consequently to be dreaded. Luce Irigaray states that "Female sexuality has dependably speculated inside manly parameters" (99). The lady's status of being the other has continuously filled the male mind with clashing thoughts regarding the

female self and sexuality. She symbolises the combination of male wants fears and likesluring and unnerving. Early accepted writings of man-centric society have communicated this dread of the 'ladylike', and the puzzle that encompasses her by speaking to female sexuality as vixenish or atypical Male-centric society sees female sexuality as debilitating as it should undermine men through their longing and subsequently it must have watchfully controlled.

Accommodating ladies considered as neither enchanting nor alluring. Thus they don't turn into the site for female abundance. They live inside the parameters set by the male world, complying with its guidelines deliberately and disguising it intuitively to check any oblivious overabundances on their part. They stay as holy messengers in the house meeting with the printed and relevant edges allocated to them by logocentrism, never addressing, never tricky the parts give occasion to feel qualms about them. Here Antoinette gets scorched at the stake of moderate hegemonic frameworks solely because she goes amiss from the standards of similarity. Rochester remarks on Antoinette's sexual want, "Just the sun was there to stay with us. We close him out. Furthermore, for what reason not? Soon she was as anxious for what's called adoring as I might have been, more lost and suffocated subsequently" (*Wide Sargasso Sea* 119).

The rationalism talks of Antoinette and Rochester clear route for the inlet and the hole between the sexes. A ton of social gap isolates them as dichotomous frameworks of connotation mould both. The universe of Antoinette and Rochester are shafts separated. The social moulding and the disguise of the estimations of the logocentric world locate its most legitimate portrayal in the individual of Rochester. His examined, fake, hard, cold and consistent reaction to her extravagant, unconstrained and regular self is demonstrative of the unbridgeable hole between the sexual orientations. Man-centric has components in cooperation with each other to draw out the fate of Antoinette. She doesn't have anything. On removing her from the place that is known for her fantasies, Rochester malevolently says, "She said she cherished this place. The framework which covers the soul of the lady is reprimanded and tested in this content. The logocentric world distinguishes the lady as an item to be haggled and traded, to have sold for better business purposes. Her fantasies, dreams, frustrations, and wants are no more hers. She is only a protest of sexual satisfaction for the Cavaliers of male controlled society. She is the other on whose shouts and snorts the structures of man-centric talk can have built.

The finish of section two is sufficiently impactful with Rochester removing Antoinette from her extreme hue region to cool unpleasant England. At that point "she was quietness itself" (*Wide Sargasso Sea* 222). Alongside physical quietness, the operators of male-controlled society prevail

with regards to extinguishing the soul of a character being in rendering "Antoinette floating out of the window with her aromas, her pretty garments and her mirror" (235). This uprooted being has lost the ability to live. Her wings cut. Like the consuming parrot, the fire of scorn and strife has rendered her weak. "He attempted to fly down. However, he took away freedom fizzled him, and he fell shrieking" (51). Be that as it may, she doesn't stay quiet. Her yells shake the establishment of the male-centric and pioneer manor and its abusive hardware, and its echoes and reechoes are resounded through hundreds of years in ladies' rushed shouts to be heard and tuned in.

The last acknowledgement accompanies the quality of a determination, the aftereffect of an epiphany opening her private eyes to the deception in which she held so long. Equity would flourish just if the male-centric and provincial buildings lodging clashing components inside its structure and feeding influential figures and talks demolished in an all-expending fire, too intense to be in any way extinguished for the breeze of abuse and scorn fans it. The last segment of the novel where its plot meets with that of Jane Eyre is "a supported accomplishment of illusionism" (Sage 52), with Bronte's setting emptied out into a position of falsity, the big house going up in Dominica shaded flares. The consummation is triumphantly wrathful as opposed to being depressive and pitiful.

With her marriage, her endeavours to speak to self is assumed to control by Rochester as he attempts to keep in touch with her self however he sees fit, her as Bertha and trying to anglicise and expel her from the familiar surroundings of her fantasy and reality. Male controlled society's attack into Antoinette's existence is synchronous with her reshaping her qualities as indicated by the requests of male-centric society. Her disposition to Christophine and Tia experiences simple changes. Tia was before her reflexive mirror individually minimal self, gendered or social. "My dress was much dirtier than normal". It's Tia's Dress' 'However why are you wearing Tia's dress?'. (Wide Sargasso Sea 27)

Be that as it may, gradually the impact of Rochester and his perspective deviation, she is from her normal unconstrained reactions to parts of strength and subservience concerning the general population around her. In the last snapshot of her response to man controlled society, she envisions Tia to be there with her. "Tia was there. She alluded to me when I delayed; she snickered" (248). In any case, during this snapshot of insistent acknowledgement in fantasy more genuine to her than reality, Antoinette imagines herself one with Tia past the classification of man-centric society, and she recognised what she should do to man controlled society, "And I

heard the man's voice, Bertha! Bertha! That I saw and heard in a small amount of a second also the sky so red. Somebody shouted, and I figured, for what reason did I shout? I called 'Tia' and bounced and woke" (249).

The finish of the content observes Antoinette's acknowledgement, her strengthening, and edification rendering the women's activist message insistently. In the last piece of the material, before she sets fire to the male-centric chateau, she muses in a snapshot of acknowledgement, "There more likely than not been a draft for the fire gleamed and I thought it was out. The dim entry of male-centric dominion enlightened by her familiarity with the female self with its probability for subjecting man-centric society to investigate. "Wide Sargasso Sea shows that offering a voice to the mistreated individuals is more confounded than just presenting account expert upon speakers" (Winterhalter 12). Jean Rhys' correction of the Bertha story is the site of convergence of different talks.

Jane herself was not the same as the heavenly courageous women who had inhabited the universe of standard writing as she was a vagrant without the benefits of riches, magnificence and different characteristics which man controlled society lean. As her area puts her in the male-centric Victorian circumstances, she couldn't challenge its standards and directs. Her presence of mind and regularity kept her from enquiring into 'reality' of Bertha. The strange and crazy Antoinette must attempt that test as she hasn't confined by being ordinary and appropriate. It is decisively her craziness, and 'shamefulness' which empowers her to complete the viable reaction to her constrained in the ace account. "Bertha of Bronte's nineteenth-century Jane Eyre speaks to the demon in the tissue, which must be sexuality. Rhys' Wide Sargasso Sea written in the twentieth-century setting, makes Bertha/Antoinette as a hero and offers a voice to her smothered story" (Walia 62).

The women's activist amendment of content is passed on not just through the declaration of the female self. It is accomplished through the revamping of the thoughts of manliness and the debilitation of the male characters also. The holes and exclusions of Bronte's content get filled, by subjecting to amendment the role of Bertha as well as of Rochester also. It is to have noticed that Rochester does not have a name in this intertext which is Antoinette's story. He has distinguished as a Rochester figure by methods for the content's intertextual association with Jane Eyre. The women's activist correction starts appropriately here. Rochester appears here as a scalawag, hard and calculative and whose respect for the lady in his life has altogether identified with the monetary steadiness that she will give him. The web of deformation of Rochester starts

from section two where the youthful and new husband seems puzzled in the abnormal nation. In any case, with the advance of the account, hues begin to blur from his corona and alongside Antoinette, the perusers additionally start to witness the seamy side of Rochester.

Her notions express the women's activist substance as unequivocally as Antoinette's last fire of vengeance. 191 Christophine isn't reluctant to stand in opposition to Rochester and his wicked ways. She remains a mother figure, a consistent wellspring of quality to Antoinette and it is Antoinette's relationship with Christophine and Tia in her fantasy that imparts in her the desire to respond and reprimand the directs of man controlled society and offers Antoinette the bravery to reprieve free from the chains forced on her by the framework. Christophine speaks to uncurtailed and unhindered flexibility of lady and supplements the conviction that the inclination and the truth of liberation does not constitute in being a special white lady and that 'an alleged underprivileged' lady can be as free in her soul as she loves on the off chance that she stays steadfast by the frameworks that persecute her. Antoinette and Christophine speak to the liberated and engaged womanhood and set up the ladies' talk natural in the content *Wide Sargasso Sea* decisively.

Conclusion

This work is an impressive accomplishment as a women's activist articulation of lady's self and the test to man-centric society. The lady's talk and the festival of the soul of lady make the *Wide Sargasso Sea* a striking women's activist content. Antoinette is the site of male-centric engraving and the test to the male-ruled talk. She deviates from the desires for similarity and devastates and deconstructs the universe of *Jane Eyre*. It is a women's activist content that uncovers the holes and crevices in the women's activist development as Antoinette's racial Otherness represents the disavowal of her voice in *Jane Eyre*. It demonstrates that woman's rights as development may at times submerge the talk of the racially underestimated as it might champion the reason for the white favoured lady over the dark or the Creole. The content voices the estrangement and the subordination of ladies in a male-ruled society. Antoinette and her adventure uncover the lady's predicament in a man-centric network. By the vital cross-examination of man-centric society because of Christophine, who's unstoppable will puts her past the hold of male mastery, the content additionally estimates on the decent variety inalienable in the women's activist development and its difficulties of the power structures. The *Wide Sargasso Sea* is a women's activist content as it discusses over the issues of underestimation of the sexual orientation and the soul of liberation. Antoinette and Christophine are great signifiers for the strengthening of ladies,

by which they are freed from the constraining terminations of male-controlled society and impede the plans of male-centric engravings.

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The Treatment of a Strong Impediment Blurring the Vision of Humanity, Reality of Love and Loneliness

R. Divya

M.Phil., Scholar

Department of English,

Vels Institute of Science, Technology & Advanced Studies,

Chennai, Tamil Nadu, India.

divyaprema92@gmail.com

&

Dr A. A. Jayashree Prabhakar

Assistant Professor

Department of English,

Vels Institute of Science, Technology & Advanced Studies,

Chennai, Tamil Nadu, India.

jayashree.sl@velsuniv.ac.in

Abstract

Man's mission for triumph is a sense conceived with him, and it develops with him. The measurement of mission and success differs from individual to individual. From the physical point of view, it to a great extent relies upon power and aspiration. In the profound measurement, it fixates on affection, a separated connection. The triumph in the physical domain, including getting to be more grounded through the experiences of the voyage, leads commonly to the development of vanity and self-love. It is undoubtedly a substantial obstacle obscuring the vision of humankind and reality. The study of trusting things as they show up must be re-looked for and re-educated since whatever the eyes view requires not be and may not be valid. A qualification between the eye and the psyche is essential to substantiate the extent of the solid and the unique separately. Eyes' disposition is restricted by time, space and individual. However, the mind's shifted measurements are not hindered by any of the trios alluded to, and it uncovers its unobtrusive nature however it must have recognised that a physical medium is essential to fathom the theoretical.

Keywords: Eyes' temperament, Physical realm, Human liberation, Love and Loneliness, Humanity and Reality, immortal ethics

Introduction

The last fate is known just to a couple of the masses while others caught in the networks of their arrogance. Having to define objectives to win acknowledgement in the mortal world, they neglect undying morals. They move towards false fates with false expectations and counterfeit trust workforce with dubious belief systems. As they don't understand that change is lasting in this world, it turns out to be difficult for them to acknowledge what goes ahead their way. They need to claim spots and things, even people, only for the delight of ownership. Ownership turns into their sole fixation and while in transit to it, they lose themselves spurred by want and energy. The commendable great things and deeds of humanity are of less significance to such individuals since there is no benefit out of them for those individuals. Delicate feelings are barely unaffected by exposure and individual thought processes. These insane men who need to gain open acknowledgement through positive ways or negative ways dependably dwarf the men who need to win hearts with no excellent introduction.

The grand standards of the universe divulged to the chosen ones who ache for human freedom. Their ways which prompt an ultimate fate might be extraordinary, yet the future is one, God. The standards of good esteem have been instructed for a considerable length of time yet just an insignificant number of adherents know their value and genuine respect. Nature turns out to be the best educator dependably, yet man's pride and obliviousness impel him far from the indications. When one begins to observe the holiness in and around him, his affectability to life gets receptive to nature. The notes from view are from shifted measurements of which encounter is one. Contacts are cuts of life, and they are either coincidental or inadvertent however unavoidable with regards to portability. In this way, travel dependably has something critical to bestow to knowledge, the profound shrewdness.

The point of view of a man shelled inside a little region is indeed not quite the same as the viewpoint of a man of extensive voyages. Indeed, even a kid who has spoiled at home ought to concede that he is one among a large number of understudies in school. Self-image, which dependably frustrates otherworldly advance, is broken by the expansion of meeting diverse people and going to different spots. Such voyages guarantee internal advancement is finishing in outward articulations. Training might contend as a vital factor for the inner journey. Be that as it may, it require not be so dependable. Incredible thinkers esteem great character more than anything, including training. Character arrangement may not run regularly parallel with practice. Shri.P.RajaGopalachari makes a note on the role in his discourse, "Phases of Spiritual Evolution"

along these lines: Education has never been adequate to change the nature of the individual. In the man of integrity, training is a decent device, a great instrument. Like everything else. In the hands of a man of integrity, control is excellent.

In the hands of a man of character, riches are excellent. Everything is unique in the hands of a man of integrity. (104) Human creatures have both positive and negative propensities which shape the premise of one's character. Man's inner self and prevalence complex keep the induction of his destructive tendencies as a bad habit, and this state of mind pulls him in reverse. When one experiences travel, there come numerous cases in which the two inclinations, positive and negative, surface. Distinguishing proof of circumstances which advance the negative powers turns into the beginning stage in conquering them. The emphasis on such occasions decreases the ability of negative feelings bringing about their progressive and aggregate obliteration. At the point when a man begins to understand that the undesirable propensities demonstrate less useful for a healthy lifestyle, his character development has channelised towards the correct way. If one isn't sufficiently touchy to take the indications for character development from nature, he subjected to specific circumstances which give a devastating hit to his conscience or negative propensity in this manner making him mindful of the rule of modesty. Travel contributes abundant chances to comprehend the standards of adjusted living, and it relies upon the individual will to acknowledge or to dispose of them. Thus, the part played by the human personality is essential in such a manner.

The outside indication of a conceptual thought demonstrates the inward state of an individual, however not generally. Total harmony between the inner world and the external world, without affectation, is essential to name a man as honest to goodness. This stature could be accomplished just through his resolve or mind's capacity. Extraordinary Masters of vital intelligence have articulated the significance of the psyche in one's advance. Shri.Slam Chandra watches the nature of ego in the Complete Works of Ram Chandra as Man is nature's instrument. He has enormous power and has executed required for the use of that power. That great execute is the brain and it is solely the ownership of man. It is the primary instrument for bringing things vigorously. It is the first vast power in a smaller than normal shape which brought into reality the little making of man. It is a similar power which is in real life at the foundation of everything. (328-329) Mind frames the premise of any action, and it assumes a fundamental part of character development moreover. Isabel Allende talks about the piece and intensity of mind which impacts people who thus affect the whole world. The physical voyages of her heroes deliver change in their psychological set-up which advances their character development along these lines taking a

course internally. Her characters are not invulnerable to transform; they accept renewal as an open door of indicating persistent change towards the correct way. In one of her addresses, Allende says that her objective is "to add to the improvement of a little, otherworldly and upbeat progress" (15 March 1993). Her heroes are standing ideal models for the announcement cited.

Eliza Sommers, the hero of the novel *Daughter of Fortune*, increases different encounters through her movement which acknowledged her physical capacity as well as mental strength. At the beginning of the story, her situation in the Sommers' family is wretched with voiceless sufferings. The tale of her starting point has pounded into her brain at all mediating cases. She has no unique connection to any of the Sommers aside from Mama Frieza who truly watches over her; even though she has fixated on the possibility of having a place no place, at any rate not to the Sommers'. Rosa Sommers' affection for Eliza is nearly more than the adoration appeared by her two siblings, yet it changes inferable from the impulses and likes of her inclination.

The writer's depiction of Eliza who is now and again observed in royal dresses and at different circumstances playing with hens and goats with nobody to make a fuss over her dresses draws out her original position in that house where no one is prepared to take care of her with affection or possibly with obligation cognisance. At the point when once asked by Jacob Todd, she promptly answers that she doesn't have a place with the family and on her insubordination to her supporters she will have sent to the Papist nuns. Proclivity, which Eliza indeed merits, is deficient in that family unit. Rosa needs her to end up an ideal English woman for which the piano exercises are critical. Eliza's disavowal rankle Rosa who hauls her everything the best approach to demonstrate the mass of a foundling home showing that it would be where she would have wound up yet for the Sommers' kindness. Along these lines, there are numerous examples which have made a vacuum inside the core of Eliza which she longs to have loaded with adoration. In genuine, the vacuum is an image of one's otherworldly development.

As an adolescent young lady, she is made up for lost time in the rushes of her enthusiasm, and when she is sixteen, Joaquin Andieta strolls into the life of Eliza throwing an unrecoverable shadow of adoration. Considerations of him before long turn into a fixation and the fixation is because of her aching for ownership, both to have and to have controlled. The void in her heart has loaded with this peculiar want of property which shapes the primary driver of her endless sufferings. Till she has wearied of that dream and ownership that filled her heart, she sticks to the phoney standards set by her. At the point, she has seized of the delusion which obscured the vision of future, reality sunrises making sense of the genuine Eliza. Thus, Eliza endures a

considerable measure in light of her character emergency set at the support of ownership, and her relationship with the people all in all and nature, specifically, changes her demeanour drawing out the original thought of life. The character emergency at different aspects owes enormously to her voyages, and they empower her to leave the primary stages effectively anyway hard her undertakings might be.

Eliza's first travel from her mom's womb to her dad's home with no parental personality is itself a presentation of her mission which is a fundamental parameter for the otherworldly trip. She develops with her questionable character with no certifications or credit, the existence of the separated connection. Her contribution to the religious world is well apparent through her tuning into Mama Frieza's multihued rendition of the lives of the holy people. She additionally eats up the Spanish Bible given by Jacob Todd and looks at the scenes deliberately. She is hypnotised by its stories that relatively fixate on sufferings and celestial yearning. Eliza shares in the parade of the Cristo de Mayo, the May Christ, which has been brought from Santiago mainly since it is accepted to be fit for changing the climate winning around then. Otherworldliness prepares for the enlivening of one's self-realisation and Eliza's initial undertakings hint at it. However, she hasn't legitimately driven in that path because of which she needs to experience wretchedness to comprehend reality. Her real highlights begin to demonstrate signs of development, yet she stays whimsical on the most fundamental level.

It is sufficiently pure to take note of that Eliza is prepared to dispose of everything, including her prospects without bounds, to have the unclear shadow. The affection scene shapes an emergency in her life since it opens the entryways of contemplation. Assuming something else ordinariness urged by luxurious routine with reality lethargic in the heart would have been the timetable of her. The careless enthusiasm she has felt for Joaquin might be an innate sense yet its power and need to push her towards the preliminary ground. The young lady who has not taken any important choices so far firmly settles on scanning for her sweetheart whom she accepts to be her spirit. The hunt is strict in the physical plane and allegorical in the profound flight. Rosa speaks to a down to earth future while Joaquin indicates the attracting dream. While Rosa is the power who encloses her with home life, Joaquin goes about as an attractive vitality which draws Eliza far from the circle. The motion in the magnet does not hold her long, and she, shockingly, tumbles down yet luckily under the control of Tao Chi'en. The scenes of her tumbling downloaded with undermining, sufferings, and frustrations which check the coming of her new excursion, turning internal.

Tao Chi'en's part is essential in moulding the fate of Eliza. He is a man with a past with which he has accomplished mental and also physical consistency. He picks up an individual personality and knows the privileged insights of life through his needle therapy ace, and otherworldliness enhances his life. Even though conjugal life has not kept going long for him, the recollections of his significant other are valued by him dependable. He additionally experiences trans-mainland ventures which are wellsprings of down to earth intelligence notwithstanding his amassed otherworldly information. As a doctor, the shrewd and viable Tao Chi'en intercedes in the life of Eliza just to tow her towards the correct way of knowing herself. Tao Chi'en's mentality towards her stands in sharp differentiation to that of Joaquin and his worry amid the season of her deadly enduring is excellent. Ideal from his recommendation of mask down to his relationship in the look for her darling, Tao opens the eye of Eliza to this present reality around her.

At the point when profound information streams, heightened feelings automatically offer a path to an even standpoint in which it has comprehended that the possibility of ownership causes only further sufferings. This position entirely shakes false confidence evacuating figment of energy. Her otherworldly development seizes the dark vision with the private eye. That is the last stage which causes her to go internal. The first one is the segregated adventure that instructs her to live in the present by not agonising over the past and by expecting what's to come. The disengaged voyages of Eliza is in the guaranteed place that is known for California smash her feelings without bounds. The long travel is the learning ground which prepares her to shape her way of life as per reality. The motivation behind her movement appears to be purposeless soon, and the demeanour of crisp thoughts takes into her breath away supplanting the useless objective. The general population is, whom she meets in transit, fill in as icebreakers and they present different ways of life and risks predominant on the planet. The sharp differentiation between the stale climate of her home and the brilliant light outside hauls her to the profundity of her spirit. She feels soothed and glad to be with nature with all its transcendent substance. Her letters to Tao are standing cases to articulate the profundity of her internal voyage.

The discussion clarifies the position of Nadia concerning the presence a still further examination of the announcement uncovers the location of each being concerning the profound setting. Nadia's backup is the pointer of the correct turn at Alexander's junction. Amid their visit to India, Alexander is stunned at fathers organising relational unions for their youngsters. In any case, Nadia mollifies him accentuating reality which underlies any custom or framework and includes that her dad would pick her the correct kind of spouse superior to anything she ever could. When he focuses on his aversion by pointing out the neediness, she strikes back that she doesn't need

more than what she needs. This answer demonstrates the sharp differentiation amongst need and need. The general population who pass by requiring are happy with what they have while the general population who constantly behind need lose the correct way and right state of mind. Along these lines, Nadia's backup and direction assume an essential part in making attention to the original point of view. Her state of mind towards life and individuals as well as her association with nature impels Alexander to take the course internally.

Nadia's capacity to chat with feathered creatures and creatures is shocking to Alexander who understands the constant domain of adoration. Her correspondence has adjusted by the dialect code of the species she meets. She effortlessly deciphers the system of any creature or flying creature that she can go without much of a stretch agreeable even the most unsafe animals. Alexander comprehends that her unique ability credits extraordinarily to her sentiment of unity with nature. Love is the dialect of view which finds a resound in the human hearts. At the point when the heart is tuned in to life, it opens up, and the people can distinguish the vitality inside, with the intensity of their totemic creatures. Alexander and Nadia recognise themselves with dark panther and white hawk individually. Lisa Hoskins, in her article "Creature Spirit Guides and Totems" specifies the highlights of a totemic creature in this way:

A totem is considered to be a power, also called 'medicine' and is capable of walking down our path with us on our spiritual and personal journey in this lifetime. We can tap into the energies of the animal totems for strength, healing for ourselves, and for others. Higher level beings along with Spirit Guides can shape lift, transforming their energy bodies into animals and sending us important messages that will guide us along and teach us what we need to know. (2010)

As said in the reference, at snapshots of emergency, the totemic creature comes to Alexander or Nadia's guide in guiding the course of occasions to their support. The minute Alexander understands the soul of his totemic creature his capacity floods with certainty and fearlessness. The trips shape the psychological set up of Alexander by nature and his beliefs about life and truth change finally because of the unification of his self with nature. The outer impacts change his inner self-ideal from his origination of magnificence down profoundly of truth. Inside a couple of long periods of movement into the Amazon, his idea of magnificence changes as he watches the three; his old grandma, the youthful specialist Torres, and Nadia with her immature graces, showering in a stream. The difference in body with time is pellucid to his solid eyes, yet his internal sight incites the possibility that they are similarly lovely, each in her way.

Magnificence rises above the periods of life and nature. This expansive standpoint is the initial move towards his internal voyage. The announcement of the faculties are subjective by Kate concerning the smell of the brute artworks a profound effect on him.

The otherworldly position of the ancestral individuals is one of the original effects on Alexander. Their convictions have all around associated with nature, and notwithstanding their services and conventions, they consider every single universal creation have spirits. The spirit is a crucial factor to them dearer than life. Demise is in respect to them. For them, soul and matter are the same. They are not prepared to spurn their thoughts for an outsider religion. They can't comprehend why Christ kicked the bucket on the cross to spare humanity from wrongdoing since they don't have the idea of blame. They don't select to wear garments in that hot atmosphere since it is pointless to do as such in such environs. Each move of them is tuned in to nature not exasperating it at any cost for their reality. Alexander's inward affirmation of their goals is set up by his introduction service through which he acknowledges accuse as their moderator of nonnatives. Rahakanriwa, the wild flying creature, speaks to the natural dread of death that lays submerged in the hearts of Alexander and the ancestral individuals. It is the portrayal of a fatal illness which has claimed Alexander's mom and anticipates the correct hour to usurp the lives of the local individuals. His acknowledgement of it at the critical minute spares the lives of the local Indians.

In the Forest of the Pygmies, Alexander comes to think about the African divine beings through Angie Niderera and finds that every religion has its specific manner prompting freedom. Every single such way is one of a kind in their traditions and conventions yet they all prompt a similar Almighty. The Pygmies fear the spirits more than their Gods since they have identical deformities individuals have and thus unsafe. Their regard for their senior citizens is the thing that Alexander appreciates the most. The Pygmies trust that they have significantly irritated their predecessors and accordingly volunteered to endure. At the point when Alexander proposes to the Pygmies to hold the function in the town of the precursors as a preliminary activity to battle against the despot lord, the Pygmy seekers are sickened at the thought as it is a demonstration of disfavour to advance into the town of the progenitors. They enquire Alexander about the correctness of indicating love to their progenitors in his nation yet Alexander needs to concede that precursors hold an unimportant position in the United States.

The last phase of his otherworldly odyssey involves overcoming dread which eventually drives him to see reality from a wealthy and brilliant viewpoint. He has liberated himself from fear

including the terror of death. The profound association of Alexander and Nadia make ready for their conjugal bond, and the sacred association between them can never be irritated since they realise that they are a piece of a solitary soul. An examination of the outrageous characteristics of the people he has experienced ends up being a puzzle with reference to the general hypothesis yet a closer investigation gives him the appropriate response: They didn't know the answer to this secret, yet they guessed that the encounters of each being add to the enormous profound hold of the universe. Some do that through the anguish their malice has caused them; others through the light obtained from empathy. (Backwoods, 236) That is an immersion point in his private excursion and his undertaking, later on, is to hold the sacred association with the Over-Soul until the end of time.

Alexander is a stable image of temperance prevailing upon lousy habit. In every one of the books of the set of three, he turns into the safeguard of the mistreated and the deceived. His sympathy for the smothered individuals, regardless of whether they are the ancestral individuals of the Amazon or the Pygmies of Africa, drives him enthusiastically both in the physical and mental plane. Common trust wins amongst Alexander and the casualty gathering, and it similarly reinforces them making the obligation of fraternity thicker. With affection and confidence, they walk towards their objective with a brought together vision. That spreads the possibility of widespread brotherhood which is the most extreme need of great importance. This kind of fellowship, with adoration, trust, and solidarity, is fundamental since it would lead us to the correct way and would control us in promoting entanglements. Clara Banu in her profound article, "The Need for Mutual Love, Trust and Solidarity in Brotherhood" states as takes after: Mutual love, trust, and solidarity are properties of connections. We require these credits to have the capacity to unite out various tunes to blend in the melody of this world. At that point, we will comprehend our objective, and we will understand our siblings and sisters. We will be in solidarity with them and continuously uncover trust in each other.

The way isn't simple, life isn't simple, however when we perceive our breaking points we know when we need to look for help and where to discover it. (41) It is evident that Alexander creates love and trust over the span of his voyage which comes full circle in solidarity, and he ends up being a solid illustrative of fellowship. With his heart and mind opened to the real world, Alexander effortlessly gets rules for his future. He understands that science and innovation are insufficient to make him a specialist. He needs other imperative components with which Tensing has mended. He ends up mindful of the real vitality which springs from the inspirational mindset through the deeds of Tensing and Dil Bahadur. He concludes that he would go for Holistic drug

and is sure of the achievement of this technique with superior outcomes over some other methods of restoring. Alexander's physical trips have expelled the deceptions that encompassed his heart and have filled it with the absolute quintessence of life. Alexander's internal adventure has brought about the improvement of self as well as in externalising his procured inward shrewdness to humankind as remedial administration with empathy and love.

In Zorro, In Zorro, Diego de la Vega's otherworldly movement owes incredibly to his physical developments and heredity. His aggregate oblivious has loaded with the attributes of two distinct races. While his paternal ancestry credits his valiant nature and dauntless soul, the hunger for equity, especially for the abused, is given by his maternal heredity. As found in the primary battle of the novel, Toypurnia, the mother of Diego, breeds in her a derisive state of mind towards the colonisers of their property. Even though she begins to look all starry eyed at Alejandro de la Vega, the dad of Diego, it is only impermanent energy which does not trick her from the first fixation. She might have seen as the voice of the voiceless, and her solitary point is to head out the usurpers of their territory accordingly building up themselves as the significant beneficiaries of the mother earth. Even though she wretchedly flops in that undertaking of building up equity for her kin, she prevails with regards to sowing the seeds of investment in Diego which develops and develops coming full circle in conveying salvation to the edgy and destroy individuals. Toypurnia's support for the legacy of misfortune and injury of presence has restricted to her aggregate limit. However, Diego's avocation extends rising above limits of race, class, and sex. Equity is his primary centre which surfaces on occasion to need an emergency. His aggregate oblivious which has held in it the oppression and trial of his maternal ancestry has given space for his voracious hunger for equity.

Ines travel from Spain to the New World has loaded with additions and misfortunes, and towards the end, she has viewed as a woman with a steady personality defeating the enthusiastic and possessive Ines. Esteban Treuba's reality is bound to the anonymous city, maybe Chile, and Tres Marias. With his hard work, he accomplishes a considerable measure in his long life yet for human relations. Loss of Rosa falls in his fantasies, and he vents his failure on everyone including his mom and sister. Nature has given him the chance to comprehend life and humankind yet his arrogance keeps him from understanding reality. His pride and complex belief systems frustrate solid human connections. His touchiness is the underlying driver of all shades of malice in his life. He never acknowledges equity between individuals and dependably focuses on his prevalence over the workers. His recently gained name and cash blindfold him, and he

overlooks that he too has ascended from a low status. His sense of self-structures a hard layer around his delicate internal identity.

At the point when Trueba's financial status continues expanding, his confidence creates alongside it bringing about the haughty foundation of male arrogance. He assaults countless labourer ladies of Tres Marias. He doesn't feel regretful for his actions, and he never minds about the youngsters he has created. The storyteller indications are at a point that after the landing of Treuba at Tres Marias, various children conceived. Be that as it may, no one dares contradict Trueba inferable from his financial and developing political power; thus voiceless sufferings follow at a bigger scale in that domain. His pretention stifles in his adoration scenes with Clara. Clara is the character entirely utilised by the creator for the ponder crushing of Trueba's self-image. Trueba's lost energy for Rosa has restored when he sees Clara. He is possessive to the point that he even feels scorn towards his sister Ferula for her extraordinary connection to Clara. Be that as it may, Clara does not respond to his affection with the rise to force and gives scarcely any significance to Treuba. Clara's carelessness is the first substantial hit to Trueba's pride and possessiveness. Clara's quiet is the subsequent stage which smashes him completely.

Compromise never happens between them amid their lifetime. That demonstrates the disappointment of his own life which forces him to acknowledge the harsh reality. As Treuba has bamboozled his various ill-conceived youngsters, his honest to goodness kids frustrate him by acting inverse to his thoughts or desires. His girl, Blanca's affection, making with a labourer man irritates him. His anger is neutralised by Clara who hammers into his mind the horrible cold assault scenes which were additionally worried about labourer ladies. Levine cites P. Gabrielle Foreman who clarifies Clara's position that she passes on "Trueba's past from the implicit to the verbalised private" (25). Trueba has dependably been the subject; and the items, the assaulted worker lady, are unvoiced. The current circumstance makes him the question finally, and Clara turns into his issue, the activity being the voice of the unvoiced. He has moved toward becoming expert attributable to the concealment of the workers bringing about their voiceless sufferings. Be that as it may, his feeling of worth has pulverised by Clara, and it pulls him down to understand the shady past.

The passing of Clara entirely separates Treuba. The house, which once remained as an image of his respect, appears to have lost its beauty and it seems desolate. Detachment urges him to brood over the past. However, nothing is repairable. Acknowledgement is the vocabulary which comes at the last page of his life word reference. He has created endless ill-conceived kids at Tres

Marias. Esteban Garcia, one out of the genealogy, torments and assaults Trueba's granddaughter Alba to retaliate for the various embarrassments and assaults of Esteban Trueba at Tres Marias, especially his grandmother's. The Military Coup is an ideal open door for him to cause agony and shame for Alba. The turmoil caused by the Military Coup and its immediate effect on his family smashes Trueba profoundly. That is where he comes to think about the estimation of human relations and humankind. The Wikipedia article "The House of the Spirits" watches: His acknowledgement that he wants the affection for his family and peace in his nation prompts a significant change in his character. In his last days, he gradually loses the fury that has been driving him for his entire life. He admits to Tránsito Soto that all he truly thinks about in life is his granddaughter's prosperity, and he is elated when Alba has saved. (2008) Allende's goal behind the character depiction of Treuba might have paralleled with Aleman's target which is expressed by Close as, "Aleman's Christian and idealistic goal, delineated by negative cases, is nothing not as much as building an ideal man in a fair, monetarily productive society" (20).

Allende gives her voice against any requital through her character Alba. Reprisal dependably proceeds with many generations sowing contempt profoundly in the delicate personalities. It resembles a cyclic movement which has no end. As a continuation of the cycle began by Esteban Trueba, the assault of Alba follows. Be that as it may, the character of Alba is charitable to pardon the heathens. Notwithstanding her age, the circumstance of the nation and her kin propel her to take an adventure internal. To her, exact retribution is unimportant since it would be just one more piece of the same unavoidable practice. She needs to break that chain thus pardons every one of the individuals who ought to be vindicated. She says: It would be exceptionally troublesome for me to defend each one of the individuals who ought to have retaliated for because my reprisal would be just one more piece of the same unyielding ceremony.

I need to break that horrible chain. I need to imagine that my errand throughout everyday life and that my central goal isn't to draw out contempt... (House, 490) The message of the creator is clear and boisterous here announcing poor outcomes on any instance of savagery and requital. At the point when Alba is very nearly passing amid her agonising days in the jail, she inevitably loses the desire for surviving. In any case, she withstands all provocations and spares them all in her memory. She imagines that what she records in her brain would turn into a bona fide authentic record for what's to come. In this way, she chooses to get by keeping in mind the end goal to endure observer to her own and national disaster. Her robust will and assurance are put forward by the creator to underscore holding hopeful status even in cynical conditions. Alba's written work would announce the excruciating pages of the Military Coup, and different sentiments can't

deceive the future age. Reality must have depicted in that capacity, and genuine witnesses are fundamental for it. History shows a man about his false advances and considering it at the ideal time would spare him from promoting catastrophes. Alba means that this message and her internal adventure is the thing that the creator anticipates from everyone.

Clara's change with time exchanges her point of view from articulation to execution. Her part in the subterranean world is constrained to expect to start. For an extensive stretch of time, it has been her routine in which no one intercedes including her folks and Treuba. Quiet is her asylum when she winds up disappointed with the outside world. She swings to quietness when Rosa bites the dust, and it is a challenge to the way the specialist ruined the assortment of Rosa for the sake of after death. For the second time, she takes asylum peacefully when Trueba strikes her on the issue of Blanca. Linda Gould Levine sees in Isabel Allende as, "When Esteban strikes her to recapture his capacity, she swings to quietness as a method for voicing her shock and shielding her inward world" (25).

Clara's inside improvement talks through her helping deeds finally. Clara's life in the parental home does not have scenes of the adventure, but rather her conjugal life gives her chances for movement between the capital city and Tres Marias. When she begins seeing the external world with concern, sufferings and other dull parts of life are uncovered convincing her to share as a general rule. She winds up focused on her general public, and her arrangement of required things to the denied starts to flourish in her schedule. The self-improvement guarantees a peaceful air however individual commitment in building up the general public prepares for the stable development of the general public. Alongside her child Jaime, Clara stretches out her support the very pinnacle of degree. Her allurements in the enchanted world gets lessened with years, and she gives a break even with significance to her family and different issues worried about the real world. Alba gives a record of her social movement as takes after:

Conclusion

Clara turned into a specialist in social advantages. She was familiar with every one of the administrations the state and the congregation accommodated dealing with the hindered. At the point when all else fizzled, she brought them into her own particular house. The system of Clara and Jaime's protégés extended to the end where they lost tally of what number of individuals they were looking after; ... (House, 255) Clara's undertakings don't stop just with forecasts. They stretch out to grasp people. Uncommon forces without administration and humanity can't have

tended to as perfect. To be called sacred, the administration ought to be with adoration and without desire. Clara's deeds might have managed to along these lines, and it winds up conceivable just with her compelling interest as a general rule. The physical developments of the heroes bring an internal advancement through their relationship with individuals, nature or individual encounters. Through the full goes of her heroes, Allende accentuates the need to experience a change if it winds up required for one's inward acknowledgement.

Her characters acclimatise legitimate and profitable thoughts of life because of which they experience a radical change which is evident in their character advancement and viewpoint. Their happiness, hotchpotch thoughts, and crazy creative energy supplanted by gravity, standard vision, and excellent judgment. Not ceasing with individual advance, Allende's heroes offer their deliberate help to the casualty gathering of any kind. Their hearts grew providing space to humankind when all said in done and sympathy specifically. Concerning this Mary Main comments along these lines: Throughout her long profession, Allende has dependably demanded that adoration, and comprehension among all individuals, are her higher qualities. Notwithstanding the world's issues, she has sought after what's to come. Isabel Allende, through her words and her life, shares that expectation with perusers everywhere throughout the world. (106) Beyond merely identifying with the affliction individuals, Allende's heroes can relate to them. Every hero, limited to the domain of execution of their capacity, is saddled with social duty full of a huge responsibility to the world.

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An Illimitable Source of Tears of Poverty in Aravind Adiga's Novel

J.Jasmin

M.Phil., Scholar

Department of English,

Vels Institute of Science, Technology & Advanced Studies,

Chennai, Tamil Nadu, India.

shambalu07@gmail.com

&

Dr A. A. Jayashree Prabhakar

Assistant Professor

Department of English,

Vels Institute of Science, Technology & Advanced Studies,

Chennai, Tamil Nadu, India.

jayashree.sl@velsuniv.ac.in

Abstract

Today, India has balanced for a high jump from the rank of creating nation to created nation and its financial development is hearty. It appears as a developing entrepreneurial power on the planet. Headway in the field of science and innovation, transportation, in industry, tourism, land, development of the urban areas, shopping centre culture, enterprises and outsourcing etcetera describe the best picture of India and the country depicted as 'unimaginable' over the globe. Disregarding the entire advance that India has made amid the years, poverty has not dispensed with, and it is a quiet enemy of India. Indeed, even following sixty-nine long periods of autonomy from the British administer, the expansive size of poverty remains the most disgraceful spot on the substance of India. There is a developing acknowledgement that the definite upturn in the development is lesser than the unfavourable effects of neediness in India. It demonstrates a condition in which a man neglects to keep up a standard living and experiences deficient essential human needs, for example, sustenance, therapeutic services, instruction, nourishment, dress, and sanctuary.

Keywords: Undernourished, Humiliations, Atrocities, Cruelties, Higher education, Media, Mass communication, Indian Soil,

Introduction

In the 21st century, the embodiment of modernisation, the fast improvement of the worldwide back exacerbates the destiny of the neediness stricken where a considerable number of individuals reel under the battles for survival, and furthermore stay undernourished and underprivileged. Atulindra Nath Chaturvedi, in the book, A. P. J. Abdul Kalam: Scientist and Humanist demonstrate that India's accomplished monetary development is a delusion by expressing the valuable expressions of the colossal identity A. P. J. Abdul Kalam who says We have made critical accomplishments over the most recent fifty years in nourishment generation, wellbeing segment, advanced education, media and mass correspondence, new foundation, data innovation, science and innovation and safeguard. Our country enriched with personal assets, energetic individuals, and current esteem framework. Notwithstanding these assets, some of our kin are underneath the neediness line, undernourished, and need training itself . . . (61)

Neediness, one of the relentless issues that India faces today, draws on the consideration of sociologists and financial specialists as well as essayists too. V. S. Naipaul and Aravind Adiga, in their compositions, depict the photo of Indian neediness and mirror the battles, mortifications, abominations, and brutalities of the ruling class towards poor people, inferiors and worker classes. They are socially denounced, medicinally dismissed, monetarily misused, and instructively disregarded. These stifled individuals of the Indian soil battle to keep their body and soul together. The endeavours of the authors appear to be positively disposed and thoughtful towards the ignored classes of India.

Oscar Lewis, in the article the "Way of life of Poverty" communicates that People in a culture of neediness deliver little riches and get little consequently. Interminable joblessness and underemployment, low wages, the absence of property, the absence of investment funds, the nonappearance of sustenance hold in the home and perpetual lack of money detain the family and the person in an endless loop. Consequently, for the absence of funds, the ghetto householder makes visit buys of little amounts of sustenance at higher costs. The ghetto economy turns internal; it demonstrates a high occurrence of pawning of individual products, acquiring at usurious rates of intrigue, casual credit courses of action among neighbours, utilisation of used attire and furniture. V. S. Naipaul and Aravind Adiga opine that neediness is the shocking social issue and they make their fellowmen comprehend its aftermaths. V. S. Naipaul's semiautobiographical works – *An Area of Darkness*, *India: A Wounded Civilization* and *India: A Million Mutinies Now* and Aravind Adiga's works – *The White Tiger* and *Between the*

Assassinations investigate the reasons for poverty and mirror the sharp vision of it in India. These works are of their keen perception and affirmation of the unrefined and dim picture of the country, which remains as the records of Indian neediness.

The fiery authors V. S. Naipaul and Aravind Adiga demonstrate their wonder through their works which are mixed with their encounters and leave a permanent impact on the human sufferings in India. Whenever V.S. Naipaul first visited India in 1962, he watches that the nation is barren and loaded with extraordinary turmoil. Wherever he visits, he is profoundly tormented to see messy regions, poor homeless people, bunches of pitiful houses, a piece of manure loads, stuffed roads and a massive zone of ghettos. This all-encompassing perspective influences him to state in the first book of his set of three, *An Area of Darkness*, that India is "the poorest nation on the planet" (41) and "the world's biggest ghetto" (173). His first visit to India is brimming with expectations and theories, yet unfortunately, it drives him to stuns and disillusionment. Rather than greatness, he finds just grotesqueness, lack of sanitisation, weariness, and frightfulness. Even though the negative portrayals subvert V. S. Naipaul, he prevails with regards to anticipating the whole melancholic picture of India with an expectation to recover the country from the debasement and the punishments.

Chetan Trivedi in the article "An Area of Darkness: Naipaul's Incursion into Indian culture" cites the sudden answer of Naipaul to the inquiry in the matter of what the reason is behind his enthusiasm for India, for which he expresses that ". . . I occupied with India as a result of my worry, I hate trouble, I detest neediness, and I wish to see it eased that is the thing that I return to, I search for indications of that" (74). The creator brings the horrid vision of Indian neediness by featuring the woeful photo of his progenitor's local Uttar Pradesh and Bihar. In *India: A Wounded Civilization* he comments that ". . . Bihar, for quite a long time the cultural heartland of India . . . Presently without brains or pioneers . . . A place where there are dry spell and starvation . . . (18), where the majority of the general population are not in any case ready to gather two suppers for the day. Bihar should have demonstrated the route to whatever remains of the nation – a place that is known for the economy, however it is disastrous to stay a place that is known for tears in the topography of India. V. S. Naipaul in his investigation gathers that the horticultural division and its potential cut since Bihar is intended for the formation of a class of proprietors whose exclusive goal is an accumulation of rents with no enthusiasm of rural advancement. That is a critical factor for the sharp decay in the social improvement of Bihar. Subsequently, it has lost its status of being the heartland of India. India is a place where there is

the birth of numerous religions, the place of spiritualists, holy people, and sages. One of them is Lord Buddha, who is said to have achieved illumination under a tree in Gaya, Bihar.

Adiga communicates his mockery over the present state of avenues in Bihar through Balram, who expresses: "I think about whether the Buddha strolled through Laxmangarh – a few people say he did. My particular inclination is that he goes through it – as quick as possible - and got to the opposite side – and never back!"(18). Aravind Adiga's mentality toward poverty is like that of V. S. Naipaul, who communicates his narrow-mindedness explicitly against the dangerous issue with the multifaceted problem. Following fifteen years, when he came back from Australia to India in 2003, he sees the vast alluring changes, and he understands that everything has changed except neediness. He likewise is injured with the sights of the unfortunate existence of the poor in Uttar Pradesh and Bihar specifically which empowers him to contemplate about the destitute individuals in general India. In *The White Tiger*, Adiga splendidly depicts the fantastic existence of the needy individuals of Bihar through the town, Laxmangarh where advancement and majority rule government are still pieces of obscurity. It lies somewhere down oblivious prisons of imbalance and destitution. Both the creator's centre the two spots – Bihar and Uttar Pradesh, arranged close to the riverside of the Ganges which ought to represent the challenging circumstance in India, yet the urban areas are buried in absolute poverty while the seaside urban areas flourish. The essayists uncover the little-known dark underbelly of present-day India. They likewise opine that albeit Indian economy has become consistently finished the most recent two decades, its development has been uneven when contrasted with the diverse social gatherings, the geographic districts and the rustic and the urban regions.

The essayists V. S. Naipaul and Aravind Adiga make their point evident in the developing contrast between the rich and poor people which is an issue that has been fermenting for quite a while. They find that from one perspective, India has moguls and wealthy people and on the other, it has a large number of individuals who battle to win their daily bread. V. S. Naipaul criticises understand amongst rich and the poor in *An Area of Darkness* who says".

... in Uttar Pradesh town . . . You might see the rich and obese man in . . . Clean white sitting in a cycle rickshaw being pedalled by a poor and skinny man, prematurely aged, in rags (76). The writer pays attention to the disparities between the haves and the have-nots and exposes that the society has divided into a binary structure of two classes – the rich and the poor, in close orbits without ever colliding. Aravind Adiga asserts in *The White Tiger* that "The dreams of rich and the dreams of poor – they never overlap, do they? See,

the poor idea all their lives of getting enough to eat and looking like the rich. And what do the rich notion? Losing weight . . . With all these late-night parties, all that drinking and munching, the rich tend to get fat in Delhi. So they walk to lose weight (225).

Adiga investigations that in India, one gathering of individual stops without a penny and the other halt not knowing the best approach to spend their pennies. The creators test the integrity of the imperishable and eternal issues of destitution which make limitless obscurity among poor people and influence them to feel that they are bound to stay poor until the end of time. The rich have the financial and the political influence that gives them the favourable position to control and control poor people, though the neediness of the poor abandons them with no decision other than to arrange the exploitative socio-political circumstance.

Indian towns are the most influenced regions by the poor-rich divisions. In cities, poverty has its multi-features to pulverise and crush the unfortunate individuals. Misuse, one of the transcendent variables gives them a problematic method for living. The scowl of abuse is zamindari framework, which is a hazardous capacity to stifle the underclass. V. S. Naipaul and Aravind Adiga feel that misusing the common labourers has been the national sin which is conferred for quite a long time together. The zamindary rehearses the impact of the British who utilised Indians as slaves and misused them. The creators find that the proprietors employ a similar methodology of abuse in removing work from the poor labourers. There is nobody to record the way that the benefits and the abundance of a proprietor made on the backs of these poor. The proprietors possess the riches and every one of the assets while the destitute individuals are incredibly powerless in financial conditions and battle to manage themselves and their families. The fiscally frail workers are under the thumb of the zamindars and utilised as manikins.

In this framework, destitute individuals denied their rights, and their labour has looted for low wages. V. S. Naipaul centres upon the struggle between the zamindars and the workers. He communicates in India: A Million uprisings now that "The zamindars utilised ladies for three rupees every day and men for five rupees per day. The lowest pay permitted by law around then was five rupees for ladies and nine [rupees] for men" (275). They suck their blood by giving hard manual works, for example, breaking stones in quarries, steers brushing under the searing sun and building developments and so on and leave their body as dross. They compelled to a profundity that they sink lower and lower and can't transcend. They have pushed to such a denied life, which influences them to feel subhuman. V. S. Naipaul in India: A Wounded Civilization

portrays the intensity of Mr Patel, the proprietor of a town in Bihar who is monetarily stable thus the villagers rely upon him for money related help at the season of their need.

The reallocation or generally considered as land getting via proprietors or cash loan specialists changes the agriculturists as displaced people in their own country. They have no business in their particular towns and face the odd fight of fundamental needs, and it drives them to embrace a travelling lifestyle. The essayist features how to arrive getting undermines human rights, and it remains as a reason for destitution lightening. The essayist challenges the perusers to research the understood meanings of land acquiring and make inquiries about the part of the legislature. He unequivocally exhorts that everyone must battle against any firm land removals and furthermore develops a rustic world which gives new points of view for individuals to live. V. S. Naipaul's perspectives venture that the commitments by the ranchers to a country are indiscriminately thrown out, and they lose their character. The cultivators ought to have given most extreme significance. Individuals ought to understand that a nation will be shaken by a dry spell when workers overlooked. V. S. Naipaul requests due importance, if not the termination of the agriculturists and cultivating is lamentably not extremely distant from the surface of India.

In some extreme situations when borrowers can't restore the obligation, the landowners never dither to take their youngsters as reinforced workers. V. S. Naipaul demonstrates in India: Wounded Civilization that "a kid seized by a town cash loan specialist for an unpaid obligation of 150 rupees, fifteen dollars, and utilised a slave for a long time" (37). The youngster must have supported with care and friendship inside the family and society. In any case, tragically, due to financial and social issues, the code of youngster centeredness is supplanted by hardships especially in destitution influenced segments of the general public. Bilal Ahmad Bhat, in the article "Sexual orientation, Education and Child Labor: A Sociological Perspective" statements the expressions of Homer Folks, the administrator of the U.S. National Child Labor Committee who says that ". . . the term tyke work is by, and largely used to allude to any work by youngsters that meddle with their full physical and mental advancement" (324).

In The White Tiger, Aravind Adiga describes how Balram as a kid, is exceptionally injured by the nearby landowners when their family neglects to reimburse the acquired cash from them. The marriage of Balram's cousin Reena pushes his family into a universe of wretchedness. His entire family gets screwed with a huge endowment, which they can't bear. Balram features the situation of the lady's family by composing that ". . . We were the young lady's family; we screwed. We needed to give the kid another bike, and money, and a silver arm ornament . . . (36). To satisfy

the endowment requests, the family takes credit from the town proprietor and turn into a bundle of slaves. In the marriage occurrence, Aravind Adiga pinpoints another glaring blunder that marriage is a festival however it is being defamed in India by the tradition of the share which assumes a pivotal part to develop the wretchedness of the pitiful individuals. In India, there is a social strain to make marriage excessive. Subsequently, they acquire for this social reason which is tentatively overwhelming however socially requested costs.

Marriages get such families obligated as a result of obtaining which thus ruins their lives particularly on account of Balram. He is constrained to drop his instruction even though he is splendid and is sent to a coffee bar as a worker to manage the obligations of his family. He says that "The family had taken a major credit from the stork . . . Presently the stork has called his advance. He needed all the relatives working for him . . . He had seen me in school . . . They needed to hand me over as well I had taken to the bistro" (37). Youngsters work's identity not just the subject to the strains and risks of the work, but on the other hand denied the instruction that could empower them to get away from the destitution trap. Education is a fundamental human right and a unique component of the human and financial advancement of a country. It reinforces individual uprightness and shapes the social orders in which one lives. The youngster work framework damages the proficiency proportion of the nation.

V. S. Naipaul laments the way that these sick kids have denied typical social association, self-awareness and passionate help from their family. Their youth has stolen. With a healthy heart, he gives careful consideration to the hardships of the youngster workers and manages the restraint of the delicate hands. He focuses on that the conditions in which the youngster's work are unregulated, and they are regularly made to work without sustenance and low wages, looking like circumstances of subjugation. V. S. Naipaul, in *India: A Wounded Civilization* depicts the terrible reality by portraying that "early in the day in the rain, I saw youthful tyke workers utilising their hands alone to scoop rock on to a waterlogged way. Groundnuts were the main wellspring of protein here. However, the workers liked to offer their product, and their youngsters have hindered, their brains distorted . . ." (25). The poor ranchers have little estimated developed terrains stop them to be prudent, and also, the yield from the land winds up deficient for the family upkeep which makes starvation and yearning in their life. The deficiency of nourishment or a terrible eating routine causes physical and mental hindrance specifically to their kids which misshape them from the typical method for sound living.

Since youngster work is a significant issue, V. S. Naipaul reasons out that the expanding hole between the rich and the poor unfavourably influences the youngsters more than some other gathering. Even though kid work is illegal and constitution, the landowners abuse the youngsters. His portrayal of the predominant routine with regards to youngster work shows how laws keep on being ridiculed by the rich and the great. The predicaments of the weaker and the oppressed segments induce them to acknowledge the unpleasant truth that they don't have any alternative except conceding to tyke work of their kids. With irritation, the poverty-stricken are compelled to persevere through their abuse as typical. The creator in *India: A Wounded Civilization* painfully records that In the town I went, just a single family out of four had arrived; only an only kid out of four went to class; just a single man out of four had work. For a wage ascertained to keep him just in nourishment for the day he worked . . . What's more, kids, being less expensive than men, were favoured. . . Kids were a wellspring of riches, accessible for procuring after their eighth year for, if times were great, fifteen rupees, a dollar fifty, multi-month. (18)

V. S. Naipaul's misery increments with seeing the kids utilised as shoddy workers. The kids are required to perform tiring and physically requesting assignments and consequently get just small wages. This political insidiousness is challenging to screen as it is the distress to keep the flames in their homes running that incite the guardians to send their children for such hard and inhumane work. Kids allude to grown-up labourers since they are easygoing and low paid. Juvenile and unpracticed youngster workers are uninformed of dangers associated with their work. In *The White Tiger*, Balram says in regards to the merciless conduct of his lord that Whenever he saw me loafing around a table or professing to complete a spot of wiping . . . He would yell, 'you hooligan!' at that point hop down from his seat, pursue me around the coffeehouse with the spoon he had been utilising to blend the sugar, and whack me on the head with it. The consuming syrup scorched me wherever the spoon contacted and left a progression of spots on my ears . . . (52)

The shocking kids are denied of their gay youth and are compelled to confront the truth of adulthood. In Aravind Adiga's work *Between the Assassinations*, Ziauddin, a twelve-year-old Muslim kid is from a low-income family and works in a tea slow down in a railroad station. The neediness constrains the little kid to work, and he builds up a feeling of disconnection from the general public. To bear the weight of his family, he battles like a grown-up for his survival. In his town, he ". . . Would do his obligation to his family and work close by his dad and mom and siblings. The poor guardians subject their wards to kid work to be the principal or supplemental supporters of family pay. They see their tyke as an extra asset for money age.

There is not any consistency in the supply of power thus they stumble oblivious. In shops of the town, stale and predated materials have sold. The town tea slow down is likewise situated in a place where pigs and stray canines disperse and "the scent of residue, and sand, and pig crap would blow in the shop" (24). A foul scent encompasses the universe of the poor, mishandle, enduring, torment, misuse, earth, warmth and sweat. V. S. Naipaul announces that the improvement of the country has contacted the general population unequally. He communicates that there is a wide hole between the city and the town in the matter of comforts throughout everyday life. He communicates his view in a region of Darkness that "Indian towns: The limited broken paths with sparkle in the drains, the held consecutive mud houses, the clutter of confidence and sustenance and creatures and individuals, the infant in the residue, swollen-bellied dark with flies, yet wearing its good-fortunes ornament" (42). He has moved by seeing the general population, who as opposed to finding legal measures to build up their living status, essentially have confidence in the 'good-fortunes' talisman which demonstrates their obliviousness.

The portrayal gives a thought that hirelings are requested to rest in a little room which is by all accounts intentionally intended to dehumanise them. That demonstrates the neat idea of the ace. Balram remarks how the bosses unfeelingly disregard the situations of their workers. He says, "What visual impairment you individuals are fit for here. You are sitting in glass structures and chatting on the telephone after a long time to Americans who are a large number of miles away. However, you don't have the faintest thought the result for's the man who's driving the auto" (257). The wealthy individuals carry on with a differentiating way of life when contrasted with those living in the destitute sanctuaries. They live in lavish houses with all offices and overlook individuals living in ghettos is the thing that dispirits the upset. The needy individuals bear every one of the hardships of separation, disconnection, and helplessness to unchain them from the stifling web of poverty. Transient specialists' expectations and wishes go vain when in the working zones, the needy vagrant individuals have regularly manhandled by their rich experts. The mortification is more ghastly for them and at each stage; they experience the infringement of human sensibility.

Aravind Adiga presents India as a position of merciless foul play where the rich 'can rest easy' in 'sparkling India', and the poor are constantly seized and defrauded by their well-established foes, the rich. They utilise and abuse the poor for their narrow-minded wants however never stress at all over the welfare of poor people. V. S. Naipaul clarifies that in Bombay "there is a vast

territory stamped 'Factories Mills'" (49) in which numerous specialists are from towns. Having a vocation at the plant does not mean the specialists have superior personal satisfaction. The goliath factories have made the beasts of business people who suck the blood of the labourers where sheer survival must have viewed as a triumph, and the will to live should have figured as quality. The poor specialists work for the rich and the improvement of quick sending India. However, their reality is posts separated. They utilise them as stepping stools to achieve their goal after which they are dismissed and tossed to garbage. Aravind Adiga in *The White Tiger* articulates that "These individuals were building homes for the rich. One can never deny that the hard works of these unfortunate men have never given them an independent and quiet life. However, it advances the abundance of the wealthy. They stay poor not because they need to be so, but instead, they are kept to extinguish the rich man's thirst. They are most faceless, voiceless and imperceptible gathering in the city's people.

Aravind Adiga raises the presence of uniqueness between individuals for the straightforward reason that they are not conceived measure up to, and also have different capacities and ranges of abilities. In *Between the Assassinations*, George, the mosquito man who showers the pesticides endeavours to build up an association with a wealthy woman, Mrs Gomes. He gradually wins her certainty and turns into her low maintenance plant specialist then the driver. George feels cheerful to see that Mrs Gomes has turned into his great companion. His daydream is smashed soon when he comes to realise that regardless she treats him like a hireling. He comprehends and says that wealthy individuals ". . . Simply utilise us and toss us out. A rich . . . Can never observe a poor man as a man.

Balam is dealt with more awful than a puppy when Ashok's sibling, Mukesh requests that he get down on his knees and search for his lost one-rupee coin on the floor of the autos. He has chastised for losing a one-rupee coin. This conduct of the ace picturizes the niggardly manner of the rich, and the insult Balam faces for not recovering a rupee coin he lost while escaping the auto. Ashok has made a big deal about one-rupee coin after paying off somebody with a million rupees. Out of dissatisfaction, he says that "I got down on my knees and sniffed in the middle of the mats like a puppy, all looking for one rupee" (78). When he is in the town, as a kid he wished to wind up somebody's worker, with a pleasant uniform, healthy dinner, and a month to month compensation. In any case, now, he is stood up to by things he couldn't envision in the wide open. Balam has harmed for his absence of English instruction. His lord Ashok and his significant other, Pinky madam for their entertainment, they influence Balam as a comedian by wearing a red turban with dull cooling to glass to serve the sustenance on the event of Pinky

madam's birthday. He endures consistent embarrassment on account of his lord and his significant other with regularly expanding modest obligations. She goes to the degree of offending Balram by tending to him as an unseemly monkey. Verbal mishandle is more terrible than physical manhandle.

The mean-disapproved of rich say the choicest of rude things. The rich endeavour to decrease their poor workers by verbally manhandling constantly. It wears out one's soul and makes one discouraged. The mentality that the poor are 'destined to serve' can have been seen as a dehumanisation issue. The impact is, it can reduce, therapist and lower one's awareness. Balram devours scornness on his guile and unkind ace who infers delight in mortifying him and sets him up to pay the piper for the wrongdoing conferred by his better half. He is helped to remember his dad's aching that "For my entire life I have been dealt with like a jackass. All I need is that one child of mine . . . should live like a man" (50). Like his dad, Balram too is dealt with as a creature, and he hates this subjugated life. Individuals like Balram put in hard work to win their living, however, the demeanour of the social powers them to trust that they are close to a creature to his manager.

The stifled class like Balram and numerous more ends up caught inconsistent mental weights. They need to work under an exclusive category paying little respect to their requests and fulfilment. Balram is corrupted as a person and denied of the essential rights to enter a shopping centre since he is a mediocre driver. Notwithstanding strolling into a shopping centre requires assembling up the boldness. That is his first taste of the criminal's life. He thinks back one of the daily paper gives an account of the shopping centres entitled 'Is there No Space for the Poor in the Malls of new India?'. (148) The sensible depiction manufactures the city as an exceptional site of an unequal fight between the lousy urban habit and rustic shrewdness. That is where the poor groups adjacent to flames bolstered by plastic while their lord's shop in glass-encased shopping centres that their workers are not permitted to enter. The wealthy urbanites don't view the poor as individuals with nobility.

Aravind Adiga keenly extends the significant distinction between the prevailing and overwhelmed gather through the delicate and hard skins of a rich and a poor man. In the novel *The White Tiger*, he portrays that a rich man's body resembles a top-notch cotton cushion, white and delicate and precise. Our own is extraordinary. My dad's spine was a hitched rope, the kind that ladies use in towns to pull water from wells; the clavicle bent around his neck in high help, similar to a canine's neckline cuts and scratches and scars, similar to little whip checks in his

tissue kept running down his chest and abdomen coming to down underneath his hip bones in to his rear end. The narrative of a poor man's life has composed on his body, in a sharp pen. (26) It is perturbing that things have changed so little for the Indian poor in the space of such a large number of years. The poor are denied, manhandled and loathed for their low status. However, they are relied upon to be straightforward at any cost. In India, the rich experts anticipate that their hirelings will be committed like Ram's bhakt, Hanuman yet like this; they don't act like the ace of Hanuman, Lord Ram. Balram propounds, Do you think about Hanuman, sir? He was the dependable hireling of the god Rama, and we adore him in our sanctuaries since he is a sparkling case of how to serve your lords with unconditional loyalty, love, and dedication. These are the sorts of divine beings they have foisted on us Presently, how hard it is for a man to win his flexibility in India. (19)

The unadorned and the hopeless state of a large number of subalterns have very much delineated by the creators utilising the symbolism of the 'chicken coop' where the chickens are full firmly in the wire work confines in the butcher shop, holding up to have butchered. They panicked by the blood and the body parts of their brethren, yet it sets out to get away. Aravind Adiga's demeanour of the 'chicken coop' through the expressions of Balram is that Go to Delhi behind the Jama Masjid and take a gander at the way they keep chickens there in the market. Many pale hens and splendidly shaded chickens, stuffed firmly into wire – work confines, pressed as firmly as worms in a gut, pecking each other and crapping, on each other. Bumping is only to breathe space; the entire confine radiating a horrendous stench the stench of unnerved, feathered substance. On the wooden work area over this coop sits a smiling, youthful butcher, flaunting the fragile living creature and organs of an as of late slashed up chicken, still oleaginous with a covering of dark blood. The chickens in the coop notice the blood from above. They see the organs of their siblings lying around them. They know they're straightaway. However, they don't revolt. They don't attempt to escape the coop. The same simple thing has finished with people in this nation.

The scholars give the correct and piercing living state of the poor that the discouraged and the needy individuals are full in pen like chicks and live under the hangman's tree. These casualties can't break this stop. They trust themselves in the condition of subjugation, from which they don't hope to have mitigated due to hegemonial control which controls them. Exceptly, if devastated individuals long for advancement and flexibility, no change or change is conceivable. The hero, Balram is very influenced by the social structure. However, he has not acclimated himself to live in the chicken coop thus needs to change his future and Balram is certifiably not

an aloof sufferer like others, yet effectively delivers the counter-control. He is uncommon and offbeat like the savage creature, *The White Tiger* which is extraordinarily exceptional and which begins once in an age. He attempts worthy endeavours to cross the limit marks which are drawn by the decision class. The standards of devotion and earnestness begin to separate when the entrepreneur relations supplant the custom of trust, regard, and reliability. Humanity is sold out by materialistic ideas. In a frantic endeavour to get away from his pointless destiny, Balram makes a monster conviction-based action and winds up imagining new sort of mortality for himself which enables him to develop past what the Indian social structure may allow a man of his experience.

As indicated by Balram, a person's overcome activity is the way to turn out from the oppression and understands that by breaking the 'chicken coop,' he can put a conclusion to his poverty. He says "I think the Rooster Coop needs individuals like me to break out of it" (320). Beena Agarwal in the article "Adiga's *The White Tiger: The Twilight of Two Indias*" cites the expressions of Hatterr, who remarks "All unthinkable is presumably in India" (56). Balram to free himself from the subjugation sees that it is the opportune time for an insurgency and he picks up the fearlessness to break his servitude line drawn by his lords. He thinks that it's conceivable just by killing his lord Ashok. At the same time, on the off chance that anybody supposes to challenge his or her lords by breaking the 'chicken coop,' they should set themselves up to endure all the breaking repercussions. He says that ". . . Can a man break out of the coop? The appropriate response . . . is just a man who is set up to see his family pulverised – chased, beaten, and consumed alive by the experts – can break out of the coop. That would take no typical individual, however a monstrosity, a sick person of nature" (176).

Aravind Adiga expects a general public in light of the standards of correspondence and equity. Naipaul records his nervousness in *An Area of Darkness* that "The destitution of the Indian boulevards and the field was an attack and a risk, a scratching at my old anxiety" (9). The general depiction of the creators says a lot of abuse against the lower strata of society by fiscally ground-breaking men. They additionally demonstrate the methods by which a little minority oppresses the more significant part. Change never goes ahead its particular in the general public; it must have brought by making mindfulness and acknowledgement among the majority. V. S. Naipaul and Aravind Adiga with their compositions uncover the irritating substances in the life of the oppressed and make consciousness of the part of people informing their fate. They worry about the attractive quality of social equity and radical redesign. The creators' standpoint is particularly a successful method to change the world or framework through acknowledgement.

V. S. Naipaul's ground reports from the different destitution influenced zones are exceptionally viable to delineate the excellent vision of Indian neediness. Aravind Adiga's works additionally travel in a similar way of Naipaul and give a definite record of the interminable enduring of the overlooked individuals. The two great creators push the witticism that, to break this servitude presence, the stifled individuals must have mindfulness and boldness to rebel against the ruling gatherings. Naipaul denounces that individuals flee from the duty for the sake of trouble and disregard they become flushed of thrashing on their appearances. Aravind Adiga additionally pinpoints the unfinished state of mind of individuals in *The White Tiger* that People in this nation are as yet sitting tight for the war of their opportunity to originate from elsewhere – from the wildernesses, from the mountains, from China, from Pakistan – that will never happen:

. . . Your revolutions sit in the pit of
your belly, young Indian. Crap it out, and read. Instead of which they're all
sitting in front of colour TVs and watching cricket and shampoo
advertisements . . ." (304)

The creators reestablish the vitality of the sleeping individuals to discover all the conceivable answers to evacuate their excruciating presence. To them, mindfulness is the unique solution to those societal issues. They need to stir the misused, smothered, and dehumanised classes of the general public. M.S. Wankhede, in the article "Aravind Adiga's *The White Tiger*: A Histography of Indian Culture and Society" cites the expressions of Ambedkar who says that "revolt and disobedience to the Establish arrange is a characteristic piece of the historical backdrop of the poor in all nations of the world" (136). The authors are exceedingly influenced by the craving to dispose of extraordinary destitution from India, the mind-blowing country. Each announcement of the writers draws the perusers into mind-desensitising and forces them to consider the enthusiastic and mental condition of the lower class individuals. They demonstrate that except if the monetary correspondence has accomplished, the nation's quick advance in science, innovation, and different fields is trivial.

To kill the impoverishment from India, it requires maintained and robust endeavours from every one of the headings to address all these social issues which lift the neediness. The compositions of V. S. Naipaul and Aravind Adiga are the reminder to the Indians of the core of India's murkiness to step up, to shed their shortcoming and to get their offer. At precisely that point, there can be a healthy society and dynamic India. Their works are the fundamental significance to understand that the imperceptible limits, lie upon poor people and endeavour to free them to

the new skyline of equity and thriving. The unmistakable scholars pass on a consistent message to poor people and the underprivileged that the individuals who have a slave-like presence should join their hands and should crush their unexceptional life. Their works give an update this is the hour of upheaval, and if individuals don't pay regard to it, there is nothing unexpected that without a doubt, India will have neediness as an undefeatable test.

Conclusion

Albeit different methodical endeavours have been made by the legislature to reduce destitution in the course of recent decades, the shallowness of government arrangements is something else for the needy individuals to remain as poor. The more significant part of the approaches reported for the upliftment of the poor doesn't contact them in time. There is a gorge amongst targets and accomplishments. Advantages of the administration plan squandered inferable from ill-advised execution and the illicit demeanours of open workers. The more significant part of the circumstances, needy individuals don't know about their rights which have taken as leeway by government officers who use their numbness and make the most of their benefits. Thus, neediness diminishment remains riddle and dangerous. The crying voice of the poor goes imperceptible. Except if individuals make seek and trust later on after each Indian, India's advance won't be feasible. That is a heavy duty of everybody when all have said in done and youth specifically to achieve the objective of destitution annihilation, individuals should impulse valour, certainty, train, trustworthiness, forfeit and diligent work. Jawaharlal Nehru in his showstopper *The Discovery of India* cites the expressions of Mahatma Gandhi who says that "I will work for . . . India in which the poorest will feel that it is their nation, in whose influencing they to have a powerful voice . . ." (398). The expressions of the dad of country infer that destitution lessening hasn't crafted by one financial expert, humanist or an essayist; instead, every one ought to contribute in their specific manner in battling neediness.

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