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Editor

Mrs. R. Vinitha Fernando

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Chapter - 1

The Solace of Solitude in Anita Desai's *Fire on the Mountain*

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Abstract

This article explores the Solace of Solitude in Anita Desai's *Fire on the Mountain*. It portrays the isolation of the protagonist, Nandakaul, in a unique manner. Nandakaul sacrifices a lot for her family and lives only for her family. She never thinks of life on her own. She often feels alienated among her family members and even from her husband. Nandakaul's great-granddaughter, Raka, also feels alienated. She dislikes her parents because they always fight with each other. This childhood experience makes her isolated and depressed. So, she is sent to seek refuge under the care of her grandmother. But both are alienated from each other in the hills of Kasauli. Nandakaul is a recluse out of vengeance for a long line of duty and obligation, but her great-granddaughter is a recluse by nature. Like Nanda and Raka, all the other characters also suffer from the isolation experienced by the characters in the selected novel. Anita Desai's protagonists are like trapped birds. The characters feel that the world seems to separate them from their environment. They are helpless and feel like trapped birds. They are caught between attachment and detachment, as well as a desire to live and a desire to die. There is a need for self-recognition and to develop self-protective tendencies for their survival and to face reality.

Keywords: Isolation, Journey, Hopeless, Alienation, and Entrapment.

Anita Desai is a well-known novelist in Indian English literature. She was born in Mussoorie on June 24th, 1937. Her father was Bengali, while her mother was German. She grew up in English, Hindi, Bengali, and German. Her first language was English. She began her writing at the age of seven in English. The positive atmosphere at home and a very creative imagination helped her to be mature in her vision. She has written novels, stories, children's books, and articles. She is often considered a psychological novelist and a feminist who deals with major themes of isolation, lack of communication, inner struggle, man-woman relationships, and martial discords. Her meticulous depictions of modern Indian life have secured her a place of honour in the pantheon of Indian authors.

She has authored as many as sixteen works of fiction. Her important works are: *Cry, The Peacock* (1963), *Voices in the City* (1965), *Bye-bye Blackbird* (1971), and *Where Shall We Go This Summer?* (1975), *Fire on the Mountain* (1977), *Games at Twilight* (1978), *Clear Light of Day* (1980), *In Custody* (1984), *Fasting, Feasting* (1999), *the Zigzag Way* (2004), and *The Artist of Disappearance* (2011). She has won a prestigious Sahitya Academy Award for her novel, *Fire on the Mountain* (1977), for the year 1994. She has received so many prestigious awards, including the Padma Bhushan in the year 2014.

She uses memories of the past, which is nostalgia, as a narrative technique. Her distinct style of writing, original characters, use of language, realistic theme, and narrative technique have made her writing so endearing, which earned her many words, recognition, and awards for her work. Her female characters are generally neurotic and highly sensitive. They are unwilling to adjust to reality. They live in an alienated world of dreams and fantasy and stand separated from their surroundings.

In the novel *Fire on the Mountain*, Desai explores the effectiveness of escapism as a coping mechanism set in Kasauli, a hill station, focused on three women and their complex experiences in life. It is a female-centred narrative that portrays the lives of three women: the elderly Nandakaul, her great-granddaughter Raka and Nandakaul's lifelong friend Ila Das, who one by one retreat to a cardigan, a small villa in the two cardigans, and a small villa in the Himalayan hill station of Kasauli to escape the brutal patriarchal world in which they have lived.

This novel faces a host of complex and hostile forces which affect their minds, inflicting thwarting effects. These forces are social, cultural, as well as familial and they are the various kinds of women's issues that question, deny, or curtail even their basic rights as human beings. Sometimes women become unwilling victims. Sometimes they will be compelled to go along with the cultural force, as they could not resist it. At other times, they go by their nature, and at still other times, they get caught in the web of these entangling forces.

Nandakaul, the female protagonist in the novel, has been portrayed as "solace" in the alienated situation. The etymology of the word "solace" comes from the old French word "soles", which means a feeling of freedom from worry and disappointment. The word solace also has a Latin origin, 'solarium', which means comfort. The word solitude originated in Latin as 'solitudine', which means the state of being alone. Nandakaul

jealously treasures her solitude and peace so much, so that any hint of intrusion into the same annoys beyond her measures.

When the novel begins, it slowly unfurls the life of Nandakaul in all its quiet solitude. It seems that Nanda hates human company. It makes her feel cheated out of her right to some quiet time with herself after all the years of duty towards the family. She loves her solitude, treasures it and guards with jealous relish. It focuses on the oppressive lives of three women, Nandakaul, Raka, and Ila Das. The female protagonist, Nandakaul, faces existential problems and lives in isolation. The inner turmoil of a small girl, Raka, is haunted by a sense of uselessness, and the plight of a helpless woman, Ila Das, conflicts with powerful forces, resulting in her tragic death. The feelings of alienation experienced by Nandakaul are due to the burden and responsibilities of her family. Her past life has been disgusting and full of tiredness. Being the wife of the Vice-Chancellor, she has to encounter many visitors and cater to their needs. She feels happy when the responsibilities come to an end. "She had been so glad when it was over." She had been glad to leave it all behind, in the plains, like a great, heavy, difficult book that she had read through and was not required to read again. "(32) She was not content and satisfied with her own life. Her trauma as a housewife is presented as;

Her life when she was the Vice-Chancellor's wife and at the hub of a small but intensely busy world, had not pleased her. Its crowding had stifled her... too many trays of tea would have to be made and carried to her husband's duty, to her mother-in-law's bedroom, to the veranda that was the gathering place for all, at all times of the day. Too many meals, too many dishes on the table, too much to wash up after. (30)

She appears to be the centre of the consciousness that is built up in the novel. Her mind is assailed by painful memories. In her husband's home, she was the homemaker. She was the centre of a bustling joint family. As she expressed in these lines, *She presided with such authority that visitors who came to call were taken aback and left slightly gaping. She had her cane chair there too, and she had sat there, not still and empty, and mending clothes, sewing on strings and buttons, and letting out hems... she thought of that hubbub and of how she had managed and how everyone had said, pretending to think she couldn't hear but wanting her to, "Isn't she splendid?" Isn't she like a queen?" ... (17-18)*

When the novel begins, Nandakaul is presented as a recluse, except in the company of some servants. She dislikes human contact because "she desired no one and nothing else. "Whatever else came, or happened here, would be an unwelcome intrusion and distraction"(3). She spends her days in isolation. Nandakaul's past disturbances in her family leave an everlasting impact on her mind, and she broods over that. She is engulfed by those memories, and she needs to remove these disturbing memories. She was alienated from her husband and children. She has felt "her failure to comfort children, her total inability to place herself in another's position and act accordingly" (97). As Desai said, "She had suffered from the nimity, the disorder, the fluctuating and unpredictable excess" (32). Her memories are linked in her mind with present actions, and it traps her to a greater extent. She broods over her past life, which was empty and felt discontented.

Nandakaul withdraws from everything in her life and seeks stillness. As R. S. Sharma's Movement and Stillness in Anita Desai's Fire on the Mountain rightly observes: "Her withdrawal stands for an emotional stativity, a kind of psychic frigidity that refuses to take note of any movement around her. She seeks stillness that will include any movement, animate or inanimate" (188).

Her husband's illegal relationship with the mathematics teacher irritates her mind and causes alienation from society. Prof.Kaul and Nandakaul do not have a warm relationship. Her married life with Prof.Kaul, the Vice-Chancellor, was a life of long-suffering with only duties and responsibilities. She is disillusioned by her selfish, adulterous husband. He only treats her simply as some useful thing. For her husband, she plays a hospitable hostess all the time. He wants her to always wear silk saris and be present near the head of the long rosewood dining table and entertain the guests. Her busy role as a mother, housewife, and hostess makes her happy in her isolation, even though it is partly intentional and partly conditional. She now has a different attitude towards her environment,

"The care of others was a habit Nanda had mislaid. It had been a religious calling she had believed in till she had found it fake" (33).

Nanda was tied up with the upbringing of her children and couldn't probably provide the required attention demanded by her husband. Possibly, things would have been on the brighter side if Mr Kaul had not restricted himself to his official and social duties. The traumatic married life of Nandakaul is sketched in these lines,

Nor had her husband loved and cherished her and kept her as a queen-he had only done enough to keep her quiet while he carried on a life-long affair with Miss David... And her children were all alien to her nature... She did not live here by choice-she lived here alone because that was what she was forced to do, reduced to doing. (145)

Nanda's need for self-isolation is to be viewed. Her naughty and complacent daughter, Asha, her weak and unhappy granddaughter, Tara, her writer and sickly great-granddaughter Raka, and her old and emaciated companion, Ila Das, Nanda Kaul's childhood friend, is a forced Spinster. The imagery used by the novelist to describe the old lady in its sterile fierceness irritated, disturbed, and angered by Raka's arrival at Carignano. Nandakaul feels afraid of being betrayed by Raka. She completely fails to give her affection and emotional satisfaction. Having a great fascination for the places of devastation, Raka becomes psychologically alienated and escapes from human company and loses faith in life. Raka's strong sense of independence and her inadequate responses disappoint Nandakaul, and her efforts to develop a good rapport with Raka fail miserably. She doesn't try to 'belong'. She makes up her own bit of feminine 'space' wherever she is and establishes herself with effortless aplomb as the mythical 'destroyer and preserver'. Even though she has many children and grandchildren, she suffers from isolation within herself as well as from the outer world:

Looking down, over all those years she had survived and borne, she saw them, not as clear and shining as the plains below, but as the gorge, cluttered, choked and blackened with the heads of children and grandchildren, servants and guests, all restlessly surging and clamouring about her. (18)

The second person who intrudes into the solitude of Nandakaul is Ila Das, whose past has traces of Nandakaul's past too. Her life with her parents changes suddenly due to her brother's extravagant and irresponsible lifestyle. As she works as a social welfare officer, she tries to stop cruelties against women. She fights against child marriage by informing the local people about the ills of this practice. Ila Das takes sole responsibility for abolishing the cruel act. She is not ready to compromise with patriarchal society and has to face a cruel rape and death. The murder and rape take place in an environment that is wild in effect, in the wilderness of nature. Thus, nature, which can be a solace to a woman, can also become an intimidating force. This is what helps Preet Singh rape an elderly woman and murder her. Thus, the refusal to adapt to circumstances, to compromise, makes the female characters face agony and death.

The last of the three female characters, Ila Das; Nanda Kaul's childhood friend, is a forced spinster. She represents Desai's new woman in our society, a spinster who is looked down upon as a burden, but Ila Das, a modern woman, is keener on establishing her own identity than seeding an identity through a husband. The vulnerability of unmarried women to incidents of sexual harassment reinforces entering into marriage as the only effective remedy. Ila Das's rape and murder reveal the gender ideology of women as dependent and men as protectors. Her attempts to challenge the existing gendered structure of society are seen as potentially disruptive to social order.

Ila Das was always treated inferior to her brothers in her house. She was less bothered about her future than she was. Rather, he concentrated deeply on his sons' education and made a huge investment in it. She is a fatty, short-statured lady, jeered and laughed at by children and others. She is ugly and unattractive with a shrill voice and funny gestures. She is not loved by anyone, despite her involvement in life. This makes her feel lonely and alienated.

Through Ila Das, Desai again brings in physical violence used against women. Ila Das's rape is not an isolated incident. It has become the prerogative of men to oppress women. Rape, the most humiliating and horrifying experience for women, is used as a powerful weapon to silence them. This also stems from the stereotyped belief that for a woman, honour is more valuable, perhaps than life itself. When violated physically, women are put on the precipice of fear. It is by creating fear in the minds of women that the patriarchal structure controls them. Continual suffering and physical and mental oppression, shake her identity out of shape.

The suffering experienced by Ila Das is mainly due to a lack of a sense of adjustment. Her expectation of becoming the principal is shattered, and she feels hurt and resigns her job as a college lecturer to save her honour. Being helpless, she undergoes a lot of suffering. She becomes a welfare officer with great difficulty. Her involvement in helping poor villagers helps her to escape from the bitter memories of the past. Unfortunately, she has to meet her tragic death at the hands of Preet Singh. The shocking news of the violent death of Ila Das jolts Nanda, who is overwhelmed with a sense of guilt, which unfortunately leads to her death. Raka expresses her anger and unhappiness by setting the forest on fire.

The protagonists of Anita Desai's novel are entrapped in their memories, and the remembrances of the past finally strangle them or bring them to intense isolation. Anita

Desai's protagonists are like trapped birds. It presents the plight of hypersensitive women. The characters feel that the world seems to separate them from their environment. They are helpless and feel like trapped birds. They are caught between attachment and detachment, as well as a desire to live and a desire to die. There is a need for self-recognition and to develop self-protective tendencies for their survival and to face reality. Nanda escapes from the house and leaves it in an isolated place because of her unfaithful husband. It is praised for its poetic symbolism and use of sound. It featured three female protagonists, each subdued or damaged in some way.

Anita Desai explores the psyches of Nandakaul, Raka, and Ila, exposing their social and personal issues. She focuses on the fate of married women in Indian society. Like Nandakaul, the female characters in her novels fail to bear the oppression of society and family that finally breaks off from the oppressive forces. The extreme amount of vexation at the world outside could indicate the serious signs of 'hopeless passivism, and 'desperate quietism. The novel becomes the emblem of destruction and purgation, the destruction of an unkind world of many Nandakaul and Ila Das, of unequal situations in which women suffer from the slings of misfortune, social inequalities and injustices committed on them by a savage society of men.

The image of a typical Indian "housewife" whose desires and wishes are buried under the norms, duties and responsibilities imposed by a male-dominated society is mirrored in her. She tries hard to sort out the riddle called life and figure out a solution. Thus, the characters are studies of women in solitude. They carry with them a sense of loneliness and alienation, emotionally malformed and socially isolated. In this way, Desai portrays the inner recesses of the consciousness of her characters rather than the external scene of action. She has enormously contributed to the growth of Indian fiction in English by incorporating psychic aspects of her female protagonists who have suffered adversity and embarrassment, neglect and silence, detachment and alienation.

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Chapter – 3

Kalo's Battle against Social Evils in Bhabani Bhattacharya's He Who Rides a Tiger

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Abstract

Bhabani Bhattacharya is one of the foremost Indian writers who deal with the social, political economic and religious situations in modern India and hence his novels constitute a social document of great value. He belongs to the galaxy of Indo-Anglian writers who claim that art should teach something without sacrificing artistic qualities. He firmly believes that since an artist has a social commitment, he is endowed with certain gifts namely, an extra dose of sensibility, observant eyes and an insight which provokes thought. In the story of Kalo, the blacksmith in *He who Rides a Tiger*, Bhabani Bhattacharya shows the protagonist struggling against the evils of exploitation and the evils of caste system. With clear illustrations he mirrors the follies of the orthodox Indian society and its biased concepts against the low caste.

INTRODUCTION

Indo Anglian fiction which made its appearance in the early thirties was the last to grow among the various branches of Indian Writing in English. With the awakening of Indian Nationalism, the initial tendency of novelists in the direction of historical romance shifted to the social scene, and novels were written firmly rooted in the social and cultural ethos of India. To this second phase belong writers like Mulk Raj Anand, Raja Rao, R.K. Narayan, and Bhabani Bhattacharya, who have given the Indian novel in English a definite turn and texture by shaping and moulding their imaginative sources into their stream of experience with a realistic touch. Their characters are created out of the Indian clay and these novels portray the poverty, exploitation and inequality

prevalent in the Indian society. Bhabani Bhattacharya is one of the foremost Indian writers who deal with the social, political economic and religious situations in modern India and hence his novels constitute a social document of great value. He belongs to the galaxy of Indo-Anglian writers who claim that art should teach something without sacrificing artistic qualities. He firmly believes that since an artist has a social commitment, he is endowed with certain gifts namely, an extra dose of sensibility, observant eyes and an insight which provokes thought.

In the story of Kalo, the blacksmith in *He who Rides a Tiger*, Bhabani Bhattacharya shows the protagonist struggling against the evils of exploitation and the evils of caste system. With clear illustrations he mirrors the follies of the orthodox Indian society and its biased concepts against the low caste. Kalo, a dark-skinned blacksmith in the small town of Jharna is competent in his trade, industrious and ambitious. His wife dies in childbirth. The baby daughter is named Chandralekha - her name suggested by an aged Brahmin priest. Kalo happily accepts the name without heading the blunt satire -

"We gentlefolk give that kind of name to our sons and daughters, Dark minded folks of your caste have a fancy for Habba and Goba; Punt and Munn" (p.6)

Kalo's determination to call his daughter 'Chandralekha' in spite of scorn and criticisms from men of high caste and even his own people, can perhaps be regarded as the first step in his struggle to break down the barrier of the caste system. As Lekha grows up under the tender care of the rough artisan, she displays unusual intelligence; therefore, Kalo sends her to the local English School, where her presence is frowned upon by the girls belonging to the higher caste. Kalo is criticized for his rudeness, both by the high-caste people and his own people. As the author puts it

"People were frankly critical 'A Kamar' Girl puts on the feathers of learning:
A sparrow preens as a parrot."(p.15)

Here we see the resentment of the Brahmins towards the Downtrodden who strive to broaden their horizons of their knowledge. In Kalo's eagerness to study the contents of his daughter's books in order to be her intellectual companion, Bhattacharya unveils the ingrained urge in every individual to discover the realms visualized by wise men in their books. Kalo is angry at society's refusal to praise his daughter when she wins the silver medal in an essay competition. However, his bitterness is soon

conquered by his rustic goodness and fatherly pride, and he is content to be the sole admirer of his daughter's worth.

When the shadow of the Bengal famine begins to fall over Jharna town, Kalo decides to go to Calcutta where he hopes to find work in some smithy or workshop. He leaves his daughter with a heavy heart in the care of an old aunt. In the city, starvation and death stares Kalo and thousands of others in the face. Kalo watches with a bleeding heart the inhuman behaviour of the unmerciful rich who live in pomp and plenty. Travelling on the footboard of the train, Kalo who is ravenously hungry is tempted to steal bananas from a carriage. He is arrested and brought before the Justice whose questions puzzle and hurt Kalo beyond measure. To Kalo's desperate plea that he stole because he had to live, the Judge asks, "Why did you have to live?" (p.34). Commenting ironically on this question, Bhattacharya says, "It was a plain question, with no meta physical implication. The Magistrate loved the good things of life and was Afraid to die. But the life of a coolie that was a different matter" (p.34)

In prison, a bond of sympathy is immediately established between Biten who transmits his revolutionary fervour to Kalo and convinces him that the right answer to a society which has shown so much inhuman callousness to him, is to hit back. He says, "We are the scum of the earth, the boss people scorn us because they fear us; they hit us where it hurts badly-in the pit of the belly. We've got to hit back." (p.34). Very casually, Biten mentions to Kalo that one of the several ways in which to retaliate, is to fake a miracle, to get a temple raised by exploiting the gullibility of people and to make fools of them Making them worship a bogus image. Biten says,

"By The Brahmin has sole right in this Business. To take it from him, you have to be a Brahmin what mark distinguishes him from others? (P.43)

Biten continues,

"Just one thing. A sacred thread on his chest..." (P.43)

Once released from prison Kalo is forced to help in carrying dead bodies from streets to keep himself alive. He gives up this repulsive work and reluctantly works as an agent for a brothel, till he makes the shocking discovery of his own daughter, as a possible victim of the lust of rich men. Bitterness and anger wells up in the heart of Kalo against a society which has branded him a prisoner and his daughter, a harlot. He realises that he and Lekha belong to the numerous. ".....Men and Women t'ethored to poles and forgotten" (p.76) – the victims of social evils. Three months of hard labour and

humiliation saps Kalo's spirit and when he leaves the prison he remembers the advice of Biten. "You don't want to be poor after the trouble of changing caste." (P.44). This Idea lurks in the soil of Kalo's mind to germinate and sprout into a mighty tree, and in due course Kalo is driven by the society to throw off all his moral scruples to the wind and wear a mask of deception to his back at his heartless society. Kalo metamorphoses himself into Mangal Adhikari a brahmin in saffron robes, a devotee of Shiva. As the much prayed for miracle takes place, the Shiva Linga appears from the earth and Kalo feels a new courage, far transcending the station of his birth. He elates over the fact that his 'amazing lie' (p.84) has reincarnated him from the scum of the earth, to a pillar of society.

"A pillar created by two seers of gram" (p.85)

As people throw gold and money at his feet Kalo silently laughs at these fools who do not know that a convict and harlot procurer has become the master of a temple. "So had the Wheel of Karma turned." (p.85)

Comments Bhattacharya ironically. On his skilfully contrived act Kalo builds up a structure of popular faith declining to Lekha, Who is shocked at his new hardness,

"Let them pray to a false God.

Let them seek benediction from

a kamar women..... bowdown

To a girl who has almost fallen." (p.95)

Kalo's fight thus is not against an individual, but against the Life that has made such individuals possible.

Kalo's plight proves that Gandhiji's vision and dreams of communal harmony are yet to be realised in India. Bhattacharya echoes the ideas of Gandhiji who regarded untouchability as a crime against God and man, and the Tamil poet Bharathiyar who condemned caste discrimination with raging anger.

In a satirical tone, Bhattacharya rails at the high-handedness of the Brahmins who think themselves great because of their outward symbols which make them Brahmins. The protest against caste system depicted in the novel is all the more effective and touching as Biten, the main symbol of this protest is himself a Brahmin. His act of breaking the sacred thread and later on his decision to marry Lekha, marks the protest against the caste system, just as much as Kalo's putting on of the sacred thread and the saffron robe. In the incident describing Lekha's care and concern for the untouchable,

Obhijit, whom she adopts and the Brahmin priest's wife who refuses to allow this young boy into her kitchen, Bhattacharya shows the true meaning of the word 'Brahmin' as defined by the sages of India.

"One becomes a Brahmin by his
Deeds, and not by his family
Or birth," (P.139)

The Mahabharata, declares that

"Truth, charity, fortitude, good conduct Gentleness, austerity and compassion,
He in whom these are observed is a Brahmin."(p.1)

When the caste system originated in India, it had its origin in vocation and was not dependent on birth,

"Birth as a sole criterion of caste is a much later development and caste became rigid and hereditary when vocations became hereditary" (p.139)

The novel reveals how the caste system which was once an effective means of dividing and utilizing the available man power in India, has been vitiated due to man's greed for wealth and power. The result is the disintegrating influences of casteism, illustrated vividly in this novel.

Bhattacharya shows how the lot of the low caste in India is made even more unbearable in the wake of a flood or famine. The misery and degradation caused by the Bengal famine of 1943 makes a powerful impression on the reader's mind. Food grains become scarce and unemployment becomes more and more acute. Weavers and other tradesmen sell their implements for a nothing and leave the town. Starvation reduces men to the state of beggars, who finally die in the street. As Kalo weakly picks up dead bodies from the street for disposal, he sees the grand funeral of a rich man. Looking at the sordid reality around him, Kalo wonders at the disparity between the rich and poor, not only in life, but also in death.

"Was Heaven meant for the rich alone," (p.53)

Wonders Kalo, as he watches rice and coins being scattered to propel the departing soul of the rich, skywards. The writer also depicts vividly the hunger strikes in jails during the Quit India Movement, when no attempt was made to ration food-grains or control prices, and the ill-treatment was meted out to hungry beggars who

"A wail, from the bowels for Bengal"(P.54)

Talking of hunger Biten dramatically explains two types of Hungers,

Two great hungers had struck the land of Bengal in the wake of war: the hunger of the masses of people uprooted from their old earth and turned into beggars, and the hunger of the all owning few for pleasure and more pleasure, a raging fever of the times. Uprooted women with their own kind of hunger, had to soothe the other hunger, had to cool the raging pleasure-fever with their bodies. [p.54]

Agents from brothels also roam from place to place trying to snare good-looking and impoverished girls. Girls, like Lekha are brought against their will to brothels frequented by merchants and the so called 'Worthy men of society. The Motichands' of this society puffed up with wealth and power, justify their lust and tendency for polygamy, through superstitions and even religion. Lekha is forced to marry Motichand, the old man with cast off wives. Since the economic status of the country, is not very sound, parents are forced to get their daughters married to widowers, just to escape from the evils of the dowry system.

Poverty at its height makes people beg for food as they cry,

"Hungry we die...give us a few
grains of food, Baba....

Give us a ride to the great city".(p.26)

Men in extreme crisis due to poverty forget themselves and fight like for a morsel of food or to collect it from the dustbins. With the coming of the plague in Bengal and the impending Japanese invasion, moral values are lost and men become inhuman. The attitude of the thoughtless British soldiers watching the spectacle of hunger and their enjoyment of boys fighting for bread thrown on the street reveal this.

Bhattacharya also reveals the injustice prevailing at that time. The morally deprived who wear the garb of wealth conveniently escape from the rules and laws which in turn crush the downtrodden to a pitiable state. Kalo learns through experience that the rich are free from the rules and regulations which persecute the poor. Regarding this social inequality, the author appears to be echoing the memorable words of the poet Khalil Gibran regarding justice,

Yea, death, and prison we mete out
To small offenders of the Laws
while honour, wealth and full spect
on greater pirates we bestow.(p.47)

It is the irony of life, sings Kahlil Gibran that a man who kills another is condemned to die, while the man who kills the spirit of another, as in the case of Kalo, and millions like him, go free. The novel gives a realistic account of the ill treatment given to prisoners, and the miserable life of convicts. Kalo's life in prison is one of misery and humiliation. Along with other convicts Kalo is forced to work the mustard-oil press, their bodies bathed in perspiration, as they pour out their hatred in the song, they sing in chorus,

"Eat this, the oil of our bones, eat

Take this to fry they fish with.....

Eat this the oil of our bones eat "(p.35)

Biten becomes Kalo's close associate and they share their experiences of ill-treatment in prison. They are treated like slaves and animals, for the guards have no basic human concern for the convicts. Most of these convicts are ordinary men charged with petty thefts, and for this they are brutally treated.

Kalo, describing prison life to Lekha says it is a place where

His human dignity is put between grind stones

until turns to powder and blows away(p.107)

This treatment gives a psychological pain to Kalo He contemplates if he would be given a job since he is marked by the smell of the prison, or if Lekha would get married.

If economic inequality, and social injustice have resulted in poverty and moral perversions, the lure of materialism is responsible for the destruction of the human personality, Bhattacharya points out that the ancient Indian spiritual ideals of unity, self-sacrifice and fearlessness are forgotten, because men are stepped in materialism. All consciousness of God is lost and worship as seen in this novel, is a play thing to intoxicate the emotion. People are superstitious and worship only the form and not the spirit. Even the uneducated Kalo realises the spiritual bareness of people who flock to his so-called temple. He reflects, that more false gods must be installed,

".....and while kindness dried up religion was more in demand,

It is only the outward form of religion, the shell.....within," (p.113)

that people are concerned with and it suits Kalo's purpose says the author. Temples crop up and prosper because of men of wealth with

No time or heart for prayer and

Penance gave willingly for ritual (p.113)

The readers get a glimpse of the motives with which most people make their offerings to the deity. As two devotees make the same kind of offering but with counter wishes-one praying for the price of gold to soar and the other for it to fall, Kalo feels sorry for God's predicament. Kalo also realises that he can take advantage of the clash of interests, mutual jealousies and hatred that exist among the rich mon.

The milk episode in the temple is another revelation of the motives and mentality of the worshippers. While people die of hunger, milk bath is given to Shiva. Viswanath, the Kamar, who works as a gardener in the temple, steals this milk for destitute babies against the wishes of the priest and committee members who prefer to pour it in the Ganga, for a full spiritual benefit. Here the author criticizes practices and beliefs which have lost all human significance. Through Kalo he tries to educate the rich ignorant Mass saying "Ganga will not be happy when her children are dying"(p.130)

Through these episodes the novelist shows us that what we have in many Holy Mansions is not religion but a mockery of it. The way in which Lekha is transformed into the Mother of the Seven Fold Bliss is ridiculous. A hoary-headed merchant praise her, Thus

Thou who art the secret breath in all
Created beings, Hail to thee, Mother, and Hail and hail (P.196)

A week later a saffron-clad woman tells Lekha,
Thou who art the joyous light in all created beings,
Hail to thee, Mother, and hail and hail, hail! (p.197)

However, when a young woman who earlier made the reluctant Lekha bless her child, loses it she curses Lekha thus,

Eater of my child, witch-women in Holy clothes, calling yourself
Mother of Bliss, may thine eyes go blind. May thine womb be dead (p.213)

In this incident Bhattacharya shows that people's understanding of religion is so superficial that the deification of ordinary mortals can be done overnight and so also the censuring of such individuals as frauds.

Conclusion

Bhattacharya uses Kalo as his mouthpiece to convey his idealisms regarding the social and ethical perfections, then Kalo and Lekha start riding the tiger, it is the daughter who shows greater discomfort and loss inclination for the adventure. Her acceptance of the position into which she is forced is passive. Whereas Kalo experiences

a moral and spiritual conflict between love of caste, power and prestige on one side and the desire to be true to himself on the other. He is finally able to kill the tiger of deceit and slay the beast responsible for the disintegration of his personality. The struggle of Kalo is consequently a struggle for integrity. The congratulations he receives from Biten and the acclamations of the crowd, 'Victory to our brother' (p.231) are for his spiritual victory and for the liberation of spirit that he has achieved. The restoration of Kalo's integrity after a prolonged and bitter struggle for from being a 'facile solution' (p.231) is the most appropriate conclusion possible from the artistic point of view. The novel gains immensely in seriousness by this conclusion which is in perfect consonance with the character of the hero as it has been delineated.

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Chapter - 4

Discussing the Theme of Social Oppression and Women Subjugation in *Bama's Sangati*

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Abstract

Dalit literature is a literature with its key spotlight on the societal irony of the mistreated communities. Dalit writers are worried about the inexcusable state of the Dalits. They help individual Dalits to be anxiety and encounter for their rights, which are shorn of to them by the supposed upper castes. As memories, Dalit autobiographies are the sources of Dalits' social reality in contemporary India. These writers imagined states of the subjugated and communicated dramatic records of neediness and survival when all is said in done. Dalit literature, which is about the persecuted by the Indian caste system. Individuals, who are called Dalits have a past filled with being lived in oppression under the high-classes of Indian society. *Sangati* is a bunch of life narratives of dalit women's experiences. Bama's narratives show how dalit women fit into this caste-based patriarchal society where even nominal, basic rights like eating, free mobility, physical security becomes a tough parleying in daily lives.

Introduction

Dalit literature might be a literature with its key spotlight on the societal irony of the mistreated communities. Dalit literature - particularly - Dalit autobiographies contrast from differing kinds of literature in expression and reason. They depict Dalits'

downgrades. Autobiography writings have consistently been innovative instruments for enlisting the closeness of Dalits. Dalit writers are worried about the inexcusable state of the Dalits. They assist individual Dalits to be anxiety and encounter for his or her rights, which are shorn of to them by the supposed upper castes. As reminiscences, Dalit autobiographies are the sources of Dalits' social reality in contemporary India. These writers imagined states of the subjugated and communicated dramatic records of neediness and survival when all is alleged in done. Dalit literature, which is about the persecuted by the Indian social system. Individuals, who are called Dalits have a past stuffed with being lived in oppression under the high-classes of Indian society. The fashionable Indian literature is that the representation of every aspect of up up to now life. Many female writers are portrayed their views and voices through literature. Dalit literature deals with the tyranny of Dalits within the Indian scheme. The term dalit originated from Sanskrit 'dalit' meaning oppressed. Dalit literatures are noted as a revolt against the inhibition, mortifications by dalits in past and sufferings continuing even now daily. Dalit life would present from dalit point of view when only an ideal work of Dalit literature can produce. The intention of Dalit literature is that the liberations of dalits. The unfolding of the story of Dalit literatures are purely experienced based. The writers within their work present the precise truth of the lifetime of engrossed society and under privileged within the Indian society. Their shame, anger, sorrow, suppression, sturdy, hopes became a strong hand for Dalit literature. A Tamil writer Bama champions the justification for girls and dalits.

Sangati may be a bunch of life narratives of dalit women's experiences gained by a young Dalit woman, Bama, while she remembers her past. It's a sequel to Bama's first novel *Karruku*. Her understanding experiences entail for engaging with analysis of the bisecting several identities that its grasps. *Sangati* was written in Tamil in 1994 and afterwards translated into English by Laxmi Halmstrom. The complete narrative is split into twelve chapters. The word *Sangati* means events. It carries an autobiographical element in its narrative. It is the story of a full community and not a personal. The book is complete observation and moving ways, through narrating the stories of a dalit women community from this dividing category. This book focuses many perceptions into the lives of dalit women from the assorted generations for whom resistance, love, struggle, expectation and annoyance are a part of their daily negotiations. The author exhibits all the struggles related to society's imposition of norms of behaviour and so

the way of treatment as a result of one's identity creates a robust impact on the people situated at the underside of the event.

Bama's narratives show how dalit women fit into this caste-based patriarchal society where even nominal, basic rights like eating, free mobility, physical security becomes a tough parleying in daily lives. She portrays all aspects of ladies from Parayar community, a dalit caste, from unhappy to married life, public and private humiliation, harassment, subjugation, and still how they're still able to lead their life happily. By narrating the stories of dalit women, Bama wants to reveal the "rebellious celebration" as a response to the hardships of the dalit women in her story. Along with many hardships, Bama voice out the cultural identity of dalit women which strongly resists patriarchal and caste-based rules which historically exist to subdue them. Bama narrates many incidents, touching upon many unheard and unseen events, where oppressive structure tried to repress dalit women within still as outside the households. Every aspect of life, women are considered less valuable in an exceedingly patriarchal society like India. Cultural norms favour male members of the family. Even in minor privileges like eating food, boys are given priority over women of the house. Bama points out the matter of gender discrimination by writing; "If a boy baby cries, he's instantly picked up and given milk. It is not so with the girl. Even with breastfeeding, it's the identical story; a boy is breastfed longer, with the girl, they bear them quietly, making them forgets the breast" (p 7).

Bama portrays a real lifetime of dalit Parayar women, bringing to light moments which dwell the daily arbitration of their identity compared to non-dalit women. As an example, in comparing the realities between upper-caste women and so the dalit women she writes, "It isn't the identical for girls of other castes and communities. Our women cannot bear the torment of upper caste masters within the world, and reception, they'll not bear the violence of their husbands" (p 65). Bama also discusses the moments from her childhood, as she learns many lessons at thirteen years old on the because of traverse those plain fields to avoid wasting herself from upper-caste men. "They (upper caste men) will drag you off and rape you, that's for sure" (p 8).

Bama depicts her female characters from several generations during this book. The older woman narrating the grandmothers' generation. Velliamma Kizhavi belongs to older generation is an example of downward generation. If a lady belongs to Dalit community, she possesses to suffer in two ways within which is that the first one is

being a woman and second is belonging to the underside community. Bama's Sangati focuses the double oppression of females. The novel has several individual stories, anecdotes and memories that portray the events happening within the lifetime of women in Parayar community in Tamilnadu. Women are presented in Sangati as daily wage earners. They earn but men do. However, the cash earned by men, can spend as they please whereas women should bear the financial burden of running the family. Women are regular victim to harassment and abused within the place of labour. During this novel Marriamma tells plenty about the crime faced by her and her village women and their inability to visage against it. The physical violence is realistically portrayed during this novel like lynching, whipping and canning by fathers, husbands and brothers. This novel is introduced with the potential of Patti in attending every childbirth within the village. She goes to be able to even handle the foremost difficult cases "It didn't matter if the funiculars were twisted round the baby, if the baby lay in an exceedingly breech position, if it had been a premature birth, or a case of twins. She delivered the baby safely, separating mother and child, without harming either". (p.1-2). the bulk know Patti alright and like Patti greatly because of this. People themselves feel in and around of villages that she had a lucky hand. However, the upper caste people don't approach Patti in attending the childbirth even true is worst because "she was a Parachi". (p.1)

Maarriamma faces statutory offense within the hands of the upper caste land owner Kumarasami Ayya. One day, Maarriamma gathered firewood as was common and returned place the burning heat carrying her bundle. Getting back from her way, she notices the nearby irrigation pump-set, she goes to drink water. When she goes to drink water, Kumarasami Ayya grabs her hand and pulls her inside the pump set. She manages to flee which too she informs it to her friends; they said "That landowner is an evil man, fat with money. He's upper caste moreover. How can even attempt to rise to such people? Are people visiting believe their words or ours?" (20) Within the mean solar time, Kumarasami Ayya gets afraid of his situation then he rushes to the village and complains to the headman of the Paraya community named the Naattaamai by saying "Just today that girl Maariamamma, daughter of Samudrakani, which Mnukkayi's grandson Manikkam were behaving in an exceedingly very dirty way". (p.20) during the inquiry within the village, Maariamamma and Manikkam come to the centre of the realm and greet the elders by falling down and flat themselves at full length. They're asked to

face to face each to side with folded arms. Finally, Mariamma falls down and requests for forgiveness. The Naattaamai orders her to pay Rs 200 as fine and Manikkam Rs 100. The Naattaamai concludes the proceedings by saying "It is you female chicks who should be humble and modest. Someone may do 100 things and still flee with it. You girls should consider what you're left with, in your bellies". (26)

Maariamamma and Thaayi have faced impenetrable shame in their family life. Their husbands regularly beat them up and also both of them feel that it's their birthright to humiliate and kill their life partners. Maarriamma is unlucky in her whole life. When she lived along with her parents, she didn't get the love and affection that she expected for. She began to weep when her marriage was arranged with Maanikkam who could even be a drunkard and doesn't have any employment and he always head to jail. When Maariamamma understands his character, she refused lots to marry him. Finally, she was compelled to easily accept him. Since she got married with Maanikkam, she suffered with beatings daily. She was completely made as a victim that others watched helplessly. The Paraya men were wordless when she was offended for assault by Kumarasami Ayya. They get horrified of losing their favours especially jobs and don't have the ability to question the reputed person. So, Bama Says in her book Sangati "we must be strong. We must show by our own resolute lives that we believe ardently in our independence. I told myself that we must not ever allow our minds to be exhausted, damaged, and tame the thought that this can be our fate, at the identical time as we push ciao as there's strength in our bodies, so too, we must strengthen our hearts and minds so on survive" (p.59).

Conclusion

The first prominent reason for Dalit writing is of experience. The hugest attribute is that the Dalit literature displays Dalit cognizance. It's a faith in insolence to the category structure, perceiving the individual as its core interest. Once during an awfully while Dalit literature has been censured the identical as an advocate. It's been asserted that this literature needs masterful artfulness. Today Dalit literature incorporates the writings about Indian smothered individuals likewise as different groups at some stage within the world that are consigned to an auxiliary position by the advantaged classes. Dalit women faced much violence and harassed by men and as inferior to men. Bama projects that Dalits should become independent from the socially constructed prison so on fight against the force of enslavement and separation. Bama

holds the mirror up to the centre of Dalit women through Sangati and makes an appeal for a change and betterment of the lifetime of Dalit women in numerous fields including sex, gender discrimination, civil rights in workforce, education rights, etc.

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Chapter - 5

An Individual's Forage for Inner Tranquility and Felicity in Sudha Murty's Dollar Bahu

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Abstract

Our present age is a high-strong neurotic, impatient age. The bonding between the husband and wife or father and son is facing a lot of break down today. Man must stop his futile strivings, surrender his resentments, and yield his will and exercise gentleness and patience. Meekness is not something one can acquire by himself. Sudha Murty's **Dollar Bahu** traces the life and sufferings of Vinuta, a young beautiful girl, right from her childhood and later in her in-law's house. She tries to find peace within herself so that she can live at peace with others. She knows that joy can be real only if she looks upon her life as a service, and have a definite object in life outside herself and her personal happiness. She lives in the shadow of hope which is itself a species of

happiness and perhaps, the chief happiness which this world affords. Sudha Murty through her simple narration of the events in the lives of all her characters has proved this point home. She has found a solution for the turmoil within the hearts of her characters.

Introduction

Begin each day with thoughts of peace. End each day with thoughts of peace. Continue thinking thoughts of peace throughout your precious day and happiness will be yours.

- Martin Luther, King.

Our present age is a high-strong neurotic, impatient age. One hurries when there is no reason to hurry. This age which is moving on a fast pace has many problems in store where many people do not give much importance for their moral life in comparison to the previous generations wherein, they were more conservative. Impatience has produced a new crop of broken homes, a million or more, new ulcers, and has set the stage for more world wars. In no area of all lives has it been more damaging than on the domestic scene. One finds so many suffering families around in the society today. The bonding between the husband and wife or father and son is facing a lot of break down today. Man must stop his futile strivings, surrender his resentments, and yield his will and exercise gentleness and patience. Meekness is not something one can acquire by himself. It is not something you can get in college or in a scientific lab. It is not something one inherits. There is no use in standing back and lamenting one's bad luck and bad breaks in life. They must be joined to the source of power. Love, joy, peace, long-suffering, gentleness, goodness, faith, meekness, temperance is in one's own heart. It remains to be seen how one can attain this happy state. One sure way to lead on to it is the frequent practice of the virtue of submission. But as the opportunities for practicing, it in a big way become rather seldom, they must take advantage of the small ones which occur daily, and which will soon put them in a position to face the greater trials with level-headedness when the time comes.

There is no one who does not experience a hundred small annoyances every day, caused either by their own carelessness or inattention. Our lives are made up of incidents, which occur ceaselessly from time to time and producing a host of feelings of dislike and aversion, envy, fear and impatience to trouble the serenity of one's mind. It is clear from this that whatever the manner of one's life they should always accept

adversity joyfully. In order to enjoy peace and calm they need to have nothing opposing their will and everything done in the way they want it. As father Jean Baptiste in *The Secret of Peace and Happiness* opines, "If we keep on opposing things, instead of peace and happiness its effort can only end in humiliation and bitterness" (p.112).

This is the state of mind of the characters in the novels presented in the study. They are searching for peace and happiness, the youngest and the eldest, because the deepest conviction they possess is that the world is meant to be a good place and they are meant to be happy and that happiness is their right. After experiencing a lot of tribulations and bitter trials the married couples in the chosen novels realize that intimacy in marriage can bring shared ecstasy, mutual satisfaction, well-being, joy, serenity and peace. Every individual has realized that to be happy and calm they must cultivate positive thoughts - that is, good inspiring thoughts. Through the characters presented by Shoba De in **Socialite Evenings** and **Second Thoughts**; by Anita Nair in **The Better Man** and **Ladie's Coupe**; and by Sudha Murty in **DollarBahu** and **Mahashweta** the point that peace of mind and happiness is not by ignoring problems but by solving them has been brought home. The characters also realize that inner peace and happiness is an amazing feeling of freedom and relaxation. Inner peace, which is often referred to as peace of mind is defined as a state being mentally or spiritually at peace, with enough knowledge and understanding to keep oneself strong in the face of discord or stress. Inner peace has also been associated with the feeling of great happiness.

Sudha Murty's **Dollar Bahu** traces the life and sufferings of Vinuta, a young beautiful girl, right from her childhood and later in her in-laws house. She tries to find peace within herself so that she can live at peace with others. She knows that joy can be real only if she looks upon her life as a service, and have a definite object in life outside herself and her personal happiness. She lives in the shadow of hope which is itself a species of happiness and perhaps, the chief happiness which this world affords. She is left all alone in this world as a young girl as her parents die and she has no other relatives of her own. She inherits an old house from her parents, which she considers as very close to her heart with a lot of pleasant memories of her dead parents. A distant relative who makes her do all the work at home looks her after. She is a very loving, adjustable and calm person. She is gifted with a very sweet voice and sings very often amidst her busy schedule at home. "Despite all the scolding and heavy housework she

would hum 72 happily to herself and carry on" (p.12). It is only this singing that makes her understand the amount of happiness within her that in turn makes her realize the amount of freedom in her heart.

Vinuta knows that happiness is not dependent on amassing a certain amount of fame or wealth or reaching a certain social order. She remains very simple and patient waiting for a bright future. Her beauty and melodious voice is quite enough to attract anyone who befriends her. It is thus that Chandru, a civil engineer nurtures a secret love for her. He comes to Dharwad on official work and finds accommodation in Vinuta's house. Vinuta's charming appearance and good qualities attract him. He feels sorry for her sufferings in silence. But she never complains about her plight and always appears cheerful. Chandru has not seen her unhappy, tearful or angry. He is forced to compare her with his sister Surabhi who is her opposite in all her attitudes. "Chandru thought he was the only one who sensed and understood the hidden pain and helplessness behind Vinuta's captivating smile" (p.15). On account of his hidden love for her, he buys an aquamarine colour saree that she wishes for but he does not give it to her, as he is afraid the others in the family will find fault with her and accuse her. After a few years Chandru leaves to the U.S on a deputation without proposing to her. When he bids goodbye he notices sadness on Vinuta's face, "though they did not talk to each other a lot, she knew he was a music lover and her ardent fan" (p.18). But Vinuta is very modest and goes on with her day-to-day activities with no other feelings in her heart. After a few years Vinuta's uncle Bheemanna dies and Vinuta is left alone again in this world. She is of marriageable age with no money and no place to go. She is desperate and at a loss when a godsend distant uncle and aunt come forward to help her. She moves over to their house in Bangalore and gets employed as a teacher. When her aunt suggests to her to sell her house at Dharwad when she gets married she is upset and pleads "Please let us not sell the house. That is the last remembrance of my parents. I love that garden . . . It has held so many memories, so much happiness" (p.29).

Vinuta now employed understands her purpose in life and stops worrying about her stand and moves towards a simple life style with courage and determination. She becomes more humanistic and less materialistic as she has mastered the art of being content with her present situation. She is more interested in helping and giving to others. At school she lends a helping hand to all who are in distress. She consoles the ones who suffer. Shamanna a master in the same school where she is employed likes this

simplicity of hers. When his son Girish too shows an interest on Vinuta he decides to get them married. His wife Gouramma and daughter Surabhi too like her for they feel "She looks very pleasant and the kind who would be willing to adjust" (p.33). Vinuta also agrees for she likes Girish and Shamanna, but she is not able to understand at that time what is in store for her at her in-law's house. The point of selling Vinuta's house crops up again so as to meet the wedding expenses. Shamanna objects to it but Gouramma is adamant. At last Girish intervenes and speaks to Vinuta about it. She at once pleads to him to not sell the house "oh it is not just a house, my whole life, my heart is in it. I love it so much that at times I feel I cannot give it up" (p.37). Girish understands her feelings and does not force her for it. Vinuta is very happy after she marries Girish for, he is very loving and caring. Her father-in-law is also very kind and treats her as his daughter. But Gouramma is domineering, and Surabhi looks upon her as a rival, a competitor for the family's affections. Vinuta readily accepts all the responsibilities at home and tries to balance it with her work at school. Chandru her brother-in-law comes home for a short holiday. The whole household of Vinuta is very happy and get ready to receive him at the airport. Vinuta stays back to prepare food and keep the house clean. Gouramma is happy as Vinuta is 'totally unselfish and willing to adjust to any situation' (p45). Chandru is shocked to see Vinuta, his secret love, now, his brother's wife. But he notices a change in her attitude now, which is not like it was when he met her in Dharwad where she was in a pitiful atmosphere. But now 'Her face glowed with the happiness and contentment in her soul' (p.46). But this joy did not last long for Vinuta, for Chandru gets married to a wealthy girl and she loses her position at home. Gouramma frequently compares her to the new bride Jamuna, and her wealth. Vinuta patiently bears all the humiliation in silence. She knows that there is no life without problems and she must have the strength to overcome the problems that thwart her way. There is no such thing as a problem free life, difficulties are unavoidable. 'Jamuna's sun shone brighter each day while Vinuta's life became more like that of a dog' (p.55). Vinuta, though undergoes a lot of torture at home is very loving, towards her family showing her concern to all. When she sees Surabhi with her boyfriend Gopinath in the theatre she wants to confide the matter to someone. She tells Shamanna, but Gouramma overhears it and abuses her daughter not for moving around with Gopinath but for having chosen an ordinary groom while her plan is to settle her in America. If you marry him, your life will be like Vinuta's. You will have to count every penny and try to save all the time. Look at Jamuna she has two cars;

she can spend money in lakhs because she has money in dollars. You know it is the dollar that has changed our lives. You can lead that kind of life if you marry someone who is in the U.S or someone very rich in India (p.59).

The life in the U.S with a lot of dollars is more important in the eyes of Gouramma than the future of her daughter. Vinuta is not able to understand if marriages can be arranged on the basis of love or on the basis of the love for the dollar. Vinuta though is often offended, again saves the life of Surabhi when her marriage is to be fixed with Sekhar, who is in the States. When she learns he is having an illicit affair there she informs Gouramma. But Gouramma again finds fault with Vinuta as being jealous and selfish. She is not able to digest the fact of Surabhi settling in the U.S., so is spreading some rumours. Whereas Jamuna is generous and caring for the whole family. Vinuta is sad that she is not understood in the real sense and is deeply hurt by all these false allegations. She starts crying and blurts out I have always thought of you as my sister and wished for your happiness. That was why I took an interest in your marriage and tried my best to ensure your welfare. Now I know my position, where I stand in your eyes. I will not meddle with anything concerning this family hereafter (p.65). Later when Surabhi gets engaged to Suresh, a rich lawyer Vinuta remains a silent onlooker through all the marriage negotiations at home. The only ray of hope that Vinuta carries in her heart is the birth of her baby in a few months' time. Gouramma does not give her any considerations even at that time. They fix a date convenient to Jamuna expecting her dollars and do not think of Vinuta. It is a tussle between the dollar and rupee. At last, the dollar wins and Vinuta is left out of the marriage ceremony. She delivers a male baby in her own house at Dharwad with no one to help her. She is very upset when only her husband and her father in-law show their happiness and care.

Gouramma visits her like a third person and presents a hundred rupee note while Surabhi does not even bother to visit her. Vinuta does not understand how wealth can make people forget the close relationships, when Gouramma does not show any love towards their first grandson. Vinuta tells Chandru that her happy days are over when he visits Dharwad to see her son Harsha. He asks her about the song she used to sing before for which Vinuta says, 'The koel has understood her position. She has stopped singing' (p.71) Chandru confides that though he has enough money and a loving wife they are actually lonely and unhappy like her in an alien land where there is no family bonding or ties. You, Vinuta, are living among your own people, speaking the same

language, sharing the same culture. Just buying things, counting dollars, living in a big house, does not make everyone happy. They also have their own set of problems. We are lonely (p.72). But Vinuta tells him that she is also lonely and suffering in a country that gives importance to family relationships. In her in-laws house she is not at all respected like before because she did not possess enough wealth. 'I am not all that happy either' (p.72). Vinuta does not show her ill feelings to anyone. She believes that her happiness and peace is her home and her people at home. She readily looks after Gouramma when she falls sick and nurses her back to health. She is totally unselfish and is considerate to her mother-in-law so that when Girish plans for a family tour, she even refuses the tour to look after her but Gouramma is not aware of it. In spite of this Gouramma does not acknowledge her care and brushes her aside thinking that Jamuna who is on a holiday will look after her. In spite of Vinuta's dutiful caring Gouramma never cares about her. But Jamuna does not show up nor does Surabhi.

Chandru sends a cheque with a letter asking his mother to be more considerate to Vinuta. This act of kindness by Chandru did not bring any change in the life of Vinuta for "The cheque meant more, it was in fact everything, for her mother-in-law" (p.75). Vinuta becomes very sick and lean after child- birth. She does not get any care from her mother-in-law before and after child- birth. Gouramma though understands her plight did not mind about it nor even asks her about her health but plans to go to the U.S. to look after Jamuna who is pregnant. She prepares a lot of sweets and snacks. Vinuta is not given anything and even at times when she asks anything her mother-in-law just asks her to get it from a hotel, Vinuta watched in silence. She remembered how they had treated her when she was pregnant; no gifts, no sweets not even a tender word. 'If you want to buy anything or eat anything, you can go and eat outside with Girish. 'Vinuta felt all this unfair, especially when she had always done whatever Gouramma expected of her (p.77). Vinuta blames her fate and accepts all the humiliation, hoping for a time when she will also experience peace and happiness. It is at this time that Gouramma goes abroad. Her bitter experiences there in her son's home bring in a new perception of Vinuta. She cuts short her visit and returns to India. Vinuta afraid that Gouramma will taunt her again is very upset and depressed. She hates the word 'dollar'. "She prayed to God, let a day come when forty-five dollars are equal to one rupee" (p.137). Vinuta's sorrow becomes very evident and Shamanna advises her to settle in Dharwad in her own house. He also makes arrangements for a transfer for both of them. He is afraid his

wife will treat her as her slave. He is of the opinion "If the woman of the house is unhappy, a family can never live in peace, please go away and make your own home" (p.138).

Vinuta moves over to Dharwad and enjoys the privacy of being together with her husband and son in her own house. Gouramma visits her there and is pleased to greet her and her grandson in a loving manner. Vinuta searches for serenity and joy right from her childhood but that eludes her for long. But now she gains a life with complete peace and happiness to live in full for many more years to come. Gouramma thinks that money is the main force in this world. She is not able to appreciate the kind and loving Vinuta because she is poor. She is blind by the dollars that Jamuna her elder daughter-in-law pours over her. She goes to the U.S to look after her when she is in the family way. She expects an enjoyable stay there, which she gets but is not given the due respect by Jamuna. She does not even allow Gouramma to enter her baby daughter's room. Gouramma remembers Harsha who always slept with her. Jamuna does not allow her to bathe the baby as it may cause some infection. Vinuta always asks Gouramma to bathe Harsha, "who is giving Harsha a bath now that she was not there, she worried" (p.88). Her causes for worry increase every day. She is constantly reminded of Vinuta who is very submissive and ready to do anything for her. When Jamuna gets ready to go for work after two months Gouramma gets upset and says that Vinuta comes home in the afternoon to feed Harsha. Jamuna gets angry and shouts at Gouramma, 'I do not want to follow Vinuta's example in everything. This is America' (p.92). Gouramma understands that though everything is grand and posh in America they have a small heart with no respect or feelings for the elderly people; still she is not in a position to oppose Jamuna because 'she was after all the Dollar Bahu' (p.93).

Gouramma belongs to the traditional Kannada family and is very particular in celebrating festivals in a conventional manner. Even in the U.S. she wishes to observe the Kannada New Year Ugadi with full fervour. As it falls on a Thursday she asks her son and his wife to take a holiday and also invite some of their friends to enjoy the festival. But Jamuna is not in favour of it and asks her to celebrate it on a Sunday. Gouramma is upset and thinks about Vinuta who always takes leave for any puja at home. Jamuna immediately remarks, "She is a Government school teacher which I am not. In any case, in India people hardly work" (p.102). Gouramma wishes to have a look at U.S. and visit some of their friends. Chandru takes her to Padma's house, who requests Gouramma to

stay back for some days as her husband is out of station. Gouramma readily agrees and Chandru also believes that his mother needs some respite after being lonely at home for so many days. But Jamuna hesitates for she wants her at home to do her work. But Gouramma stays back and when they leave she is so hurt "I can't be with you forever. Let me have my freedom, Gouramma felt like shouting at the top of her voice, but restrained herself" (p.116).

Gouramma is not able to accept many things in America, as her whole perception of that country is something different. She misses her country and her people in India a lot. She feels she has no respect and all are only after money there, with no sort of love or care. She comes to know that the gifts presented by Jamuna for her daughter's wedding were only old and used things and not new. She becomes very upset for 'she had praised Jamuna to the skies for her generosity' (p.126). She feels very humiliated and decides not to accept any more gifts. She is treated like a servant there and only her Dollar Bahu was making all the decisions. Jamuna's friends praise Gouramma as she is looking after Jamuna as her own daughter and doing all the work for her. Jamuna very haughtily says, nothing so surprising. My mother-in-law is greedy and stupid. My co-sister-in-law Vinuta is from a poor family and innocent about the ways of the world. My sister-in-law Surabhi does not have any brains. It is easy to manage such women. I give them what I don't like and they don't suspect anything... My mother-in law cannot understand that she should get along with Vinuta who slogs day and night for these people' but instead' she praises me. I always believe in divide and rule (p.128). It is only Gouramma's fault of not getting along with Vinuta who is good but coming over here due to greed and praising her for nothing. Jamuna takes the chance and makes her stay there for more than a year, which will prove very costly if she hires a servant for it.

Gouramma overhears her harsh words and 'felt like running away to India immediately' (p.130). Deeply depressed by the whole thing Gouramma realizes her fault and cries the whole night. She misses Vinuta as she is blind to all her qualities and understands that it is all only due to her mad love towards the dollars that does not make her see the reality of the situation. She remains firm in her decision to leave the U.S. and not to come there again. She refuses the gifts offered by Jamuna. The alien land is not at all a paradise now for her for she lost her peace and happiness there. She can get it back only in India. As she lands in her hometown she feels an inner relief and is so happy to see the familiar scenes. She also enquires about all at home. Shamanna is

shocked for he could not believe that Gouramma is so considerate and a changed person now. Gouramma forgets that unhappiness comes not from what others feel but what we feel ourselves. Whatever the situation is, she must have been happy there as she wishes to be. Of course she experiences pain and sorrow but it affects not only her body but also her mind. So she decides that if she wishes to enjoy peace and joy she must not have anything opposing her will and perform things the way she wants it to be done. When she reaches home she is shocked to learn that Vinuta has settled in Dharwad. Shamanna explains your fulsome praise of Jamuna was pushing Vinu into a depression; the symptoms were there to be seen. I do not want my healthy daughter-in-law to suffer for no fault of hers .It is better that she be away from such an atmosphere. Love and affection are more important than food and money. Vinuta is like our daughter and I do not want her to suffer (p.141). Gouramma bursts out crying that she has changed a lot as America has taught her a bitter lesson. She later visits them and experiences a composed atmosphere with due respect and real love.

Gouramma does not understand that we should not compare ourselves with others. She has failed to compare what she is today against who she was yesterday, who she is today against who she will be tomorrow. Happiness is found in a life of constant advancement. The worries that make her miserable can actually be a source of growth if she approaches it with courage and wisdom. Gouramma does not believe that arrogance has its own built in misery. She has offended Vinuta a number of times, but has only hurt herself more. She does not realize that to know the secret of happiness and the joy of living, meekness is the basic key. She is bigoted, selfish and proud but after her bitter experiences in the U.S. she searches for a place where peace and happiness reign supreme.

Vinuta on the contrary has understood that meekness and forbearance are must if one is to live harmoniously in society and if she wants to build a happy family life. She is made to glory in her problems, to smile through her tears, and to sing in the midst of her sorrow because she realizes that there is both light and shadow in everyone's life. 'Materialism, hedonism and sensualism are gradually getting us in their grip and there is no peace and there is no happiness because these are possessed within us' says Father Vernon in his book Happiness (p.76). There are so many other families in the U. S. who are cheated and beguiled thus forced to settle there according to the situation that is advantageous to them. They try to seek solace from the different problems they face in

that alien land. Shama, daughter of Radhakrishnan and Savithri settled in the U.S. gets married to an Indian named Surendra. He comes to the U.S. and after a few days starts quarreling with her. After some days when they are not able to adjust he divorces her and goes back to India. Shama is heartbroken and leaves home totally dejected. After some years she meets a Brazilian who cares for her and makes her happy and she settles with him.

Chitra another girl get married to her cousin Manappa who is a drunkard. He harasses her for dowry but he dies a year later after he meets with an accident. The young widow then loves Govind a typist in her office who also ditches her. A completely heartbroken Chitra lands in the U.S. as a domestic help. She attends classes and equips herself during her free time. She falls in love with Joseph an engineer who shares her likes and dislikes and they get married. After so many tribulations in life Chitra settles in a peaceful atmosphere with full contentment in life. Asha Patil suffers a lot in her in laws house in Bombay. She gets married with a dream of a house with affectionate people where 'there would be peace and happiness around me' (p.123). But her domineering mother-in-law tortures her. The couple then gets a chance to work in the U.S. as helpers in a grocery store. After a few years they set their own store and make a lot of money. Asha proudly says 'There are no signs of depression at all. What I used to dream about has come true' (p.124). So also is the case of Vatsala and Shanta who divorce their husbands and settle abroad to become successful women. Shanta confides to her friend. 'I am happy in this country. This society does not look down upon single women – unmarried, divorced or widowed. They don't gossip behind your back. Nobody asks personal questions. If I do well, I will earn more money. I am contented. These difficulties have made me face the realities and I no longer need a protective shelter' (p.133). In order for a person to enjoy peace and happiness he needs to have nothing opposing his will and everything done in the way he wants it. If he keeps on opposing things, instead of peace and happiness its effort can only end in humiliation and bitterness.

Conclusion

Sudha Murty through her simple narration of the events in the lives of all her characters has proved this point home. She has found a solution for the turmoil within the hearts of her characters. All of them experience problems initially but they find amity, quietude, joy and contentment in the end. She has also pictured the U.S., which

has given many destitute women a place with elated tranquillity, after their personal bitter experiences in life. Each of them finds a solution to their problems looming large on them from time to time. This solution brings contentment and joy, which is essential to fulfil their goals in life.

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Chapter - 6

Ian McEwan's *Atonement*, on *Chesil Beach* and *Saturday* A Thematic Study

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Abstract

Ian McEwan is a well-known British writer of plays and books who has been nominated for six Booker prizes. Themes play a key role in Ian McEwan's novels; they highlight underlying concepts that make reference to key passages in McEwan's work. Themes from the universal to the intricate are covered by McEwan in *Atonement* (2001), *Saturday* (2005) and *On Chesil Beach* (2007). His themes occasionally appear in just one book, but other times, because of their similarity, they link multiple books

together. In order to find the deeper meaning in McEwan's literary works, the reader is guided through his novels by his themes, which encourage the reader to look past what he may initially observe. *Atonement* by Ian McEwan explores the issue of architectural detail repeatedly. The central heroine, Briony Tallis, is on a quest for redemption. In an effort to obtain the forgiveness she longs for, she falsifies the truth of her life. Cecilia's love interest Robbie Tallis was divided from her by a wall of lies, and this is what separated them. In the novel *Saturday*, the idea that decisions should be made based on reason rather than feelings or religion, is one of the key concepts that McEwan addresses in this book. Henry Perowne sees the world logically, even though he is not Mr. Spock. "On Chesil Beach" addresses some of Mr. McEwan's enduring themes but in a robotic and very arbitrary way. It places a strong emphasis on one couple's love and sexual relationship without real psychological insights. Instead, it presents us with a smarmy depiction of two unlikable and incomprehensible characters.

Introduction

Ian McEwan started off as one of Britain's most well-regarded writers, yet his early works were frequently purposely provocative. Despite his controversial writing, Ian McEwan is today a well-researched author and a member of the literary group that also includes Martin Amis, Salman Rushdie, and Christopher Hitchens. He started writing artistically while attending the University of Sussex to study English Literature. He started publishing his work while still a student, with his first piece appearing in the *Transatlantic Review*. He has acknowledged trying to purposefully surprise readers with his early works. His later, more well-known pieces, such as *Enduring Love* (1997), *Amsterdam* (1998), and *Atonement* (2001), are typically seen as being more complex and subtle. In addition to writing novels, he also writes plays and picture books for kids. He has won the Booker Prize and the WH Smith Award, among other honours. McEwan holds the unusual distinction of being a Fellow of the Royal Society of Arts and the Royal Society of Literature. McEwan has covered a wide range of topics during the course of his career. The darker and more repulsive aspects of human nature were frequently emphasised in his early work. He has said that the cruelty and violence that people are capable of disturbing him to the point where it influences his writing. These motivational causes may also be relevant because he has also stated that he intentionally sought to shock with his previous work. His later works expanded these original themes to include children, politics, crises, and metamorphosis, while

continuing to examine them in some ways. McEwan can be credited with expanding the conventional realm of British literature as a multi-award-winning novelist whose works frequently deal with subjects that are typically taboo.

Ian McEwan explores a variety of themes in his books *Atonement*, *Saturday* and *On Chesil Beach*. He does this by incorporating these themes into his stories' plots, characters, and symbols, which serve to highlight the various concepts and ideas he explores. Some themes have a universal application, while others have a more niche application in the lives of specific people. McEwan explores themes that carry the weight of his storylines throughout each of his novels, enticing the reader to delve deeper into the author's meanings. Despite his frequently repulsive subject matter, his postmodernist approach and internationally praised talent for controlled prose has earned him a large following. Whatever one's opinion of his early subjects, he is able to address issues that are still important now. These cover broad topics like change and crisis as well as issues like gender relations, politics, nationalism, and history.

Atonement focuses on the lives of three people who are impacted by a young girl's poor decision, which ultimately worsens everyone's lot in life. When Cecilia Tallis and Robbie Turner flirt, Briony Tallis misinterprets Cecilia as being the victim of Robbie's advances and accuses him of assaulting Cecilia. McEwan highlights an underlying theme of the repercussions of making judgments based on ignorance as destiny shift. The reader follows Briony's character throughout the book as she comes to terms with the full consequences of her actions: her sister and Robbie are torn apart, Robbie is falsely convicted of a crime, and she is left feeling a great deal of remorse.

In an effort to avoid admitting the folly of her assumptions, Briony tries to deny the fact of Robbie's innocence. McEwan explores the idea of guilt in Briony's character and shows how it may ravage a person mercilessly: "By clinging tightly to what she believed she knew, narrowing her thoughts, reiterating her testimony, she was able to keep from mind the damage she only dimly sensed she was doing" (160). Briony desperately wants to think that reporting Robbie was the right thing to do, but she knows it was a dreadful choice that she will live to regret. McEwan makes the connection between judgement and guilt on several occasions throughout the book, which is another sign that he wanted the reader to understand how deeply Briony's error in judgement has affected the lives of the characters. In addition to emphasising issues like guilt and judgement, McEwan also incorporated minor themes that relate to

how a lie changed the characters' lives permanently. Robbie is ordered to fight in France during World War II after doing time in prison. He must not only learn to become numb to the violence of war, but also learn to live his life as though he is guilty despite being innocent. This is where he will face his true test of survival: "His business was to survive, though he had forgotten why" (224). Despite the fact that Cecilia hasn't seen Robbie in three years, she still has faith in him and dreams of a time when they will be free of Briony's deception. McEwan examines one final theme: atonement, as the reader anticipates the end of the lovers. McEwan poses in his book, one that the reader must ultimately respond to. Briony falsely implicated Robbie, permanently ruining both his life and the lives of others. However, Briony is forced to deal with the most severe repercussion—eternal guilt—while continuously doubting whether she would ever be pardoned. Atonement exemplifies Briony's worry about being guilty. After realising the crime she committed by accusing Robbie of a crime he did not commit, she understands that she will always have to endure the suffering brought on by her sense of guilt. Furthermore, Robbie is found guilty, imprisoned, and compelled to serve in World War II, which makes it difficult for Cecilia and Robbie to maintain their hope of being together. Robbie's life and the possibility of seeing Cecilia again are threatened by the violence of war every day; the only way he can control his terror is to cling to hope for a future with Cecilia, no matter how implausible it may appear. Anyone who reads the novel should immediately recognise its primary themes of guilt, forgiveness, and atonement. The central character of the book spends her entire life atoning for a crime she committed as a young girl.

In Part One of the book, there are also all the adults. How her testimony has come to be entirely trusted by so many individuals who are intelligent enough to understand so much more than a thirteen-year-old girl. The history of literature is related to the second element of the guilt theme. Briony feels terrible about her abilities as a writer in addition to the crime she committed as a youngster. She is aware that she is free to compose any kind of fiction she wants. She has the same power to make Robbie survive the battle as she does to send him to prison. Briony feels guilty about her life's work because readers rely on her to explain "what really happened," and she puts this guilt onto the development of the canon of English literature. Because "Frankenstein" by Mary Shelley was a narrative inside a story inside a story, it introduced a new literary form to Romanticism literature. The monster is telling his story in the first person to his

creator in the novel's epicentre. His creator is then telling the story to a ship captain, who is then writing the story to his sister, the book's author. The plot of Ian McEwan's "Atonement" is told in the third person by one of the characters whose identity isn't disclosed until the very end and then switches to the first person when the reader knows who the narrator is. Look at how much written communication is misconstrued. Briony interprets Robbie's letter to Cecilia as a threat since she doesn't comprehend it. Robbie inserts the incorrect note into the envelope, setting up an eventual rape accusation against him. Too many to mention all of the literary allusions made throughout the book. Robbie also serves as the story's unwitting victim. The most blatant example is when Briony admits she made up the romantic happily ever after in her novel. The reader must consider this when Briony tells her audience that it took her 64 years and countless draughts to finish her book. The reader is handed a quote from a Romantic novel before the book even begins, probably from Jane Austen's "Northanger Abbey," which establishes the tone for a work that will be jam-packed with literary allegory. Even the book's structure takes the reader on a tour of some of the historical eras in English literature: Part One is Austenesque Romanticism, Part Two is a historical fiction war story, Part Three is a Victorian or Modern Memoir, and Part Four is Post Modern theory and speculative thought.

All of the events in "Atonement" were conjured up by the mind to distort perception. Take note of how much of the action occurs in a situation where some senses are obscured or non-existent while others are there. Although Briony can "see" what happened when Cecilia and Robbie argued at the fountain, she was unable to hear it. Although Briony "reads" the word in the letter, she is unable to "understand" its meaning. Nobody "says" anything about the sex that Briony "sees" in the library. And finally, because it is dark, Briony can only partially "see" what or who is raping Lola. Perception and false perception are the main topics of Part 1. Windows, gateways, light, darkness, and other things are metaphorical elements that act as agents for this topic in this section. Even the novel's narrator makes use of this concept. In order for the reader to receive the full picture, the author is constantly going back and repeating the same story through multiple perspectives. By doing this, Briony is doing her best to make up for the things that she struggled with as a child and as a writer. Meaning, tell the story from all possible perspectives, not simply the author's. Briony intends to make amends for her youthful misinterpretation of events by succeeding in this. Arguments might be

made over the precise moment at which Briony "loses her innocence." There are a couple instances in Part One that fit this description. But it is apparent that at some point in Part One of the book, Briony stops being in this world as a shielded child and starts living in the exposed world of maturity. Part one's narration, which subsequently reveals to be Briony herself, is frank in its disclosure of this post-awareness to the reader. The fictional character Briony is too young to understand it at the time. She is trapped between two worlds. Look at the moment the search parties set out in search of the twins. Briony questions whether she is old enough to search on her own or if she should remain behind for her mother's safety. She chooses the former, and as a result, her life and the lives of everyone around her are forever changed. Briony still longs for her mother's support even after Robbie's arrest. There is also a bigger loss of innocence at work in this situation. The entire nation is torn apart by war, and eventually the entire world. The innocence that Europe was still basking in after "the war to end all wars" is about to be systematically destroyed. Leon Tallis, a figure who spends his weekends in London, believes there won't be a war, and believes everyone is naturally good-natured, is a representation of this innocence. War is a highly significant feature of "Atonement" and something that needs to be handled separately from the book's main themes, even though it is uncommon to say that "war" is a theme in any novel. Author and well-known anti-war activist Ian McEwan also has a particular interest in the events of World War Two. McEwan was raised in Army camps while his father, a Major in the British Armed Forces, was on duty in various parts of the world. Ironically, Robbie Turner is forced to fight in the war in order to clear his name of a wrongdoing. This emphasises how unfair wars are. Despite the fact that the novel is fiction, the scenes depicting the war—in France in Part Two and in London hospitals in Part three are historically authentic. In particular, "Atonement" captures in exquisite detail the atrocities that the British Army endured while they waited to be evacuated on the beaches of Dunkirk as the German planes resumed their onslaught. McEwan also mentions a book he read in 1977 by Lucilla Andrews called "No Time For Romance," which was a first-person account of a nurse who worked in the London hospitals during the war. Part Three's events involving Briony are directly influenced by that reading. Not a lot needs to be said about it. Events that altered the course of human history include the two world wars that broke out in Europe in the first part of the 20th century. In order to help prevent it from ever

happening again, Ian McEwan's "Atonement" focuses on the long-lasting consequences these events had on the British psyche.

Throughout the entire book, social class injustices and inequalities may be seen. The bond between Robbie Turner, the Tallis charwoman's son, and Cecilia Tallis, the affluent and well-off Jack Tallis' daughter, is the clearest illustration. Recall that Briony decides to defend her older sister because she believes she is in serious risk of being pushed out of her class. For Briony, it comes naturally to prioritise social standing over love, and her rejection of Robbie serves as legal evidence of this ability. Briony joins the nurses in the bottom class, where she perceives herself as a slave, as part of her self-inflicted punishment. The reasons behind this act of penance and bravery throughout the conflict are unclear. Observe how, at the book's conclusion, Briony has been reclassified, owning a chauffeur and a gorgeous apartment in Regent's Park. The reader wonders how much the novel's setting has changed since 65 years. McEwan also deals with the theme of identity by asking queries to ponder: Who Briony Tallis is, she is a young offender, A nurse who is sorry, An author, All of them she is morally upright, A perverse person. Any book with a sixty-five year timeline will show the characters' growth and change over the course of the book. But when it comes to identity as a concept, "Atonement" operates on a different level. Briony Tallis has the creative ability to create anything. She is Briony the serious youngster, Briony the well-known author, and Arabella, the lead in a play she has just written when the story begins. When Briony is sad, she goes alone to the river where she can daydream about being a killer, a fencing champion, or an accomplished author. Briony has become a nurse in Part Three of the book, but she is handed a badge with the wrong first initial. The conflict, her social standing, and her guilt had all thoroughly emasculated her. She agrees to play along with the dying French soldier's fantasy when she sits with him out of compassion, but in the end she discloses him her real name.

In the story, other characters also experience identity issues like difference between Jackson and Pierrot, Nettles and Mave. The latter are unable to tell if Turner is a lower-class prisoner like themselves or a smart Cambridge guy. Even Robbie, a literature graduate turned landscaper who is considering attending medical school and doesn't have a father, is unsure about his career goals. Identity confusion highlights the uncertainty of discovering oneself during the age of innocence lost as well as the uncertainty of what a nation is during times of war. The only character who seems to

confidently know who she is Cecilia Tallis. Coming-of-age books frequently explore identity-related themes. This comprehensive exploration into what constitutes one's own sense of individuality and how secure that person has gotten with that outpouring image is complicated by the fact that we get to know Briony at three different stages in her life.

McEwan examines fate as a reoccurring issue in his book *Saturday*. By concentrating on the lives of only one character, Henry Perowne, McEwan shows how everything, even a person's destiny, may alter in a single day. The well-known neurosurgeon Perowne and his wife take pride in their dedication to their careers, which dominate their lives: "For certain days, even weeks on end, work can shape every hour; it's the tide, the lunar cycle they set their lives by, and without it, it can seem, there's nothing, Henry and Rosalind Perowne are nothing" (23). Prior to February 13, 2003, Perowne seldom ever reflected on his life's purpose outside of work or on larger global challenges, never pausing to think about possible causes. However, after being threatened by a street thug by the name of Baxter, Perowne's life significantly changes as he learns what it's like to be in a scenario over which he has no control. Here, McEwan discusses dread, a key element from the book. Baxter wants to inflict terror in other people's lives so that they might experience what it is like to suffer, as he does, because he is upset that his life was cut short by a neurological condition. Perowne must face a dangerous man in order to discover that his life is about things that are much more significant than his job: "All [Perowne] feels now is fear. He's weak and ignorant, scared of the way consequences of an action leap away from your control and breed new events, new consequences, until you're led to a place you never dreamed of and would never choose" (287). McEwan links Perowne's dread to a significant change in his life; when everything he values is in danger of being taken away from him, he starts to think about his future and tries to figure out what his higher purpose in life is. It's interesting how McEwan depicts society's fascination with fear in addition to Perowne's experience with it. McEwan observes how society frequently exploits the idea of fear, not to encourage people to appreciate what they have but rather to use as catchy headlines. Perowne lives in a time when news stories frequently discuss the growth of fear and how terrorism and war are regular topics on peoples' minds. Ironically, people seem to be lured to the sense of impending doom, waiting to hear the next bit of breaking news: "It's a condition of the times, this compulsion to hear how it stands with the world, and be joined to the

generality, to a community of anxiety" (180). Through this motif, McEwan illustrates how people lose interest in the news they hear or witness; rather than showing compassion for the victims of tragedy and crime, people observe occurrences without feeling the emotional impact. McEwan examines the idea of terror and how observers might do it without being impacted. People stay impartial as long as there are no personal details in the news: "This is the other familiar element—the horror of what [one] can't see. Catastrophe from a safe distance. Watching death on a large scale, but seeing no one die. No blood, no screams, no human figures at all, and into this emptiness, the obliging imagination set free" (15). But when one's own life is under risk, everything is different. Fear is real, as Perowne can attest. It can make people reflect on their life, reevaluate them, and consider their death. The dangerous and violent Baxter seeks retribution against Henry Perowne in *Saturday* because Perowne has the life that Baxter will never have, forcing Perowne to confront his greatest fear of losing control in a circumstance. Baxter, who suffers from Huntington's disease, seeks to avoid a future of anguish and sorrow at the same time he worries about his own destiny. He is aware that as the sickness progresses and his intellect fails, he will finally lose all control over his body. In *Saturday*, Ian McEwan talks about Rationalism, the idea that decisions should be made based on reason rather than feelings or religion, is one of the key concepts that McEwan addresses in this book. Henry Perowne sees the world logically, even though he is not Mr. Spock. At one point in the book, Perowne even questions the usefulness of literature, questioning if tales featuring magic or supernatural figures are worthwhile. Even though Perowne's well-informed mind properly diagnoses Baxter's condition, it takes his writer daughter to calm the vicious criminal down by delivering a poem. In that scene, McEwan demonstrates how important storytelling and imagination are in addition to the necessity for science. Finally, McEwan explores the concept of fate through the character of Baxter that Baxter's persona stands in for fate in a person's life; by posing a threat to Henry Perowne and his family, Baxter compels Perowne to reconsider the role of fate in his life and to think about what he can do now to improve his future.

On Chesil Beach examines the lives of two people as they fight in their marriage to connect with one another. McEwan breaks down how society's expectations on young people affect them by focusing on the honeymoon night of the pair Florence and Edward. Edward and Florence feel compelled to be married because marriage was still viewed as the most suitable and mature form of a relationship while they were growing

up in the early 1960s, shortly before the sexual revolution. Even though they are married, the pair has not yet brought up sexuality, which reflects society's lack of tolerance for the matter: "Their courtship had been a pavane, a stately unfolding, bound by protocols never agreed or voiced but generally observed. Nothing was ever discussed-nor did they feel the lack of intimate talk" (26). Edward and Florence don't spend time getting to know one another's personalities because they feel pressured by society to get married. They believe that marriage will give them the freedom they need, the chance to get to know one another, and the chance to be treated as adults by society. However, by abiding by social conventions, the couple has entered a relationship where neither of them really knows the other: "This was still the era-it would end later in that famous decade-when to be young was a social encumbrance, a mark of irrelevance, a faintly embarrassing condition for which marriage was the beginning of a cure. Almost strangers, they stood, strangely together, on a new pinnacle of existence, gleeful that their new status promised to promote them out of their endless youth-Edward and Florence, free at last!" (7). McEwan focuses on the topic of marriage to demonstrate the idea that a partnership should not be defined by society's expectations, but rather by the individuals in the relationship. Conflict in this region foretells marital discontent for Edward and Florence. As they get ready for the upcoming moment of sexual transformation on their wedding night, the bride and groom have dreams for their marriage. Although Florence finds the idea of intimacy disgusting, she feels obligated to comply with Edward's requests out of marital duty. She also feels trapped in her relationship with Edward, and she ultimately decides to break it off out of a combination of societal pressure and a dread of disappointing him: "To survive, to escape one hideous moment, she had to raise the stakes and commit herself to the next, and give the unhelpful impression that she longed for it herself. The final act could not be deferred... she was trapped in a game whose rules she could not question" (41). McEwan combines the themes of marriage and social expectations in *On Chesil Beach* to show how trying to live up to others' expectations may cause a relationship to fail. Individuals felt compelled to marry not just out of love but also out of obligation during a time when conventional beliefs claimed that a pair should be married, which could ultimately sever the love between two people. Along with the recurring theme of fate in his books, McEwan also examines the idea of terror. His characters experience fear in very diverse yet significant ways, which affects how they respond to situations in which they are no

longer in control. Florence's character in *On Chesil Beach* worries about her friendship with Edward. She genuinely loves her spouse, but she feels trapped in her marriage and worries that there is no way out. She convinced herself that Edward would be prepared to lessen his expectations for her contribution to their marriage, and when she learns that he still views her as someone she is not, she jeopardises their future together in an effort to free herself from his demands.

McEwan uses his position as an author to explore distinctive ideas and themes in each of his stories, as demonstrated in three of his novels: *Atonement*, *On Chesil Beach*, and *Saturday*. His themes differ from novel to novel, playing a significant role in McEwan's characters' lives. Although McEwan may concentrate on a more particular issue in one book, such as society's expectations of marriage in *On Chesil Beach*, he also makes references to related underlying themes that appear in other of his books. The overarching themes of fate and the future are explored in all three of McEwan's works.

Every character has aspirations for the future, but not all of those dreams come true. In the novel *Atonement*, Cecilia and Robbie both cling to their romance and hope to be reunited in the future. But over time, their prospects of getting back together gradually decrease as a result of Briony's hasty assessments of Robbie. *On Chesil Beach* demonstrates another way in which fate might intervene when a honeymoon night for a couple goes from bad to worse. Both Florence and Edward have hopes for their future marriage, but the stark contrasts in their personalities damage their relationship to the point where realising those hopes is no longer a feasible prospect.

In the end McEwan examines the idea of fate and how each choice a person makes can affect their future. By putting Henry Perowne and his family in danger, Baxter forces Perowne to reevaluate the role of fate in his life and to consider what he can do right now to improve it. Baxter's persona serves as a metaphor for fate in a person's life. Themes are an important element of Ian McEwan's novels; they emphasize underlying concepts that touch to the moments of significance in McEwan's writing. In *Atonement*, *On Chesil Beach*, and *Saturday*, McEwan's themes vary from the universal to the advanced. Generally his themes are enclosed in barely one novel, whereas alternative times they connect many novels along, because of their similarities. McEwan's themes guide the reader through his stories, encouraging the reader to appear on the far side what he or she could initial see and to find the deeper that means in his literary works.

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Chapter - 7

A Study of Familial Relationships in Shashi Deshpande's Novel

Moving On

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Abstract

English Language And Literature

The study focusses on family relationships. Shashi Deshpande novel *Moving on* Examine the south Asian families. She explores the private lives of women, while also situating their private lives. It brings out a clear-cut philosophy about Deshpande's treatment of family bond. Indo-Anglian fiction has a long and respectable history. During the last two hundred years there are many works, which have appeared in English on Indian English and on Indian life. Indian writing has come to have a throbbing distinctive presence of its own, having graduated from the imitative, realistic, and psychological stages to the experimental one. Indian writing in English is given a distinct place in the literary landscape of India.

Shashi Deshpande is one of the most popular writers of Indo-English fiction. She is the received Sahitya Academy Award. She was born in Dharwad in 1939. Her writing career only began in the early 1970's, initially starting with short stories from a small literary press in Calcutta. Later in the 1970's her major works including seven novels, four short story collections have been published in India. For Deshpande, the privileged unit of the private sphere in the Indian extended family, by usually middle and upper-middle class in its huge, sprawling expanse of kinship network that are nonetheless intricately woven, with each strand loaded with significance that is mythical time honoured and carefully distinguished. The family looms large as powerful and paradoxical structures, replete in equal amounts with love care, etc. Deshpande has spent most of her life within the discursive space of the narrative frame work such family structures often seem near complete themselves contained in their local, private lives.

Shashi Deshpande is well known in literary circles for the depiction of the quotidian life of the average Indian. What has earned her respect is her uncompromising stance as an Indian writer who writes in English, but steadfastly resists the malaises that seem to have afflicted the current crop of Indian writers. She refuses to adorn and package her writing to portray India as an exotic land, full of magic and mysticism a formula that has succeeded in gaining international readership for other authors.

Deshpande's novel **Moving On** is the story of families. The narrator is Jiji (Manjari), a widowed woman who moves in to care her ailing father. After reading her father's diary she sets to evaluate her life recollective. In view of Baba's revelations that show past events in a new light. Her search for clues in the childhood spent with her inmost father, who shares his fascination for the human body with Jiji.

The Family as an Institution

We need first to examine the concept of institution generally and next to apply the concept to the study of the family. This helps us to clarify what is meant by the institutional analysis of the family, to demonstrate the particular level of the study of the family for which this approach is suited, and to distinguish institutional analysis from other analytical studies of the family.

The Concept of Institution

Everyone realizes that in order for a number of people to function as a social group some rules of behaviours are necessary. More than this, there must be some degree of consensus about the societal rules. The societal definition of the rights and duties belong to the individual who fills a certain position in society is termed as roles. The various prescription and roles of a society relate in some manner to what the people hold important. The role behaviours that are specified and the rules that are in force to assure proper behaviour that is specified, represent the expression of values people hold in common.

Taken together, the values, the behavioural prescription and the method enforcing the behavioural norms serve to shape and direct the activity of society members. The areas of social activity that are so regulated and controlled are said to be institutionalized. It is important to realize that the term institution is an abstraction. As such, it can be considered apart from any people or object and can be used without reference to them. An institution can be defined as an organized system of practice and roles developed about values or a cluster, and the machinery designed to regulate and control the affected areas of behaviours. The analysis of any institution necessarily must be concerned with the salient concepts in these definitions. Analysis would be in terms of series of values, the behavioural prescriptions. Let us determine how the methods of analysis can be applied to the institution of the family.

The family is the most important primary group in the society. It is the easiest and the most essential, form of the society. It is the most basic of all social grouping. It is the first and the most instantaneous, social environment to which a child is exposed. It is an outstanding primary group because it is in the family where the child develops its basic attitudes. In the Indian society is the foremost important which provides for the most enduring relationships in one form or the other. All of us grow up in a family and every one of us too will be a member of a family or other. "Family is a more or less durable

association of husband, and wife, without child, or man, woman alone, with children" (Burgess and Locke)

One way of delineate the ultimate values embodied in the institution of the family's is an attempt to define the function that the family serve that are considered essential to wellbeing and survival of the society. It is so important to distinguish between the societal function performed by an institution and the individual who live in a particular institutional group. The personal functions that a family serves for the individual who lives in it logically should be separated from the societal function served by the particular type of family the society has institutionalized. The personal values realized through various aspect of family living are important and they are related to societal values expressed in the institution.

Shashi Deshpande is undoubtedly the most significant of the contemporary Indian women novelist in English. What has earned her respect is her uncompromising stance as an Indian writer who writes in English. Her latest novel *Moving On* has set a mile stone in Indian writing. At present this book desperately needed in our Indian society. It is a novel which will change the face of Indian literature for years to come.

This novel *Moving On* is about the secret lives of men and women. The narrator father is a widower who has responsibilities to look after his daughters. Being motherless, children are taken care of by their father. He is totally different from other parents. Jiji says "My father was not an interfering man, nor was he an authoritarian parent" (p. 9). The author not only deals with parental love, but also love between sisters. Gayatri being older had a greater share of responsibilities which she took on early and easily. Jiji in her words say "she was most important person in my life far more important than my father.." (p. 9). Gayatri's nature and her vivacity made their home a gathering place for their friends. Among them two were young men, related in some way to her father.

Gayatri is married to Rama Krishna. But her father is worried of Gayatri's life because of her education, father in his words says "she was a clever girl, she had passed her matriculation with very good marks." (p. 11) Discovering her father's diary after his death, she sets out to evaluate her life retrospectively in view of Baba's revelations that show past events in a new light. She recollect her childhood spent with her anatomist father. Through her father she comes to know that her mother died in a surgery. "I don't think anyone told me this story, nor did I ever hear others speaking of it. But somehow,

sometime the knowledge came to me that she had died of a ruptured appendix". (p. 8) But she read about her mother in her father's diary. Her mother Vasu is a writer, who writes many difficult stories "To us she was just Mai Aamchi Mai was never spoke of her without possessiveness, she was ours, our mother and we wanted to assert that all the time and to everyone (p. 8)

Her past appears to be perfect; her present is riddled with many difficulties. It is now while living alone in her father's house that she cannot bear anymore problems. The problem with Raja her distant cousin who has been asking Jiji to marry him and Raman, the tenant who is living upstairs. But she lost her husband at her young age." was eighteen when I married Shyam. I was barely twenty-one when he died that is all (p. 255). She is living with her two children. One day when her two children are away at school. She receives phone calls from a person who wants her to sell the house and accept the marriage proposal from Raja.

The climax of the novel is breath taking way. Deshpande writes about the phone calls Jiji receives from a stranger asking her whether her house for sale, telling her - when she denies answering the question - that she better sell the house. In the night there is an intruder in her bed room. It is not clear what this intruder wants, he tries to strangle Jiji and they fight on the bed, and suddenly disappear. Raja whom Jiji calls when she finds her voice back arrives immediately. He and the police who come next day try to convince Jiji that she should not live alone in the house. But Jiji is determined not to let herself get scared by these intruders.

When family is considered to be an institution. Institution is a place where many people work together. In a family one maintains meaningful relationship between the members of the family. When a family has a good relationship among one self and everybody. In 'Moving on' we can see a mere perfect relationship among the family members, which are highly satisfactory. A husband who loves his wife and not able to digest her death even though she is the second wife to him. He sacrifices his life for his daughters. He loves them dearly above all in the world. He lives and dies for his daughters. The relationship between husband and wife is a satisfying one, but their relationship does not continue for many days, because she died of a minor surgery. He spends his life, living with her memories. Gayatri and Jiji does not I know much about their mother, but they come to known through their father. The relationship between the sisters is a true relationship. Gayatri loves her sister, and looks after her like a mother.

Gayatri and Jiji are married to Rama Krishna and Shyam. But they lose their husbands at their young age. Even though they lose their husbands at their young age, their relationship continues.

In *Moving On* Deshpande gives us Jiji, a complex character trying to reach her real self: the conflicting demand and role of her life. In understanding Jiji's struggle, one is forced to rethink one's role in the tapestry of life. The answer to this seemingly characteristic behaviour lies somewhere in society's elaborate rules that deny a woman the expression of her sexuality while allowing this freedom to the man. Raja, a childhood companion to Jiji's is the perfect foil to her.

Conservative to her daring ways focused on his life and career. Yet it is finally with him that Jiji finds peace and security that has been lacking in her life. This too seems out of character till we realize that there are many facets to Jiji's personality, and on a deeper plane Jiji still remains eager to please. The estrangement between Jiji and her parents is initially only hinted at and the reader is left wondering of what they have imagined it. The novel is about the conflict between a woman's intellectual and emotional being. Jiji does get rid of her blinkers views the world with painful honesty in a way only a woman is able to view her relationships with other maybe there is her tragedy, that she cannot spare herself and hide behind half-truth any more. Reality has to be accepted and shared to become real. In *Moving On* Deshpande has left behind the raw anger of her earlier works like *The Dark holds no terror*, *The Long silence*, *Roots and Shadows*, and presented us with much more mellowed work as if she herself has 'moved on to other softer forms of writing.

In the earlier historical period where there is any record family system is mainly patriarchal in which the father or any other oldest male member dominate the whole life of the family. In the modern family, people are less subject to the parental control concerning whom and when they shall marry. This novel *Moving On* published in the modern age does not deal with modern days, instead concentrates on the traditional concepts of the family.

Conclusion

The principal motifs in her novels are about women. Usually, well-educated sometimes professionally established often torn between the visible and invisible networks of tradition that centre on the overarching family structure. This novel mainly follows up the Indian tradition. This novel mainly follows up the Indian tradition. The

way how a father brings up his daughter and how they are married to two men and the way they spend their life. This shows the Indian tradition. Since Deshpande deals with Indian life the sufferings behaviour and culture also are reflected from the Indian reality.

There are positive and negative sides to relation. There are superficial as well as meaningful relation enclosed in the sphere of reality. Moving on is weaving together of two narrative - one a father who is now dead and other is his daughter. This novel is a combination of imagination and various observations of many things. But the part is one whose borders are porous shape always shifting, unstable. All the events are somewhat related to reality. Slippage of such attention to other.

Deshpande's novels remind us the relationship between traditions of committed of social realism and epistemological adventuriveness of modernism can be seamless one. Indeed, as if in a gesture of acknowledgement of the stand reassuring presence of a culturally rooted everyday reality around it, much of the structural formulation of fiction change.

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Chapter - 8

Motherhood in Lady Windermere's Fan by Oscar Wilde

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Lady Windermere's Fan: A Play About a Good Woman is a four act comedy by Oscar Wilde, first produced 22 February 1892 at the St James Theatre in London. The

play was first published in 1893. Like many of Wilde's comedies, it is a biting satire on the morals of Victorian society, particularly marriage.

Lady Windermere and Lord Windermere are a happy, young couple - married for just under two years with a six-month-old child. On the day Lady Windermere is throwing one of the last parties of the season for her birthday, two friends, Lord Darlington and the Duchess of Berwick, come by to see her and imply that her husband has been cheating on her with a woman named Mrs. Erlynne. There are three mothers central to the play *Lady Windermere's Fan*: Lady Windermere, Duchess of Berwick, and Mrs. Erlynne. These three women serve as both parallels and foils of one another to create a nuanced picture of motherhood in Victorian England and Wilde's views on the matter.

Lady Windermere is a young mother, and we never see her interact with her child. In fact, she even leaves her child to run away with Lord Darlington until Mrs. Erlynne stops her. Mrs. Erlynne is not shown to be a perfect mother by any stretch, since she herself left Lady Windermere as child and does not even reveal her identity during the course of the play. Mrs. Erlynne is a mysterious female who's new to London society. Though the play means that she's in all likelihood in her overdue thirties, she appears a great deal more youthful and is favourite via way of means of all of the guys in London society, despite the fact that she lacks first rate own circle of relatives members of the family and there are all sorts of scandalous rumours approximately her beyond. She profits social popularity whilst she attends Lady Windermere's celebration and charms the guests, and he or she sooner or later will become engaged to Augustus. Toward the give up of the play, the target market learns that she is certainly Lady Windermere's mother; and that she deserted her baby to pursue a lover, who sooner or later deserted Mrs. Erlynne herself. When she located out that her daughter had married the rich Lord Windermere', she started annoying cash from him on the grounds that she knew that he wouldn't need to harm Lady Windermere via way means of revealing Mrs. Erlynne's actual identity. In the give up, she succeeds in the use of this connection to Lord Windermere' to regain front into well-mannered society. Mrs. Erlynne is the play's starkest instance of ethical ambiguity, on the grounds that she acts selflessly at instances whilst addition ally refusing to express regret for her beyond errors and opportunistic behaviour. She continues *Lady Windermere's fan* on the give up of the play, which suggests symbolically how she in the long run masters the use of feminity and gender

roles to create the truth she wants. Mrs. Erlynne Quotes in Lady Windermere's Fan. The Lady Windermere's Fan charges under are all both spoken via way of means of Mrs. Erlynne or talk over With Mrs. Erlynne. For every quote, you could additionally see the opposite characters and subject matters associated with it (every subject is indicated via way of means of its very own dot and icon, like this one: Morality and Ambiguity Theme Icon). However, she does seem to make amends by saving the relationship between Lady Windermere and her child.

Mrs. Erlynne finds her daughter at Lord Darlington's house and tries to convince her to return to her husband. Mrs. Erlynne reveals to Lady Windermere that she destroyed the note, meaning she can go home without fear that her husband already knows what she had planned. She also tries to convince her daughter that what she is doing is a mistake. The mysterious Mrs. Erlynne is Lady Windermere's long-lost mother—a fact that is not revealed until the late in the play. Lady Windermere never learns her true identity. Mrs. Erlynne wants desperately to be accepted within her daughter's social circles. She has a reputation as a woman with a shady past, a "divorced woman, going about under an assumed name, a bad woman preying upon life." In other words, she seems to be a woman with no substantial income, and therefore no right to socialize with the Windermere's and their circle.

However, Mrs. Erlynne reveals herself to be a woman of quality, who puts aside her own interests in favour of protecting her child. Having found herself capable of a mother's devotion, she decides to escape in order to spare her daughter further embarrassment. Fortunately, Lord Lorton still loves her and offers his hand in marriage. Mrs. Erlynne arrives at the ball. Lady Windermere drops her fan. Mrs. Erlynne tries to talk in a friendly way to both Lord Windermere, who says she shouldn't have come, and Lady Windermere, who behaves very coldly to her. Mrs. Erlynne begins to talk to and befriend many at the party. Lord Augustus, Lord Windermere, and Mrs. Erlynne go off together into another room while Dumby and Lady Plymdale talk about her reputation; since Dumby has made a date to lunch at her house, Lady Plymdale asks him to take her husband along since he has been "so attentive lately" (27).

Mrs. Erlynne teases Lord Windermere by demanding more money of him so that she can marry Lord Augustus. Later that night, when the guests have started to leave, Lady Windermere makes the decision to run away with Lord Darlington. She leaves a note for Lord Windermere explaining what she is going to do. The note is found by Mrs.

Erylne, who immediately goes after Lady Windermere to try and stop her from running away with Lord Darlington. It is revealed that Mrs. Erylne is actually Lady Windermere's mother. Mrs. Erylne takes the note with her and lies to Lord Windermere about what it is. She also asks Lord Augustus to distract Lord Windermere by taking him to his club.

Mrs. Erylne finds her daughter at Lord Darlington's house and tries to convince her to return to her husband. Mrs. Erylne reveals to Lady Windermere that she destroyed the note, meaning she can go home without fear that her husband already knows what she had planned. She also tries to convince her daughter that what she is doing is a mistake. At first, Lady Windermere refuses to listen to Mrs. Erylne, but when Mrs. Erylne starts to talk about Lady Windermere's child, she decides to return home. When Lord Windermere prepares to leave, he notices a fan belonging to his wife on a table and a quarrel breaks between Lord Windermere and Lord Darlington. In the commotion, Mrs. Erylne reveals herself, allowing Lady Windermere to escape unnoticed. Lady Windermere tells Lord Windermere that she cannot leave today as he wants because she needs to visit with Mrs. Erylne. He does not want her to, but she is adamant. Mrs. Erylne arrives at the Windermere's home. She tells Lady Windermere that she will be going away. Mrs. Erylne asks for a photograph of Lady Windermere and Lady Windermere happily complies with one in the room. Mrs. Erylne compliments the photograph but requests one with both Lady Windermere and her child.

After Lady Windermere leaves the room to get this photo, Lord Windermere tries to make Mrs. Erylne promise that she will not reveal the truth about her identity to Lady Windermere. He also scorns her for taking advantage of her situation - turning up in her daughter's life only when there is the possibility to make money.

Mrs. Erylne plays with Lord Windermere's emotions by refusing to promise to not reveal her identity to her daughter and saying she will also ask Lady Windermere to give her the fan that Lord Windermere recently gave her as a present. They discuss how much Lady Windermere has always missed and revered her mother

On top of this, she threatens to insult and even harm Mrs. Erylne, though the audience must wait in suspense to see whether she will really carry out these actions. Finally, she does not seem to be very involved in the life of her child, who is not seen onstage once during the show, though this does not seem to be out of the norm for any

of the play's characters. It would seem that Wilde's complex characterization of Lady Windermere speaks further to his distaste for moral absolutism.

Lady Windermere makes a bogeyman out of Mrs Erlynne from the first time on she hears something about her. She judges on what she is told about this doubtful "woman with a past" by Duchess of Berwick. She has never seen her before but does not even consider this first judgement to be wrong. To her Mrs Erlynne is the enemy and only when Mrs Erlynne saves her from disgrace she is ready to change this opinion.

The difference between the two women is that Mrs Erlynne is ready to take the consequences for her actions while Lady Windermere is unable to do so. Mrs Erlynne also emphasises her daughter's weak nature in the Third Act when she says "You haven't got the kind of brains that enables a woman to get back. You have neither the wit nor the courage. You couldn't stand dishonour"[24] So Lady Windermere is fortunate enough to be prevented from the whole implementation while her mother paid the total price for her misdoing. The relationship of the two women is very peculiar. Lady Windermere does not find out Mrs Erlynne's true identity at all, still she helps her unknowingly to succeed in re-entering society while Mrs Erlynne helps her daughter to save her marriage and remain in her social state. Only because of the appearance of Mrs Erlynne it becomes necessary for her to question her own moral standards and only because of her she sees herself confronted with a situation that probably would never have occurred otherwise in her life. The Windermere's decide to forget about the troubles of the last twenty-four hours and to go on with their perfect little married-life as before. Lord August does not let himself be scared of and still wants to marry Mrs Erlynne. So Mrs Erlynne managed it yet another time to regain her place in society. Lady Windermere will never get to know the truth about her mother.

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Chapter - 9

An Analysis of Characterization in Harold Pinter's "The Birthday Party" And "The Care Taker"

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Abstract

Human life is always threatened and the modern era, only adds to the endangering of an individual's life. Man hopes, plans, acts, but finally he only faces failure, where none of his plans materialize. Menace, is sheer 'threat', but the Absurd playwrights treat this 'menace', through comedy, thereby making the audience laugh at the absurdity of life, as well as 'think', what life, really is. It is a contemplation of every viewer of this drama, of his own life. The phrase 'Comedy of Menace' is applied to Pinter's early plays, like that of *The Room*, *The Birthday Party*, *The Dwarf* and *The Care-taker*. These plays are suggest, that although they are funny, they are also menacing, in a vague and undefined way, unsettling the audience even as they laugh. Characterization is like an ornament, which adds color and décor to an object. In forms the central part of the play. The motives and the actions of the character intrigue and amuse the mass. This is aim of found trait in the drama of the absurd.

Introduction

Human life is always threatened and the modern era, only adds to the endangering of an individual's life. Once born, a human being steps into that abysmal darkness, for which he has no answer, no solution. There is this meaning world surrounding him, enclosing him, he is always threatened. With great expectations, an individual groups for his destiny, for his shelter, only to face menace, which looms large over him, reducing him to nothingness. Every Absurd dramatist portrays this very fact of human life, especially in the modern age, where life has become a 'gamble' in which either, one wins or loses. It is a sort of game between a man and God himself, says Beckett, the pioneer of the Absurd theatre. In his play, entitled *Murphy*, he says "There is no return game, between a man and his star" (*Murphy*, P.85).

Man hopes, plans, acts, but finally he only faces failure, where none of his plans materialize. Menace, is sheer 'threat', but the Absurd playwrights treat this 'menace', through comedy, thereby making the audience laugh at the absurdity of life, as well as 'think', what life, really is. It is a contemplation of every viewer of this drama, of his own life. The phrase 'Comedy of Menace' is applied to Pinter's early plays, like that of *The Room*, *The Birthday Party*, *The Dwarf* and *The Care-taker*. These plays are suggest, that although they are funny, they are also menacing, in a vague and undefined way, unsettling the audience even as they laugh. In *The Care-taker*, three characters are

involved; it would be uninvolved rather, since indifference and non-communication are the major motifs, found in absurd play. It is a three act play, and the characters are Davies, Aston and Mick. Davies, is the central character of the play. He is an old man, probably in his sixties. Shabbily clothed he is presumably dirty, and accused of having an unpleasant smell. This is evident when Mick accuses Davies, in the second act "you're stinking the place out. You're an old skate. You don't belong in a nice place like this. You're an old barbarian..." (Care-taker, P.44). He is full of resentment at his low position.

In life, and this resentment, he expresses through illogical fear of the Blacks, Poles, Greeks and the like. He stoops, to gain, calling Aston 'mister', since Aston's the person who took him in, but during the course of the second and third acts, one finds that the infidelity in him, takes the toll, which leaves him tantalizing between Mick and Aston. Through Davies, the playwright has brought out the various possible themselves that of colonization, insecurity, race hatred and mystery. When Davies tries to dominate Aston, joining with Mick, it is evident that he makes the best use of the situation, and tries to drive the host himself. This parallels with the theme of colonization, where the English settlers, tried to dominate and monopolies the permanent settlers, by setting up English colonies. An old tramp as he is, "he emerges in the first minutes of the play as an epitome of some of the worst traits of the British workman: prone to get involved in quarrel about who should do what job, xenophobic, lazy and ill-tempered" (P. 75).

At one moment Davies confess his inability, but at the same time makes a desperate attempt on his part, to convince himself, as well as others, that he is a person worth taking seriously. This is evident when he confess to Aston sincerely "you been a friend to me. You took me in. You took me in, you didn't ask me any question, you give me a bed, you been a mate to me" (Care taker, P.84). Davis is a man to thank Aston, for giving him a shelter, a place to live in, but at the same time he also assures Aston that he is a person, who has footings, in a place called side up just to prove that he is worth as an individual, and that he could be considered seriously, by others.

The atmosphere of menace is also created by Pinter's ability to drop suddenly from a high comic level to one of deep seriousness. This is clearly evident when all the characters in *The Care-taker* have their own aspirations and ambitions. Aston hopes of building a shed of his own, where he could work peacefully. While discussing it with Davies, he becomes a highly serious person. He speaks, with death and hope, the hope

that his wish would be fulfilled. The aloofness and noncommittal attitude in him vanish when he speaks out his mind, his hope and his wish. Mick, a loudmouth and a voluptuous character, also has his own aspirations. He is in building trade, and he hopes to dwell in a luxury of his own. He dreams, of a penthouse, fully furnished with modern gadgets, which could only belong to him. Even though the house in which Aston and Nick dwell, belongs to both of them yet, they feel that their security and the idea of 'a roof over one's head', would be complete, only if each one owns his place, be it small or big.

It is the similar case with Davies, but in his case the circumstances differ. Since his place is not permanent, any time he could be thrown out of the house, which is what happens at the end, and this is where Davies gets serious. He, who has been fooling everybody, with his loose talks, his mumblings and grumblings, feels impotent and naked, when he is left on the streets alone, with a door closed behind him. The sense of fear, in the play, the fear of the Blacks and the coloured men, the fear of mental hospital and the fear of unpredictable violent behaviour of Mick, are also some of the menacing traits, portrayed here. This is 'Everyman's' fear. Every individual, who is part of the society, a community, would naturally throw hostility towards an alien and foreign body stepping into the community. And on any day, an individual may be labelled abnormal and segregated from others. This causes fear in him, since he is not sure of his own movements, actions and behaviour.

Thirdly, once again, the primeval fear of being violated and assaulted suddenly is imbibed within an individual. While Mick is an example for the source of attack, Davies stands for the one who is assaulted. Just as Davies, is the main vehicle for comedy, in the play, so is he the main vehicle, for the presentation of fear? He is frightened of the society, which he cannot understand, and to which he does not belong. Menace plays so harsh on him, that his whole being throbs, with his fear; fear of being alone and of facing the truth, about himself. He lives in a world of illusion, a reality, a make-belief into something persistent, the over-changing to the constant, but he fails. Not only Davies, but Aston and Mick fail as well. They are a treat to each other, but yet, they continue to survive, responding to each other with a courteous nod, a silent heave and a violent claim on each other. They live their life, with joys and sorrows, taking an alternate turn in their routine.

His crudeness is brought to light when he complains about Aston, who gives him shelter to Mick, but his innocence is also confirmed when he thinks that Mick is 'straight-forward' and solely believes him. He conspires with Mick to throw out Aston, from his house and finally is sealed by Mick as an old rogue. Davies is incapable of seeing himself as he really is, perhaps if he did, the vision would be so hopeless and depressing that he would give up. Thus his self-deception and lack of self-knowledge are not simply ignorance but something vital, to his survival, a means of hiding from the truth that might otherwise kill him. He resembles 'Everyman' himself, whose character, problems and life can be seen as representative of certain basic features, shared by every human being. His problems are not unique; they are very much a part of normal human existence. His belief that he will 'sort himself out', when he gets down to side up can be seen as representative all the things that people dream of doing, but never achieve. He is lazy, ill-tempered, quarrelsome, bitter, violent and selfish. His urge to dominate the room has been seen as an allegory of the primitive sin, that man is evil and that primitive instincts are imbedded under the surface of civilized behaviour. The audience and the readers themselves are left to judge his character. He evokes anger and pathos, anger when he manipulates his free choice and pathos, at the end, where he is left to decide his life, alone.

The next main character of the play is Aston, a young man, in his late twenties, who always wears a shabby pin-striped suit that was given to him at the hospital. His clothing could perhaps signify the conformity and respectability, that Aston is a representative of the artist in society, like Stanley, of *The Birthday Party*. Just because the society cannot tolerate the artistic personality, in him, it reduces him to conformity and the suit which, he wears, symbolizes this. The generous quality in Aston, is seen when he rescues Davies from the café, offers him a room and a bed. He gives Davies a cigarette, a pair of shoes, money, and a bag. He often speaks in monosyllables. He appears a weak character, slightly lunatic. He cherishes a statue of Buddha, and when it breaks, his hopes shatter with it. He is over-sensitive and is in search of a meaning for life and religion - a philosophic personality at the surface level but he too is insecure and nervous.

Aston too has his own aspirations, hopes and aims. He hopes to construct a shed, but in vain. His patience appears too trying, when he puts up with Davies' tantrums; his silence at the end of the play, is so filled with meaning that it sends tremor not only to

Davies, but to the others as well. His innocence is proved when he trusts Davies and offers him a job as a caretaker, not aware of the evil in Davies. Aston appears quiet but throws out his annoyance now and then. In the second act, Aston is disturbed by the noise, Davies makes in his sleep. He gets angry and accuses Davies, but at the same time, he holds Davies by his side and pours out his experiences in the mental hospital. This shows that people need 'someone' to listen to their grief, 'someone' to need them and comfort them. He confesses to Davies. The agent of success, behind every work of art is the creator himself, the author, or the writer of a particular piece of work. At the same time, the role of the characters, of this especially in the genres of prose and drama marks the cause of this success. Therefore, the reverence and credit is attributed to the characters alone, which stand evidence to the rise and fall of a work of art.

Conclusion

Characterization is like an ornament, which adds colour and décor to an object. It forms the central part of the play. The motives and the actions of the character intrigue and amuse the mass. This is aim of found trait in the drama of the absurd. The point made clear is that, generosity and good intentions are not enough; even a hospitable person must sometimes deny the impulses of kindness and generosity when faced with the intransigence of human nature, in persons like Davies. Therefore Aston is the only person, who seems to possess a cool air of the superficial and the real, of illusion and reality, of the lunatic and the sane, which is the mark of every human being.

Thus Pinter helps the reader to capture the atmosphere of the play through the words, action and behavior of the characters. The repeated colloquialisms and casual idioms and slang are the hall marks of Pinter's characters, who stand well apart, from the characters of the predecessors.

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Chapter -

10

The Depiction of Feminism and Chauvinism in Arundhati Roy's "The God of Small Things"

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Abstract

In **The God of Small Things**, Arundhati Roy beautifully pictures how women are neglected in male dominated society. Ammu is the heroine and the central character of the novel **The God of Small Things**. She is a tragic figure humiliated, insulted and misbehaved by her father. She is ill-treated and misbehaved by her husband also. She is badly insulted by the police. She is also deserted by her brother. The illegal love-affair between a Syrian Christian women and a lower caste paravan is wonderfully pictured in the novel. The novel is partly autobiographical and partly fictional. The age-old theme is modified by author's creative power. **The God of Small Things** examine the status and predicament of women of three generations. Roy clearly reveals that she is against the negligence of women. The Post-Independence India, still believes in the male domination. It does not think of women's achievements, their values, problems,

heritage and their need for freedom. So the post-colonial writers have focused their attention on various themes such as alienation of women, suppression of their freedom, feeling of loneliness, the need for love and respect in the society.

Introduction

In **The God of Small Things**, Arundhati Roy beautifully pictures how women are neglected in male dominated society. Ammu is the heroine and the central character of the novel **The God of Small Things**. She is a tragic figure humiliated, insulted and misbehaved by her father. She is ill-treated and misbehaved by her husband also. She is badly insulted by the police. She is also deserted by her brother. The illegal love-affair between a Syrian Christian women and a lower caste paravan is wonderfully pictured in the novel. The novel is partly autobiographical and partly fictional. The age-old theme is modified by author's creative power.

Ammukutty shortly called as Ammu, was born in Syrian Christian family and refused college education by her father just because she is a girl. In those days education to a girl was considered as an unnecessary expense. Women are dominated by men's religious rules and customs. So, Ammu has to wait at home expecting a suitable bridegroom to marry her. But Ammu's father is not a rich man. So, no proposal came on her way. Ammu's father tortures her mother. "Every night he beat her with a brass flower vase. The beatings weren't new" (4).

The God of Small Things examine the status and predicament of women of three generations. One could perceive her how the first two generations, (Mammachi and Baby Kochamma) maintain certain silence and refrain from questioning the male codes and order, accepting them as the norms. But third generation (Ammu) evaluates the actions. Ammu is a bold creation of Roy. This new woman with a sharpened intellect is assertive and exhibits a certain independence in thought, word and action. Roy clearly reveals that she is against the negligence of women. The Post-Independence India, still believes in the male domination. It does not think of women's achievements, their values, problems, heritage and their need for freedom. So the post-colonial writers have focused their attention on various themes such as alienation of women, suppression of their freedom, feeling of loneliness, the need for love and respect in the society.

The story primarily takes place in a town named Ayemenem is a part of Kottayam in Kerala state of India. The temporal setting shifts back and forth from 1969, when

Rahel and Estha, a set of fraternal twins are seven years old, to 1993, when twins are reunited at the age of 31. Much of the story is written in a view point sympathetic to the seven year old children. Malayalam words are liberally used in a conjunction with English. Prominent facets of Kerala life that the novel captures are communism, the caste system and the Keralite Syrian Christian way of life.

Baby Kochamma is the vamp of the story. As a young girl, she fell in love with the handsome Irish monk, Father Mulligan, who was in Kerala for a year on deputation from his seminary in Madras. Father Mulligan was studying Hindu Scriptures in order to denounce them intelligently. Baby Kochamma was so blindly attracted to Father Mulligan.

Baby Kochamma converts to Roman Catholic against the wishes of her father in order to set close to Father Mulligan. But her attempt to win his interest had failed. She took her vows and entered in a convent in Madras as a trainee beginning with a strong hope that even this act will provide her legitimate association with Father Mulligan. But all her efforts and desire to be close to Father Mulligan went in vein. At this juncture she grew restless and confused. She started writing puzzling letters to her parents. These letters clearly expresses the extreme sense of frustration in the mind of Baby Kochamma.

In the beginning part of this novel Baby Kochamma is seen as a perfect villain in the lives of the Mombattis - Ammu, Estha, Rahel and Velutha. She too, herself is a lady who is disillusioned from her life. She is an absolutely frustrated, deserted and isolated character who becomes a sadist and torments all around her and deprives them of those things which she always hankered for. Her principle was - "if I don't get, you don't get any either" (24). As Shakespeare has said: 'It is a tale told by an idiot, full of sound and fury signifying nothing', she is elderly, bitter, frothing and fuming with anger. She also develops fondness for jewelry, when people are unwilling to the sheen and glamour of young age. But Baby Kochamma is an exception.

Ammu's life took a new turn when she went to Calcutta to attend a marriage ceremony. She makes the opportunity to spend summer at her aunt's house in Calcutta. There she met her future husband who was on a vacation from his job of an Assistant manager of a tea estate in Assam. He proposes Ammu and she agrees to marry him without informing her parents. She thinks, this will be better than returning to Ayemenem.

Ammu didn't pretend to be in Love with him. She thought that anything, anyone at all would be better than returning to Ayemenem. She wrote to parents informing them of her decision. They didn't reply (30).

Later she realizes that her husband is a drunkard and every night he tortures her. Ammu's marriage becomes a total failure. She comes to know her husband's cruel action when, she is pregnant. And amidst that "Estha and Rahel were born" (40). She does not want to live with her drunkard husband. After breaking the love marriage she returns to Ayemenem with her children.

Ammu's parents, Pappachi and Mammachi started hating Ammu, because of her love marriage. But still the family members invite Ammu and her twins. Ammu's brother Chacko was a student of Oxford. He also comes back to Ayemenem. He thinks that only he has got the full power in the functioning of pickles company.

Though Ammu did as much work in the factory as Chacko, whenever he was dealing with food inspectors or sanitary engineers, he always referred to it as my factory, my pine apples my pickles legally this was the case because Ammu, as a daughter had not claim to the property (57).

Chacko's plan to get ancestral properties is hated by Ammu. She bitterly remarks "Thanks to our male chauvinist society" (57) women are kept in darkness. Chacko says of his sister Ammu "She carried the cold knowledge that for her, life had been lived.... She married the wrong man" (38). And now Ammu's life becomes miserable. She thinks about how to come up in life. She is also worried about her children, she thinks of them, "Like a pair of small bewildered frogs engrosses in each other's company lolloping arm in arm down a highway full hurtling traffic" (43).

The arrival of Velutha is the turning point in Ammu's life. Velutha was the lover of Ammukutty, "He was called Velutha, which means white in Malayalam-because he was so black" (73). His father Vellya Pappan was a paravan. Vellya Pappan and his ancestors had been serving Mammachi and her ancestors for a long time. He was a loyal servant of her family. But fortunately or unfortunately his younger son Velutha loved Ammu. Velutha's life runs into trouble after he gets attracted to Ammu. Velutha is three years older than Ammu. Their relationship started as friendship later developed in to a love relationship. Velutha loves not only Ammu but her twins Estha and Rahel. Velutha plays

with them and shares some of the best moments of their life. Ammu watches Velutha playing with Rahel, she thinks that she has got a good life partner, and she feels happy. Ammu's love for her children can be seen clearly, when

Everybody says that children need a Baba. And I say no, not my children. D'you know Why?....and not together, but almost Esthappen and Rahel said. "Because you're our Ammu and our Baba and you us 'double' 'More than Double' Ammu said (149).

One day, Vellya Pappen, sees their illicit love and he breaks the news to Baby Kochamma. Mammachi rages when she comes to know how the lovers have made the unthinkable, thinkable and the impossible really happen.

Mammachi and Baby Kochamma came to know the real love between Ammu and Velutha. So the family members, Baby Kochamma and Mammachi want Velutha to leave Ayemenem. Mammachi feels about her daughter. She thinks that Ammu's first marriage was not a successful one; for the second time also she spoiled her life by falling in love with a low-caste person Velutha. Baby Kochamma complains to the inspector Thomas Mattew that a low caste man has tried to force himself on her niece, a divorce with two children. As a result Velutha is arrested and charged with kidnapping the children, Estha, Rahel and Sophie Mol. The police inspector Thomas Mattew tortures Velutha by the name of his caste. He is mercilessly treated at the police station.

At the police station he is started to death. Velutha appeared on the scummy slippery floor. He was naked hid mundu had come undone. Blood spilled from his skull like a secret (320).

Velutha unable to sustain the torture dies in the police custody. Baby Kochamma and Mammachi feels happy to hear the news of Velutha's death at the police station. They are very happy because they thought their daughter's will be safe. When the news reached Ammu's ears, she got shocked and immediately she went to the police station. There Ammu saw the face Velutha and got angry with her mother and aunt. The innocent Velutha beaten to the verge of the death by the merciless police force that bears a grudge against him for keeping illicit relationship with Ammu. The brutality of the police, the cruel indifference of Ammu, and the communist party, and the desertion by the children are neatly summed up thus: "Their work, abandoned by God and History, by Marx, by man, by women and by the children, lay folded on the floor. He was semiconscious, but wasn't moving" (310).

Rahel and Estha the twins have to pass through many hardships in the big Ayemenem House. Rahel develops a sense of isolation. She is a girl of rebellion like her mother. She feels like a fish out of the water in the Ayemenem House. Her mother mentally too frustrated and dejected inspite of loving her so much, was not able to take care of her. At this stage of neglect makes Rahel is a reckless and a suffering child. A child always seeks love, affection and care from her elders, but unfortunately she is devoid of all these basic things. Rahel was nearly eleven years old when her mother died. "Thirty-one, not old, not young. But a viable die-able age" (3).

In the novel, **The God of Small Things**, we see the love between Rahel and Larry Mc Caslin is clearly seen. Larry Mc Caslin is an American, who comes to Delhi to collect material for his doctoral thesis. Earlier Rahel is a student of the college of Architecture in Delhi. In the meantime Rahel meets Larry Mc Caslin. Rahel spends eight years in the college without completing the five years undergraduate course nor taking her degree she gets married a person, Larry Mc Caslin. "Rahel drifted into marriage like a passenger drifts towards an unoccupied chair in an airport lounge, with a sitting down dense. She returned with him to Boston" (18).

Rahel grows without a brief without anybody to arrange a marriage for her, nor does she have anybody who would pay her a dowry and therefore without an obligatory husband looming on her horizon. "Where drunks occasionally vomited into the money tray, and pimps propositioned her with more lucrative job officers" (20). After some days, they dislike each other and soon they divorce each other. In the early age, she was not happy at all, because of her mother's miserable life. Rahel compares her mother's life with her. At first her mother Ammu loved an assistant manager of a tea estate. Her urgent married life broken and then divorced. Rahel thought and felt her life is similar to that of her mother's. Now Rahel is affected by the broken love of Larry. Afterwards she is divorced by her husband. Rahel works as a waitress in an Indian restaurant and at night she works as a clerk in a gas station. After few days Rahel hears the news of Estha returning to Ayemenem. She feels very happy.

Rahel now is a helpless woman. She thinks that her mother Estha will help her. Rahel decides to meet Estha. So she comes back to Ayemenem. Rahel forgets her miserable life at Ayemenem. **The God of Small Things** is a novel of love and suffering. This suits character's like Ammu, Mammachi, Baby Kochamma, Velutha and Ammu's children. **The God of Small Things** pictures the social evils such as denial of education

to woman, freedom for women, religious customs and love. In the beginning of the novel, Chacko was sent to Britain to study. On the other hand Ammu was not allowed to study, because she is a woman. Her parents do not accept Ammu's love marriage, but they accept their son's love marriage.

Conclusion

Ammu is a typical modern woman who stands apart from traditional society. She is also the tragic heroine of the novel. She plays the role of a daughter to Mammachi, sister to Chacko and mother to Rahel and Estha. As a daughter and sister, she faces only humiliation and sufferings. Her mother Mammachi refuses to accept her as a divorcee. Her brother behaves as if she is an outsider. He always tells her that she has no right to ask any property. Ammu cannot get sympathy from her mother and brother. But as a mother to Rahel and Estha, she enjoys her role.

Ammu is a disciplined woman who wants to be a faithful and truthful wife. Though her husband compels her to be an immoral wife, she refuses to do so. Henceforth, her primary concern is diverted to bring her children morally and ethically good. Later she feels that she needs a life partner. So she decides that Velutha is the suitable man. But her mother and others oppose her opinion. They say that she has brought shame to their caste by thinking of marrying a low caste man.

Baby kochamma is a typical example of hypocrisy. She is the one who says something and does something and does something. She herself is a divorced lady but she leaves no stone unturned to harass Ammu. Baby kochamma learns about Ammu's illicit relationship between Ammu and Velutha through Velutha's father Vellya Pappen. Delving deep into the character of Baby kochamma, one comes to know that she is a complex character. Her repressed sentiments gave rise to her hypocritical and snob attitude and she was able to carry forward the platonic love of Father Mulligan even after his death because her love for him was great.

Ammu is shattered by the burden of all the events and incidents in her life. She cannot cope with the shocks which she receive from and the society. She wants to live for her children's sake, but she cannot keep her grip of reality. Ultimately she dies in disgrace. Roy conveys the idea that not only the men but also the women stand as hurdle in other women's progress. She indirectly shares that a woman has to feel for other woman's problems. Roy shows a patriarchal domination of a caste - ridden

structure where men dominate over women, the possessed over the non-possessed, the powerful over the weak and the touchable over the untouchable.

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Chapter -

11

Anita Desai's *The Village By The Sea*- A Critical Study

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Abstract

Anita Desai's novels reveals the portrayal of the cultural and social changes that India has undergone as she focuses on the incredible power of family and society and the relationships between family members. The founding and nurturing of individuality and the establishing of individualism of her characters'. Often hailed by critics as the first psychological novelist of India, Anita Desai is primarily concerned with characters. Her characters are neither social types nor representatives of any marginalized groups. The study focusses on the action that takes place in a fishing village near the sea named Thul, located in a rural area in India. The novel follows the life of a small family who live in poverty. The parents are unable to take care of their four children. The mother is sick

with an unknown illness and the father is given to drink and dissolution. So the oldest two, Lila and Hari, assume the roles of adults in the house. Lila takes care of her mother and takes care of the house while her brother works in the fields in order to financially sustain his family.

Introduction

Anita Desai is a remarkable woman novelist. She shines as one of the great novelists. India produced many brilliant novelists both male and female Like that novelists Raja Rao, R.K. Narayanan and the Mulkraj Anand the female or great woman novelists Jhabvala, Dalal, Desai are also of outstanding caliber and distinction. Like all other Indian Novelist men or women, Desai is a prolific writer. Anita Desai, a popular novelist both in India and abroad has been regarded as a literary genius by her critics. She was born in Mussoorie, a hill station north of Delhi, is the daughter of D.N.Mazumdar, a Bengali businessman and the former Toni Name, of German.

Anita Desai has experimented with various genres of fiction like the short story, literature for children, review articles and interviews which carry their own fictional interest and flavor. As a novelist, Desai made her debut in 1963 with cry the peacock she had started to write short stories regularly before her marriage cry the peacock was followed by voices of the city [1965] Bye-Bye Blackbird [1971] where shall we go this summer? [1975]; Fire on the mountain [1977] clear Light of Day [1980]; In custody [1984] Baumgartner's Bombay [1988], journey to Ithaca [1996] fasting [1999]; Diamond Dust [2000] The Zigzag way: A novel [2004]; a novel for teenagers; village by the sea [1982]; children's literature: the peacock Garden [1984]; cate on a House boat [1976]; a collection of short stories: Games at Twilight [1978] and quite a few essays, articles, interviews and uncollected short stories.

Anita Desai's novels reveals the portrayal of the cultural and social changes that India has undergone as she focuses on the incredible power of family and society and the relationships between family members. The founding and nurturing of individuality and the establishing of individualism of her characters'. Often hailed by critics as the first psychological novelist of India, Anita Desai is primarily concerned with characters. Her characters are neither social types nor representatives of any marginalized groups. In the course of an interview she described the kind of characters she preferred to portray as individuals, always invariably"

Anita Desai is unusually reticent about her personal life. She was born in Mussorie in 1937, Of a Bengali father and a German mother. The mixed percentage might be a reason for the choice of English as the medium for self-expression. As a writer, she claims that a story-imposed form outside, or a theme similarly imposed, may simply destroy the characters lives and reduce theme to a string of jerking puppets on a stage further, as a novelist. Anita Desai does not believe in propagandist writing as she says, is a process of discover for herself and the describe and convey the truth, and truth, as she conceives of it is synonymous with art and not with reality. The modern sensibility that seeks expression through Anita Desai novels is that of the average middle class Indian- a product of the multicultural, multi religious Indian society. Her own mixed parentage, her early education in a Christian missionary school in Delhi- itself an amalgam of Muslim, British and Hindus cultures- must have made the author particularly sensitive to the conglomeration of cultures woven into the very texture of Indian life her later status as a non-resident Indian must

In **The Village by the Sea** brilliant vivid picture Bombay presented. Bombay monsoon enchanted scenes of patty, "The great looming sides steamships berthed docks cranes lifting lowering huge bales bare-bodied sweating".(VBS27) This novel has sub-title Indian family story, and it has praised for building up Indian scene most successfully DR .R.K. Dhawan thus comments on novel "it is entirely different setting and different theme compared to Anita Desai's other novels", Through the characters of lies Hari, who brother sister and who take upon themselves the task looking after their young sisters owing to health of mother and unemployment and dipsomaniac their father Anita Desai represents vivid pictures of freshness of veal life contradistinction the mechanically of in metropolitan city Bombay She also shows very clearly how the innocence rural life provide healing touch to braised mind. Lila's father and how the curse of poverty and superstitions could be transformed with the help of the forces of science and process of industrialization.

The novel **The village by the sea** (1982) set in the valley of Thul expresses the author's anxiety regarding the social, economic and cultural transformation on the wake of industrialization. Anita Desai Chose a remarkable insight into the far-fetched consequences of industrialization in an agrarian village the confiscation of cultivatable land for the building of factories, the wearing away of people from the traditional occupation of forming and the dumping of industrial waste into the sea killing it's

natural wealth, the fish, are gain possibilities envisaged by the author. Desai highlights at the same time the need for progress. Through young Hari's consciousness is depicted the villagers perception and awareness of the changes setting in. The far-reaching effects of the establishment of a major factory in the village are beyond their imagination and comprehension; but Hari's exposure to the city makes him conscious of the need to adapt to the changes. The change in Hari's perspective becomes symbolic of the awakening of a sleepy little village to the winds of change sweeping over the rest of the world.

Anita Desai's **The village by the Sea** the motive is used in a more primitive and elemental manner. Drunkenness of father sickness of the mother, dowry for the virgin sister's food for all and clothes to be arranged and the entire family has a collective date of joy and pain, poverty and prosperity, Lila and Hari have corporate family loyalty. The corporate family motive has a marked Indian ness about it in Anita Desai, and imparts to her a representative quality.

Hari's exposure to the claustrophobic sense of oppression in the congested city serves to make him awake of the blessings of the village some land and a house of his own, the access to sea-breeze, and fresh air. The period spent in Bombay is also an apprenticeship to Hari to enter the arena of life, when he returns to the village with his earnings, he has definite plans about the future, unlike the villages that endure their hardships and live in eternal poverty without seeking any other means of escaping their plight. Hari proposes to set up a poultry farm in the tiny bit of land that can never grow enough food for the family and as the factory comes up, he would perhaps be the owner of the first watch -repair shop in the village, Anita Desai's view in is infused with an idealistic favor, making almost an idyll of village life. In spite of the hardships and sufferings portrayed in the first part of the novel, the predominant tone is one of hope and optimism. Even Hari's alcoholic father is shown as cured of his drinking habit and looking after his wife with absolute devotion. The kindness of the DeSilva's. and their new tenant - Sayyid Ali sahib -is almost too good to be real. The romantic idealization here comes in sharp contrast with the bleak picture of an Indian village under the shattering impact of industrialization depicted in kamala Markandaya's *Nectar in a Sieve*. In *A handful of Rice*, Kamal Markandaya draws a terrifying picture of the wild competition and struggle for existence in an industrialized society which has moved away from the values of village life."

Characterization

Anita Desai is a past master in the art of character depiction, her characters are born out of her rich observation and penetrating vision of human aspiration and failings, her characters grow out of the pages of her novel of their own by virtue of their actions and interactions with the outer and the inner world of their mind. In her novel **The village by the sea**, Desai tells the story of real people with whom she has come in contact, she catches his characters in the novel in the mid-stream of change and depicts their sufferings and sorrows realistically, she narrates the story of Hari and his elder sister Lila in their teen age trying their best sister Lila in their coastal village Thul being transformed into an industrial township.

Characterization and plot construction are usually interdependent complementary in the novels of Anita Desai. In, her characters evolve themselves through action and dialogue, and there is very little characterization on the part of author. In *The Village by the Sea* most of the characters are two dimensional but very much alive and unforgettable. Hari is the main spring of the plot and protagonist. The father being a drunkard, he has to maintain the household without a job, a boat, a buffalo and other village boys are idle and roam uselessly, but not Hari crushed by the poverty, he dreams of going to Bombay to earn money.

He has three choices before him to stick to his work of fishing and selling coconuts, go to Bombay, and work on Biju's boat. He is full of receives By force of circumstances he chooses to go to Bombay, at Bombay, he works hard at Jagu's eating house and learns watch mending with the help of Mr.Panwallah, he learns the hard of way of life there. He returns to his village with the money he has earned to start life a fresh with hope and guts. In the opening part of the novel, he is a helpless young boy grouping in the dark; by the end he becomes a successful caretaker of his father, mother and sisters. There is growth in his character in the true sense of the term.

Lila, the elder sister of the Hari plays an equally important role in the uplift of the family. She prays to gods for the family welfare, does her mother's duty at home. Works with De Silvas and sayyid Ali for money by which she sustains the family and the parents. She goads Hari to find way out of the family dilemma and Hari accepts the challenge. She acts tactfully and gets her mother sent to the hospital and makes De Silvas committed to her cure. It is Lila's hard work that brings about the poor man's

plenty. In the absence of parents and Hari, she is the family caretaker of the house and Bela and kamal. She takes the matronly care of her sick mother and reforms her father. Through Lila's hard work and dedication Desai brings women at part with men in sharing the family responsibility.

Bela and Kamal are brought alive by their innocence, childhood demands and playfulness. Their father is an incurable drunkard stinking of toddy always, earlier he had a boat and buffalo but he had to sell everything to clear his debts. His economic difficulties and other worries made him a habitual drunkard. He always insists the presence of his wife and he becomes angry when his wife is shifted to the hospital without his knowledge. He becomes a changed man at the end of the novel and seems repentant for his omission and commissions. The mother like the traditional Indian woman is good natured but is sickly and nourished and cured through Lila's tact and concern. She becomes healthy again and joins for Diwali and offers, prayers and flowers to the sea at the end.

The DeSilva's are rich traders living in Bombay and visiting Thul for rest occasionally are kind by nature and spend money selflessly on Lila's mother, try to help Hari family by giving work and making Sayyid Ali stay in mon repos. Mr. Sayyid Ali as an enlightened Bombay intellect. He works for the welfare of the peasants of Thul and other villages. He is an ornithologist and is helpful and kind to Hari and his family. Mr.Panwallah the Watch Mendes is another good-natured helpful man who makes a watch repairer of Hari and teachers him to stand on his own Adarkar, the M.L.A is prompted by service motive. He is a selfless politician who identifies his lot with the poor fisher-man and farmers of Alibagh.

Jagu is a poor restaurant owner but a generous man who gives succor to the poor and helpless by offering them job and shelter in his own eating-house. He does his business honestly and caters to the needs of his poor Customers. Hira Lal, the watchman of seabird is again another noble soul who tries his best to help fellow human beings, Biju, the rich fisherman of Thul is a symbol of modernity and private enterprise, Desai presents his character in a comical vein. The khane-kars represent the class of the lost drunken villagers making a hell of their lives and the life of the village and are partly connected with evil. The village medicine-man is an ironic portrayal of a quack exploiting the ignorance and pious sentiments of the villagers.

Desai employs dialogue to develop her character. From the dialogue one can guess the motive, mood, or the nature of the speaker the dialogue between Biju and the factory watchman reveals the arrogance and self-importance of the city man and shows the richest fisherman of Thul eating a humble pie before him. Again, the dialogue between the village medicine-man and Lila reveals his superior airs, greed and self-conscious arrogance. The dialogue between Ramu and Hari in the early parts of the novel reveals that the former is more knowledgeable and practical than the latter. The dialogue between the old man and the policeman ill- treating Hari at the park at Bombay exposes the corrupt and bullying nature of the Bombay Desai uses dialogue as a yard stick to measure the character of a person.

She employs the stream-of-consciousness technique to probe the inner workings in the minds of her character. This enables the readers to come to grip with the character motives and actions how she develops the character of Hari, the protagonist of the novel. Hari is the main hinge of the plot and the protagonist. The father being a drunkard, he has to shoulder the responsibility of running the family without a job, a boat, a buffalo, other village boys are idle and roam uselessly but not Hari, crushed by poverty, he dreams of going to Bombay and earn money. When Hari lay awake, listening to their deep, even breathing and the deeper, louder breathing of the sea outside, he thought about the boats that sailed there so freely and could go to Bombay to Africa to Arabia if they like. If only he could sail away in one of them even if only to Bombay, he started out of the window at the stars that shown in the sky and wondered if the lights of the city Cole as bright or brighter. It is a rich city if he could get there, he might be able to make money, bring homes riches, pieces of gold and silver with which to dazzle his eyes. That was a foolish dream. He could not afford dreams. He must be practical and think out a scheme. That was not easy and the effort made him tired so that he gave up and feel asleep. (VBS 35) Here through the employment of the stream-of-consciousness technique. Desai gives us a glimpse of the inner workings of the Hari's mind. Hari has three choices before him to stick to his work of fishing and selling coconuts are go to Bombay or work on Biju's boat. Desai captures for us the stream of thoughts agitating the mind of young Hari.

He saw now that there were two or three possibilities. Even if all he could do now was to fish and sell coconuts, later on he would be able to choose between a factory job, a job on a big fishing boat like Biju's or a job in Bombay if someone helped him to get

there Hari saw that like Biju, although on a different scale, he would have to make a choice no one else in the village had made before. How would he help him? He walked along silently, worrying (VBS 35)

Desai also employs the technique of memory flash backs to develop her characters, Hari at Bombay feels thirsty and wants to buy coconut from the seller near the Black Horse square; "How much" he asked Never having brought a coconut before- at home he could climb tree and bring down a whole bunch whenever he wanted - he had no idea of the price and heavily fainted when the man said, 'Two Rupees'. When Hari offers to work for Jagu's Sri Krishna Eating House in Gowalia Tank, Bombay, Jagu asks him first to start work by cleaning the pots in the kitchen' when Hari goes about the tasks of cleaning the pots in the restaurant kitchen, his mind goes to Thul and especially to his sister Lila. "He saw that there was nothing to scour the pots with except some blackened coconut husks and ash from the fires, and he did the best he could with them although Lila would certainly not have considered the results good enough"(V.B.S.93) During the hot summer months, Hari goes and sleeps in the park near Jagu's eating-house. When he gets up in the morning and goes to the pump to wash his face, he sees the school children pouring by with their satchels across the shoulders. They all wear the same uniform and go to school in laughing and playing groups to the school building at the end of the park. Watching them, Hari thought of his sisters Bela and Kamal, in their indigo blue skirts, skipping and running down the village road to the school by the hill, and wondered when he would see them again. He wished he had given them his address after all so that they could write and send him news of home (V.B.S.106)

Conclusion

In the *village by the sea*, Anita Desai has chosen to sing the simple annals of the poor. In this effort, she has created memorable characters like Jagu, Mr.Pandwallah, the De Silva's Biju, Hira Lal, Mr. Adarkar and the village medicine-man. Even though they are minor characters in the novel play very important roles in the lives of Hari and Lila, the hero and his elder sister. Each one of them has been depicted with extreme care so that they are full of flesh and blood. Desai makes as love for them what they are really. They are all torn from the page of life and at the same time belong very much to the setting of the novel.

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Chapter -

14

A Correlative Study: Violent Toxic Masculinity and Agony in Meena Kandasamy's *When I Hit You: Or, A Portrait of the Writer as a Young Wife*

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Abstract

Violence and Agony, is a torment experience and are almost exhausted themes of literature. Violence might be a form of injury from known or unknown actions, events and incidents. Agony is an experience arising from a deeply distressing and disturbing event or may be even more than one event. Such experiences play a very important role in making the individual helpless and destroy people's sense of self-reliance and their ability to live a healthy and peaceful life. Violence and Agony could also be by both natural and man-made event. Whatever maybe the case, internal human psyche goes through various conflicting emotions. Only few writers were able to write about these pestering problems with society. Only very few writers have showed their courage to transform and talk about their private issue into public. One such writer is Meena Kandasamy, a budding contemporary twenty first century Dalit Tamil writer. Her semi-autobiographical work, "When I Hit You, or, A Portrait of the Writer as a Young Wife" portrays domestic violence and agony in an elaborate picturization. In this novel Kandasamy's has given the life of a woman in a nutshell which has love, marries as per her choice and later undergoes violence and how someone who is a feminist gets trapped in an abusive marriage. The study will target various aspects of the unnamed narrator, the female protagonist's painstaking agonized life from her birth to the establishment of herself as a feminist writer.

Introduction

Meena Kandasamy in her second novel, "When I Hit You: Or, A Portrait of the Writer as a Young Wife" portrays the violent toxic masculinity which leads to agony. Meena Kandasamy's debut novel, *The Gypsy Goddess*, in 2014 explored the caste, poverty and violence in southern India based on a true incident. Her second novel portrays the story of a newlywed young women who married to her wish but she experiences loneliness in mind due to social isolation and extreme violence at her husband's hands. This work of Kandasamy is a manual of clear evidences of a broken marriage where she shows the scars found on the bodies of both the husband and wife as the husband also hurts himself until she says Yes to his demands: "thin, red welts" on her arms where her laptop cord has lashed her; scorched skin above his ankle after he burns a ladle over the stove and places it on his leg until she agrees to consult a gynecologist to live a family life; an ache where a broomstick has made striking marks on her back. A smidgen of burns like lentigo as a result of holding one glowing match after the other in a line, hurting himself until she gives in and deactivates her Facebook account. The limping and slackening of her legs, a result of her husband dragging her to their bed to punish, to "tame" her. When the unnamed narrator returns to her childhood home, her parent decoded this marriage story through her ailments. "Her heels were cracked and her soles were 25 shades darker than the rest of her," her mother tells gaggles of curious relatives. "You could tell that she did nothing but housework." and so this story of the lice running around the head, is repeated again and again: "That criminal had cut my daughter's hair short, and it was in-fes-ted." Her mother tries to explain that living with tiny creatures running all round of her head would be more awkward and that is was appropriate to cut short it. The narrator understands that none other than her is going to inform of about the actual violence or discrimination happened to her. Whatsoever told by others would rather be a story of their own or an invented story by her parents. It would be easy to ask, "What kind of woman would allow that?" or maybe, "Why did she stay?" In 2012, when the poet, translator and activist, Meena Kandasamy wrote about her brief, violent marriage for the Indian magazine Outlook, these are the forms of questions she was asked. "When I Hit You" is her urgent, searing answer to all the criticisms shot against her. Kandasamy doesn't want to give her readers just what a memoir might offer; she is extremely clear that this work is a definite piece of fiction — of fascinating imagination, and not facts regained from memory.

Violence and Agony is a global issue which was earlier a topic that was with the Holocaust and war. But nowadays the main target has been shifted on various matters like disasters, accidents on which man do not have control off but extramarital relationship, rape, gender discrimination, female feticide, infanticide, terrorism, and several other physical and mental injuries which man could really avoid. In India, various measures and initiatives are being taken for the elimination of such issues. For ages together, there have been plentiful constitutional provisions made to test the impact of violence and Agony suffered by women, but pathetically, the conditions of them still remain pretty much deplorable. Violence arises from any of the above-mentioned conditions but the ultimate result is suffering and agony in life. People who live a life of agony become emotionless. But the challenge lies in identifying or recognizing them at an early stage which is difficult.

But when one faces a sudden shock, the individual undergoes drastic changes of irritability, mood, anxiety and nervousness, anger, denial, depression, flashbacks, altered sleeping or insomnia, withdrawal and isolation from day-to-day activities, headaches, nausea etc. Such conditions may lead to Post traumatic Disorder. Here, the people are greatly suffering from mental disorder affecting their stress hormones and changes the body's response to worry. Meena Kandasamy's "When I Hit You" or "A Portrait of the writer as a Young Wife" (2017) shows us a distilled picture about the painstaking experience of women globally. Meena Kandasamy, as a spokesperson of marginalized classes in our society harshly criticizes them in this novel. She is able to picturize the scenes of women facing such abuses, all forms of violence but are made to remain silent within the walls of the house. This novel of Kandasamy, "When I Hit You" will remain in the imagination and consciousness of the reader. This novel is an eyeopener to the women suffering such violence and continue their life in agony which is uncomfortable and painful. This work is semi-autobiographical and so is able to portray the cause, course and result of such violence and the way to manage it. Individuals have to accept the thing that they have lost control over themselves physically and mentally when undergone violence continuously. This has been clearly depicted through lines from the text:

"Here, I'm the actress, the self-anointed director, the cinematographer and screenplay writer... The story changes daily, every hour, every single time every single time I sit and chart it out. The actors don't change, I cannot escape the set but with every shift in

my perspective, a special story is born." (27). Kandasamy goes against society's norm where a female crosses the boundary marked by the society where a female has no right to decide on a companion of her choice in marriage. In the novel, the feminine protagonist married an individual of her choice against her parents will. She has dreamed of a really happy, co-operative conjugal life as every young woman might have dreamt. But to her dismay, it results severely "Marriage became a Reeducation camp. He transformed into a lecturer, and that i became the wife-student learning from this communist Crusader." (Kandasamy, 32) She further details on how her husband day after day starts mistreating her. In public, she has been given plenty of importance receiving applauding for such a tremendous marital relationship. But within the house, in their personal space, in the domestic sphere, she had to suffer the brutal behaviour of her husband: "I must learn that a Communist woman is treated equally and respectfully the comrades publicly but may be slapped and called a whore behind closed doors." (Kandasamy, 34). Though we are in the 21st Century, so called ultra-modern society, women are the worst sufferers of male domination. Society always thinks that the person with power matters and the rest who go behind them are just followers who are of no use. Powerful persons hunt powerless persons.

Such instance of violence are depicted by Kandasamy where she describes her friendship with a lecturer named Girish. Kandasamy shows how mean-minded the lecturers were in some places through the image of teaching faculty. The lecturer in spite having his wife wants to own an additional marital affair along with the narrator also. When she denies, he plans to defile the girl: "... so he told the entire college that I tried to seduce him, and almost everyone seemed to buy his story, except the women who had similarly solicited, who saw him for what he was." (Kandasamy, 42). The feminine protagonist is a miniature clone of Meena Kandasamy who deploys several such agonies and among them her dislocating to new place. Mangalore is one amongst them. When she goes there not knowing the place or language, she feels that her roots seemed uprooted as she has lost the lifeline of the surface world, she has nobody on whom she can rely for atleast information, none to take hold of her. She feels lonely. She feels living isolated from society. This is where she gets into the company of Facebook. She is not just not getting into Facebook for entertainment but to continue her writing profession, the only passion she craves for. But she had to give up this companion too when her husband comes to know that she is involved in writing. Just

like men ages ago he too doesn't like women writing, he calls women writing as "a petit bourgeois woman writer." (Kandasamy, 80). When she left Facebook, according to her it was, "an act of career suicide". (Kandasamy, 52) She knows the pulse of her husband and his violent nature if she tried to argue with him. Thus, she sarcastically says, "I simply count myself lucky that he asks me only to 'deactivate' and not actually delete my Facebook account." He even secretly does such activities. He very tactfully takes her email password. He even changed her number. He doesn't allow her share her telephone number with anyone else. He hates her writing in English, "Don't bullshit me. You know what? The whore in those times was the link, the bridge, between the colonizer and the colonized. Today, the link the writer who writes in English, this bridge - she is the whore." (Kandasamy, 74)

Women who are suffering violence and Agony as children are significantly more likely to be subjected to violence and Agony as an adult. Among the foremost important explanation for their Agony is violence which acts as a marker for other traumatic and adverse life events. Similarly, the female protagonist has become the worst sufferer of it in an exceedingly mismatched marriage. She was tortured by her husband physically and sexually. She lived a life of fish out of water. She has made herself caught in the dichotomy between "Fight or Flight". (Kandasamy, 61) She cannot decide whether to remain there and withstand this chauvinist husband how after emotional blackmail her husband would start abusing her physically. She was threatened all the time together with his investigating eyes imposing questions after questions: "Why does this man call you 'dearest'? Why have you ever cleared your ash bin in your email inbox? Why are there only nine telephone calls on the decision log of your phone, whose number have you ever deleted? Why haven't you washed the sink? Why are you trying to kill me by trying to over salt my food? Why can't you write as 'anonymous'? Why did you not immediately reject the conference invitation after you bloody know that I'm not visiting allow you to travel alone?" (Kandasamy, 69)

She then gives an account of weapons her husband used to threaten her while abusing: "The cord of my Mac Book which left thin, red welts on my arms. The rear of the broomstick that pounded me across the length of my back. The message pad whose edges found my knuckles. His brown leather belt. Broken ceramic plates after a quick journey as ufo. The drain horse of the washer." (Kandasamy, 70). It had been a form of sheer shock for her, she never ever thought of marrying a favourite person. She

felt further agonized when she thinks about the future of their married life. The book is one in every of the best samples of love, marriage, violence, Agony and the way the feminine protagonist who is by memory a feminist gets trapped in an abusive marriage. Someone who is in agony doesn't act accordingly. They seem to be a strange person to others but to the individual it is actually the thing that she is doing is perfectly alright for her. In this novel also the protagonist is so overwhelmed about the situation and does not know how to come out of it as there is no outlet for her. She has been suffocated and feels breathless because of her husband's violent nature. She feels that both her personal and public life has become a total disaster. Her condition seems much deplorable and she hopes of escaping from this infernal life. So, she writes letters to imaginary lovers. In one amongst her letters she speaks about her pathetic condition: "I fell in love with the man I married because when he spoke about the revolution it seemed more intense than any poetry, more moving than any beauty. I'm no longer convinced. For every genuine revolutionary in the ranks, there is a careerist, a wife-beater, an opportunist, a manipulator, an infiltrator, a go-getter, an ass licker, an alcoholic and a dopehead." (Kandasamy, 90)

The feel of panic and the anxiety of fear is another key feature of traumatic people. Such individuals are always in a fear thinking that something bad will occur which they desperately want to avoid. Many such characters can be seen as examples in literature where the protagonist and sometimes even the other characters are affected by this. Seth in Toni Morrison's "Beloved" is the best example. Such thoughts of agony occur during the afternoons. This is also seen in this novel as the protagonist feels that the foremost pivotal time for her fear was the time of each afternoon. "Afternoons are the most unbearable time in my life as a wife. They sprawl out and fill me with my dread. I have to anticipate his arrival. I have to show him solid proof that I have been busy. I am lost in restlessness, lost in time that I cannot will away, that cannot spend. The minutes swell into formless monsters." (Kandasamy, 93) All the letters she has written are altogether her deep-rooted emotions which don't seem to be precise emotions which aren't allowed to be too specific. Even writing these letters were a sort of threat. She was afraid of her husband so, she would erase these writings before her husband arrived home: "Each of my letters, I delete after I have finished typing them. Every line I have written finished typing them. Every line I have written to you is a thought crime, a

crime that does not leave a trail of evidence, a crime that is not even a crime.” (Kandasamy, 94)

A desire for having something very essential a part of our life is additionally the reason behind Agony when it's not available to us. This can be clearly visible within the novel. The protagonist of the novel is extremely much desirous to have a partner who can share mutual relationship along with her. She wishes for freedom where she will be able to speak and be a writer pouring her emotions and feel. She would like to cherish that her partner to be the friendliest, who can support throughout her life but her misfortune, she receives the adverse of it. Her husband is actually a person who condemns again and again her for her desire of writing. He rather blames her that it's due to her feministic zeal of writing their love relation is actually ruining. She has nobody who can pay attention to the things happening to her, to think from her point of view, to listen to her, comfort her in her cries and sufferings. "Why" she writes: "This is not feminism. I am just a woman in love." (Kandasamy, 128)

When a woman is not given any importance or not treated specially during any special event, within that person arises a sense of marginalization, isolation, and agony within the mind. In *When I Hit You*, Meena Kandasamy tells very pathetically how the unnamed narrator, her protagonist has been neglected by her husband. It's sheer sadness to her that in a society where marriage, anniversary and other important days are celebrated pompously by others, her husband doesn't even have a thought of this. Not only all these such important days but even her birthday was also not celebrated. Rather, that was a day where she had to do all the domestic duties, caring and pleasing her husband all the day but go even without a wish. It was yet another day in her life. Nothing seemed to be special for her. Women who cherish and celebrate such days our protagonist has been ignored or to say deprived out of such pleasures. The imposition of power results as a catastrophe to them, because of this they need to travel through the phase of violence and agony. Similarly, this novel makes us experience the trauma within the private level through the imposition of violence by her misogynist husband. The chauvinist deleted '25600 odd emails' from her Gmail inbox. He changed the password of it so she couldn't use it further. He erased all her writings in the hard disc. She feels herself destroyed and desolate: "I am rendered to a blank slate." (Kandasamy, 139) She further continues comparing her life with a chess, a game where only two players are there. She compares herself with the type who is consistently under the threat of being

captured. On the opposite hand, her husband is that the 'drama queen' vivifying along with her husband's violence, "Your violence is your effort to emasculate me, to live the life of middleclass luxury, to go on taking about your feminism." (Kandasamy, 150). The feel of feeling depressed lowers a person's thought and spoils the individual's mood. That depression kindles the feelings of sadness, loss, or anger that interfere with a person's everyday activities. Experience of depression experienced by her is an influence of our human relationships: "Depression is the disease that only middle-class women nurture and put-on display to the world. Depression, a symbol of the meaninglessness of bourgeois existence. Depression is a career choice for you. Without that, you are nothing." (Kandasamy, 151). A person who is going through this kind of agonies and living a trauma life always seems to be unhappy having a sad look, thinking about something always. A disturbed mind with a lifeless face. Similarly, it can be experienced within the novel how her parents react to her when she objects about her husband. But again, the burden of the parent comes. This can be clearly visible through her father's suggestion: "I know you; you are my daughter you do not like to lose a fight. The marriage is a give and take. Listen to him." (Kandasamy, 157). It's expected that a mother should feel the emotions of her daughter. But to our protagonist's dismay, she receives no privilege from her mother. Her parents were much interested by tradition structure, customs, and belief. Her mother comments: "All change is slow. A marriage is not magic. You will have to give him time. He still come around." (Kandasamy, 158). Kandasamy in "When I Hit You" speaks about the dehumanizing effects which each Indian married and adult female wearing the abominable veil got of marriage. The writer criticizes severely the so called tradition of marriage in many ways. A reader is able to experience the trace of it in her decision of marrying. But she doesn't stop there also, she further says that it is even worse to marry someone called the favourite one amongst her own choice and will; the connection can even be toxic. She speaks about rape which was even not understandable to her before it happened to herself by her husband. She has just examined it within the theory books of Kate Millett and Susan Brown miller. Here, Kandasamy explains the experience placing it with other rape causes, she says that the man who raped her wasn't a stranger to do this and run away, she adds that he's not the silhouette within the lot, he's not the masked assaulter but he's the husband who wakes up next to her, he's the husband for whom she made coffee the subsequent morning.

The next most painful experience of woman or wife is that she has often been subjected to suspicious. The narrator is accused by her husband that she would have had physical relationship with other males. This gets deep into her mind that she is not able to think anything beyond that. She was plagued with many such confusions. Her agnostic thoughts were obsessed and swelled just like the passive volcano which has been strengthening throughout the years without knowing when it'll get bursts. Similarly, the feminine protagonist of "When I Hit You" becomes surfeited along with her husband's daily questions and criticizes her husband by taunting his asking with the famous dialogue from Bollywood film "Sholay": "Kitneyaadmythay? How many men were there?" (Kandasamy, 175) Agony is also a result of the way how her husband cheats her and her parents into believing how caring husband he is "He weeps over phone to my father. He begs my mother to tell me to be more obedient." (Kandasamy, 183). Such situations lead the individual to commit suicide to get an escape from all these problems of domestic abuse fear, agony and trauma. The loneliness tries to kill the person's mind resulting to suicide. It can also isolate her from the normality of her life and become insane. But people can overcome if they modify the thought patterns that are disturbing their life. Similarly, our protagonist understands greatly that she mustn't allow her husband to possess a baby along with her. As a protagonist she even now has time to change. She starts eating dried papayas sprinkled with brown sugar and she very well knows the effect of it. She very well knows about these fruits and its reaction, on a newlywed woman, of eating and not eating it. She doesn't wish to birth a son who will match his mother being beaten up. Similarly, she doesn't want to bring into the globe of a daughter who are beaten-up. Her process of empowerment from the agonistic life is an exemplary one to be followed by those that are under such abusive relationship. She inspires her readers that being a lady they must not be accustomed with the concept of angel within the house where she has been eulogized with such a lot of highly esteemed titles and responsibilities. Rather they have to steer out if they need been the topic of consequent torture and abuse. She believes that staying in an exceedingly house where a lady is subjected of such negligence is nothing but the helplessness condition of the ladies. To fight back against this male dominated society, all the ladies should be like her "I am rough, gruff, and tough. The one who has written these mad and angry and outrageous poems about life and love and sex. I am not afraid of men... I am anti-fragile. I've been made not to break." (Kandasamy, 219). She uses her pain as the subject

material of her writing and writes an inspirational text for her readers to arrest their attention. She says about herself, an autobiographical note, "I am the woman who is willing to display her scars and put them within exhibition frames. (Kandasamy, 248).

Conclusion

To sum up, the novel isn't just the brutality, the violence and agonistic experience of woman but it's even about how a lady can face the upstanding man with the strategies of survival. After moving from and to various places, she becomes separated from everything, from people where language even becomes unknown to her. Her loneliness was so grave that she found no outlet and began imagining herself as an actress, the self-anointed writer and therefore the cinematographer of her role of a movie. Being a writer, the narrator felt the cheek burn of her predicament with painful memories and so as to flee her present hellish condition of domestic abuses and violence. She lives an imaginary world and starts to love imaginary lovers to whom she even writes letters through which she forgets all her toxic feelings. When her feministic woman voice cries within herself to flee of this ill-treatment of married life, she doesn't take the hasty decision to return out of this grave situation. She plots her escape acting sort of a woman whom she will trust by transforming her own painful experiences and her perceptions into a replacement kind of art within the shape of a literary text.

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Chapter - 14

Implications of Literary Devices Used in the Select Novels of Chitra Banerjee Divakaruni

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Introduction

The paper presents Chitra Banerjee Divakaruni's effective use of techniques to register her themes in the mind and heart of the readers. It shows how the novelist makes use of the various narrative techniques like the first-person narration, stream of consciousness, dream journals, assignments, storytelling especially epistolary method to highlight the basic human elements like love, emotion and compassion. It also explores the intimacy of relationships between the characters and the differences that develop among them. Language is a powerful tool to bring out the hidden emotions and Chitra Divakaruni uses a flowery and an arresting language to imprison the entire soul of the readers.

Literary techniques are a set of tools that the writers use to enhance their writing to convey deeper and richer meaning to their writing. They are similar to the characters, plot, setting and theme that are the critical aspects of storytelling or novel writing. The technique is a method used by writers to express their ideas by creating them in bunches of words that can convey many things in just few lines. Like figures of speech, the literary devices add more meaning to an author's writing. One of the most popularly used literary techniques is flashback technique, through which the author can relate an event from the past often used to fill in the background information about the plot or characters.

Flash forward and flash sideways are also part of this technique. Style, time, mood, purpose and point of view are some of the means by which any reader can recognize the writer's techniques. Style is the way the author picks words and puts them together. Tone is the attitude of the author towards the subject, usually expressed as feelings, such as respect, anger, hate, humour, contempt, irony and delight. Mood shows the state of mind or feeling at a particular time and the way a reader feels after reading the author's work. Purpose includes the reason the author writes to provide information to persuade the reader, to cause an action, to promote an opinion, to amuse, to entertain or to induce

the reader to read the books. Point of view is the way an author's interests and beliefs influence the work.

In their own creative writing, the novelists make use of the various narrative techniques. Since the first-person narrative technique enables the writers to make their comments convincing, the frequent use of this technique is justified. There are many other novelists who are basically considered to be character novelists as they draw their characters from the real people whom they come across in their actual life. Later these characters drawn from real life are considerably shaped by the author's creative imagination and thus appear strikingly original and unique.

There is a significant advancement in respect of techniques. Techniques are evolved to suit new themes for the purpose of the novelist. Technique is a means to expose and amplify the novelist's point of view just like how theme, plot and character are merely instruments to expose the novelists view point. Daniel Defoe's *Robinson Crusoe* looks like an epistolary story. During a couple of pages, Robinson even carries on telling his adventures through a diary. This technique influences many novelists and Chitra Banerjee Divakaruni is one among them. The novelist perfectly uses this epistolary technique as a powerful tool to communicate each other in most of her novels to relate the characters in an intimate manner.

Techniques Adopted

In *Sister of My Heart*, Sudha writes a letter to explain to Ashok, her lover, giving reason for not eloping with him. There are so many letters which exhibit the ability of Divakaruni to express her ideas in an effective manner. Sudha's letter is followed by Ashok's letter which carries not simply the message but the real self of Ashok. He writes to Sudha,

"do you believe I was going to be magnanimous like the lovers in the old myths? Did you expect me to forgive you and wish will feel as though someone grounds his boot heel into it" (p. 130).

Sudha and Anju's friendship is continued only through letters. To them letters are so much comfortable and less complicated than people. Sudha aptly says "In them the world can be reduced to an inch-wide window, can be idealized like a touched - up photograph" (p. 180). Sudha feels happy whenever she finds the blue aerogram from America among the bills and magazines. In her letters Anju would only present the best and brightest parts of her American existence. She doesn't know whether it is out of a

desire to save her from worry or out of a need to let her know what a wonderful life Sunil and she is leading. Sudha's letters are loaded with wonderful description of Durga Puja in her in-law's home or an exciting inauguration of a bridge designed by her husband Ramesh.

In *The Vine of Desire*, the epistolary exchanges play a vital role in bridging the distance between the relatives. It includes diary entries, assignments and letters. In this novel Chitra Divakaruni posts the letters from the mothers to Anju through her effective language. Gourima writes about how they miss Dayita. The house itself is empty without her laughter and her mischief. She also expresses her wish for Anju's marriage to a Calcutta boy so that the family would not have scattered. They all feel happy about the companionship of Sudha. She also appreciates Sunil for allowing her to continue her studies.

In her letter she also makes a note of the death of Singhji and how they perform the funeral ceremony as he has no family. Anju also replies her mother in a cool and collective manner. She vividly narrates the innocent activities of Dayita, who is just amusing them for hours together. Sudha is cooking well and Anju has put on weight after eating her fish curries. Sunil is doing well and expecting his promotion. Thus Chitra Divakaruni explicitly draws the day today routines through the letters that anyone can witness exactly what is happening. Especially the letters of Sunil's mother are not at all a letter, but are like a person speaking to one another directly. She typically portrays the real nature of her husband through her letters. Ashok's letter to Sudha conveys his deep love towards her. He also requests her to come back to India to become one family.

Chitra Divakaruni uses the art of writing letters to show how characters shower the emotions on each other. They pour their enquiries, and so the letters are vivacious. The novelist covers three months through these letters providing much information. These letters symbolize all their ideas and opinions towards one another and communication becomes very easy for them even though they are far-flung from one another. The mothers get all the information regarding Dayita, Sudha, and Anju, and Sunil. They also inform them that they create an inspiration to travel on a pilgrimage and so want to understand when Sudha will be back to India. The novelists use of these epistles plays vital role in citing the characters in a unique manner.

Writing assignment is another technique utilized by the novelist to present more information about the characters and to bind them more intimately. In the second

assignment Anju exhibits the important self of her husband Sunil, ranging from his childhood days. Even at the age of nine he dreams of the eagle which soars up within the sky which symbolizes his dream of taking higher positions as he grows up. He includes a pet rabbit and he names it Alexander as he loves the bravery of Alexander. He pleases his father by becoming the youngest player in his division.

Chitra Divakaruni also brings out the natural attitude of Sunil's father through an incident. In one among the matches Sunil falls on the bottom together with his legs twisted, but his father moves away least bothering about his son's position. More than that when he limps home there's no Alexander, his pet rabbit, and nobody has ever told him about what has happened to his pet. Whenever something terribly happens to him he dreams of the eagle which symbolizes his ambitions and better things in his future.

After his studies, he gets employment in America. He is satisfied together with his married life as he possesses a higher, smart and humorous wife. He is working hard to form an honest life, working harder to become a decent person when he is about to have a baby. He seems like dying when the baby is dead. So he needs the support of his wife, but she is lost in her own field and doesn't care about her husband. Finally, a lady comes back to his life, flying all the way from India. The hidden feelings of Anju are poured out through this assignment. These letters and assignments act as an outlet of the characters.

A.G. Gardiner in his essay *On Letter Writing* considers writing as an art because "It annihilates distance; it continues the private gossip, the intimate communion, that has been interrupted by Separation; it preserves one's presence in absence" (p. 79). It has been aptly followed by the novelist for effective communication among the characters. Whenever Anju feels restless, she writes letters even to his father who is dead. She finds solace in writing letters to her relations. Especially after the death of her son, she is nearly in an exceedingly depressed condition. She never openly blames anyone but locks everything inside her heart and never allows anyone to open it. In the dark she wants to read the letters to her father to whom she expresses her grief and her wish to disappear from her house as she feels herself is of no use to her household. She also guesses the reaction of Sudha, Dayita and Sunil after she disappears. This can be clearly shown in Anju's letter to her father.

"If I disappear tomorrow Sudha would grieve, Dayita would look for me behind the curtains and doors, wondering if this were some long game of hide - and - seek

Sunil would call the police. But soon they would draw together, the way flesh pulls itself close to heal a wound. Not even a scar would remain" (p. 169).

Not only Anju writes letters to others but also Sudha in her room writes a letter to Ashok to forget her as she considers herself as the Vishkanyas of the old tales. they're" women bred on poison, who kisses brought destruction wherever they want" (p. 170). So, she insists him to forget her if he wants to steer a contented and peaceful life.

Sunil also expresses his feelings through letters and takes it as a very important means for communication. He writes to Anju regarding how he's worried about her and needs to stay to be a friend always; Anju is perturbed and asks him not to write to her anymore as she is incredibly clear in her mind that she doesn't want any of his money or support. She also asks him to mail the divorce paper to her manager. Sunil comes to know the death of his father through his mother's letter. As she is not able to catch him, she has done all the rituals on her own. She also expects him to return to India as soon as possible. Gourami's letter to Sunil shows her deep grief regarding her daughter and Sunil. She is much worried as she does not know what is occurring there in America. They have been phoning them every day but of no avail. She also feels very pitying his mother as she has faced the funeral service without the support of him.

The toughest moment is when she sets fire to her husband's body which is to be traditionally dispensed by his son. Although she undertakes it bravely, she breaks down soon after. She scores down everything from her heart and writes about the particular happenings. The letter is so powerful enough to shake the minds and hearts of the readers. It is vivid in expressing the real position of Anju. First, she writes that she is not feeling sorry for the death of her father-in-law as she herself is leading an unhappy life then. She also reveals her separation from Sunil. He wants a divorce as he loves Sudha. Anju informs her mother that she lives with a woman in the University. She also expresses her hatred for Sudha as she suspects both Sunil and Sudha may be together in Houston. She feels depressed once but later gains confidence.

Sudha writes Anju in order to explain her own side. She writes that she is not able to concentrate on anything as she is always thinking about Anju. She wants to make it clear that there is nothing wrong in her part. She also tells her how Dayita misses Anju. "Dayita asks for you all the time. She looks for you everywhere. Even if you want nothing to do with me please see her, at least talk to her on the phone. Don't punish her for what you consider my sins" (p. 271). Sudha's mother Nalini writes to her daughter pouring out

her feelings of disbelief. She is unable to believe that Sudha has ruined her cousin's marriage and running away from home putting Dayita in a dangerous situation, and making her own life in a complete mess within a short span of time. She accuses Sudha for mortifying her and for successfully throwing two households into turmoil with her selfishness. She has done these things because she is not with her husband. She also writes, if a woman leaves her husband, she would not hesitate to do anything.

Even the most immoral acts come to her very easily. She is also afraid whether the act of Sudha will have an effect on her daughter Dayita too. Sudha's mother finally addresses herself as a "devasted and deeply ashamed mother" (p. 272). Sunil's letter to Anju shows that he is moving back to India to help his mother in finance matters. So he decides to give up the apartment in California as Anju also finds a suitable place elsewhere. He needs her help to pack up his things and send them through his manager. He never forgets to write about Dayita and encloses a package to Dayita and asks Anju to forward it to her if she knows the whereabouts of Sudha. He also justifies his action of ending their marriage life, reminding that even when they are together, they are not happy. Ashok's letter to Sudha reveals his true love and he expresses his perturbed feeling as her life is filled with all such unexpected calamities.

When he expects some explanation from aunt Pishi and Gourima, the women of intellect and personality, they remain silent, but he is very confident of Sudha and writes to her, "Though I cannot imagine that whatever situation you have fallen into can be as bad as your mother seems to think. No matter what she implies, I cannot believe you would do anything that is truly immoral" (p. 273). He is also certain that once Sudha sees enough of the world she has to come back home where people know her and love her inspite of her previous issues. Finally, he informs Sudha that he is coming to America to bring Sudha and Dayita to India.

Sudha's letter to Anju, Lalit, Aunt Pishi, Sunil and Sara reveal the inner feelings of Sudha. In her letter to Anju, Sudha expresses her desire to see her before she leaves to India, because that may be their last opportunity to meet each other. Sudha informs Lalit that she is moving to India with uncle Sen. Sudha writes to aunt Pishi about her plan of coming back to India after a long time. Aunt Pishi also replies her that she has taken the best decision and also admires her idea of her independent living. Sudha gets a reply from Lalit and Anju granting permission to meet them. Sudha finally writes to Sara with full of gratitude as she is the one who makes her realize her own value and gears up confidence

to live along in a strange country. Chitra Banerjee has surmounted over the difficulty of language and style. The characters are instrumental to amplify the novelist's purpose and hence she uses it in an effective manner. Thus, the novelist skilfully used this technique of writing letters and assignments to allow the reader a unique access into the complex consciousness of each of the characters.

In *Queen of Dreams*, Chitra Divakaruni uses the technique of writing the Dream Journals instead of writing letters which reveal Rakhi's mother Mrs. Gupta's transformation as a dream teller. Only through these journals Rakhi comes to know that her mother, a dream - teller, born with the ability to share and interpret the dream of others, can foresee and guide them through their fates caught beneath the burden of her own painful secret. Rakhi finds comfort through the dream journals of her mother. The chapters titled from the "Dream Journals" thoroughly presents the identity of Rakhi's mother Mrs. Gupta and how she chooses to adapt, to keep herself Indian to the core on the American Soil, to merely adjust to the American ways for a cause which is important to her. It is certainly a heavy prize that she is willing to pay in order to preserve the power of dreams that enable her to reach out to people around her, whether Indian or not and help people to face their problems. Her stance of adapting, though it breaks her normal life becomes the channel of building up homes for all.

Mrs. Gupta creates an identity for herself through her dream journals. Her unfathomable past and her clandestine working of the present are brought to light through her dream journals posthumously. Her dream journals are only her nostalgic reminiscences of her past life in the caves with the elders which actually establishes her cultural identity' as Homi Bhabha in *Nation and Narration* points out "Remembering is never a quite act of introspection or retrospection. It is a painful remembering, a pulling together of the disembodied past to make sense of the present" (p. 63).

Stream of consciousness is a literary genre and a technique where the authors write down their thoughts as fast as they come, typically to create an interior monologue that describes the happenings in the minds of the characters. The phrase "Stream of consciousness" is taken over first, it is believed, and by May Sinclair in 1918 to denote the new method of rendering consciousness in itself as it flows from moment to moment. It is intensely used by James Joyce and Virginia Woolf. Through this technique Chitra Banerjee enables the reader to receive more details about the current narration by filling in the details hidden in the heart of the character. In *Sister of my Heart* the novelist

allows the characters' consciousness to stream in order to bring more information about the characters. Anju, while thinking of Aunt Nalini, remembers the little rhymes with morals tagged onto them. "Good daughters are bright lamps, lighting their mother's name; wicked daughters are firebrands, scorching the family's fame" (p. 10). When Sarita Aunty, Anju's neighbour, takes pleasure in hurting the relationship of Sudha and Anju, she realizes that if her mother is there she would have come to her rescue with one of her calm cool sayings. "Who are we to judge relationships Sarita? Are we not all related in God's eye? (p. 15). The secret of Sudha's father make Sudha feel shame and thinks "Ah! My sweet Anju with a world of love in your eyes, what would you say if you knew?" (p. 39).

Anju has decided to put back the ruby in the vault as she believes that will bring ill luck to their family, she tells openly that none of them has the right to take it and she thinks in her mind as "not until we have suffered even further, not until the house of the Chatterjee is reduced to a heap of dusty rubble" (p. 137). When Anju writes about her baby, she is unable to express clearly at first as she is disturbed by something which her mother has written to her. Hence the novelist uses the technique of 'stream of consciousness' to strengthen the character's attitude. Anju struggles to write at first, and then suddenly she flows "I am really worried about something, Ma wrote in her last letter. "Remember the time when we went to visit one of our great - uncles in an old, crumbly house near the river? Remember the retarded boy locked up in a terrace room who scared us so much and how Pishi explained he'd been born with a birth defect? No one paid him much attention- they'd thought of him as some kind of freak accident. But one of our cousins just gives birth to a baby with the same problem Ma wrote that its probably nor hereditary but she thought I should tell the doctor and go through any tests he suggests. I showed the letter to Sunil and he's already set up an appointment for next week. But Ma must have told you this already so you can get your baby checked too" (p. 229).

Conclusion

Thus, Chitra Divakaruni's novels loaded with so many techniques that are used to convey a desired message. It certainly allows the reader to connect emotionally with the novelist and with the novel. Through the use of techniques such as epistolary, stream of consciousness, and telling stories, using similes and emotive language, Chitra Divakaruni is able to portray deep and powerful themes such as memory magic or dream, sisterhood desire, and balancing passion with virtue in her novel.

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MODERN ENGLISH LANGUAGE AND LITERATURE

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Historical Development of Tribes and Contributions in Developing Social Systems



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**EXPLORING THE TRIALS AND
TRIBULATIONS IN NAGA WOMEN IN
EASTERINE KIRE'S A RESPECTABLE WOMAN**

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ABSTRACT

North east literatures are variously critique as ethnic writing and lacking in history and tradition and sometimes subjugated to the strong tirade that it lacks in aesthetic skill. These critical opinions are paternalistic and at worse, smoke of ignorance in understanding societies and cultures of the Northeast. Contemporary writings from Northeast either English and or vernacular desires towards visualization beyond the narrow ethnic channel and represent a shared history. India's Northeast apart from the numerous labels related to it, additionally a region of ethnic and political strife which has given rise to, and is voiced through, an classy trope of creative writings. Nagaland is often environs rich in culture, myths, and beliefs. Modern writers have shown an honest desire in portraying various under-represented and notable features of the region. In *A Respectable Woman*, Kire divides into two broad sections - she told through the stories of Khonuo, who was ten years old when the Japanese invaded Kohima and her daughter Kevinuo, who is the book's narrator. At first, the reader is taken through the reminiscences of Azuo, as Khonuo is believed to her family, described to her daughter in fragments nearly forty four years after

the war, piecing together the aftermath of the destruction and also the rebuilding of homes and lives.

North east literatures are variously critique as ethnic writing and lacking in history and tradition and sometimes subjugated to the strong tirade that it lacks in aesthetic skill. These critical opinions are paternalistic and at worse, smoke of ignorance in understanding societies and cultures of the Northeast. Contemporary writings from Northeast either English and or vernacular desires towards visualization beyond the narrow ethnic channel and represent a shared history. Senior Editor of Zubaan, Preeti Gill rightly states,

"To say that the North-eastern states are different from the remainder of India in almost every way is to state the plain, but it's vital to acknowledge that these 'differences' have created rifts, giving rise to insurgencies, demands for secession from the Indian state and years of internal conflict and discontent. To the people of the Northeast their world is central to themselves; to 'mainland India' it's a borderland." (Tebelka 2009).

India's Northeast apart from the numerous labels related to it, additionally a region of ethnic and political strife which has given rise to, and is voiced through, an classy trope of creative writings. Easterine Kire from Nagaland opines: "I cannot tell the story of Nagaland and also the conflict that has been her lot, in prose. For the story of Nagaland is that the story of Naga soul on a protracted, lonely journey of pain, loss and bereavement, a silent holocaust during which words seldom were enough to hold the burden of being born a Naga. Therefore, I shall use poems to inform the Naga story" (p.2).

Nagaland is often environs rich in culture, myths, and beliefs. Angami is the main tribe inside the state and is primarily divided into five major types supported religion - Seventh Day Adventist, Baptist, Pentecostal, Christian Revival and Roman Catholic. Writers from Nagaland like Temsula Ao and Easterine Kire have brought out the rich traditions of the state endure their writings. Joining the league of the varied contemporary North Archipelago writers like Mamang

Dai, Harekrishna Deka, Dhruva Hazarika, Jahnvi Baruah, Ao and Kire too have expressed their embarrassment with the terms 'North-East literature' and 'North-East writers' as they relate those with the majestic legacy. The strong political awareness, issues associated with identity and ethnicity, violence in several forms, and specially the shadow of the gun are sort of the common realities of North-East India which barely any writer of that region can overlook in their works.

Nowadays writers, however, they need shown a growing tendency to intrude free from the quality conventional tales of the troubled political climate, violence, backwardness, underdevelopment, poverty, and also the constant image of the gun. Modern writers have shown an honest desire in portraying various under-represented and remarkable features of the region. It has been distinguished correctly: "It is tragic that the long running unrest, violence and terrorism within the North-East has remained a mere digression within the mainstream of the Indian nation-state..." "The poems by Uddipana Goswami... stories by Mitra Phukan, Srutimala Datta and Arani Kashyap, function a reminder that the "North-East" isn't a geographical unit, but an area of the assorted languages and cultures." (Pratilipi 2010)

In *A Respectable Woman*, Kire divides into two broad sections - she told through the stories of Khonuo, who was ten years old when the Japanese invaded Kohima and her daughter Kevinuo, who is the book's narrator. At first, the reader is taken through the reminiscences of Azuo, as Khonuo is believed to her family, described to her daughter in fragments nearly forty four years after the war, piecing together the aftermath of the destruction and also the rebuilding of homes and lives. When the book reaches the birth of its narrator, the foremost focus shifts to Kevinuo and her journey from childhood to adulthood in an exceedingly changed Nagaland, and growing modernity and youthful aspirations. The deaths, marriages and relationships within the family are ready against the backdrop of key moments in Nagaland's history, giving a three-dimensional perspective to their personal lives. Miradula opines, "Kire's latest

novel 'A Respectable Women' is a daughter's account of a changing landscape through the stories told by her mother and some bitter personal experiences. Kevinuo is fascinated by stories of her homeland and when her mother finally starts telling her tales from the past, stories of a war-torn Nagaland, she is elated. She finds out more about her ancestors and the burden and responsibilities they carried. The Japanese invasion displaced people and damaged property but most importantly, it brought a radical change to the social structure, creating newer problems that sent a peaceful settlement into chaos". (<https://ecstaticyetchaotic.in>)

After the war, Kire writes about Azuo and her sister being but keen to travel back to their studies once the faculties reopen, much to their parents' dismay. For them and plenty of ladies of their age who failed to rejoin schools, the missionaries came up with a plan: "Not only would they learn to bake; they will also learn to converse in English and pray a fast prayer, it had been called the 'one-minute-prayer' and was designed to assist the ladies to talk English"(p.11). This straightforward tale illustrates the map to modernization that white missionaries charted for several tribal communities within the North East - through a convent "English medium" education. So deeply ingrained is that this notion that even today only a convent upbringing and a position within the administration can earn you the title of a "respectable woman". It also provides a very significant tone in understanding the composite relationship between British administrators and plenty of the Naga tribes.

After Independence, the missionaries were ordered to travel away by the Indian government in retaliation for protests over the forceful annexation of Naga areas. The last missionary people left away India. Kire writes, "Reverend Supplee was a musician who had written songs on Kohima which were sung by different generations of Nagas in later years. Ruth Supplee, the missionary's wife, was frequently sick and would spend days confined to her bed, many people were sad to work out them go." She evokes a similar sense of abandonment felt by many Nagas upon the ultimate word departure of the administrators: "The village people were saying, 'Our parents are

leaving us'. It had been said with sadness and the way of helplessness" (p. 1).

When Kevinuo's maternal uncle, Aruo joins nation army at the age of seventeen, it is in spite of the clear reluctance of his parents about their only son fighting someone else's war. Yet, enlisting to travel fight the Japanese in Burma was seen as a noble act of valour that girls wrote paeans about. "The songs are about young men who wouldn't fork over their love of the soldier's life, undeterred by parental threats and unmoved by the soft words of their women friends" (p. 2). When the identical uncle wants to holdup the Naga Underground after the departure of nation, he is firmly forbidden by Kevinuo's Atna on account of his war injuries. Though Kire's description of a rapidly dimming atmosphere in Kohima reveals the rationale to hold her son back is that the murders of the Indian Army, Curfews, civilian shootings, starvation, village groupings, particularly the worsening of the Naga Undergrounds' relations offer enough reason, their love for the land and its people notwithstanding.

Kire also demonstrates with great insight how lives persist – from weddings to funerals – even within the center of crisis. It is a sworn statement to human flexibility, and resignation within the absence of upper alternatives, to know the limited things that has been the story of several compartments of the North East at several points in history. This cocooned world is well illustrated when a young Kevinuo has to be urged to complete the food on her plate with a reminder that there are children in India who do not get any food. But "India is extremely aloof from us who there are many children who needed food, not just one or two," (p. 15). For mainland Indians, only accustomed getting such pity from the West, this might sound strange, even offensive, coming from a backward town within the North East, ravaged by militancy. But self-sufficiency and an honest knit community are the hallmarks of a society, where the standard child does not go hungry. In the half of the book, Kevinuo draws us closer to issues that are a routine part of present-day reality. The primary days of alcoholism, as depicted within the book, were of a way more benign nature – the

designated neighbourhood drunk drowning his sorrows within the local rice brew.

Kire skilfully writes about how the Nagaland Liquor Total Prohibition Act, 1989 came into place, weaving within the challenges that alcohol-related violence places on Kevinuo's oldest friendship and subsequent life changing decision. In the previous number of chapters, Kevinuo is seen challenging age-old customs, holding men solely responsible for force, acknowledging the failure of the Church and observing the rise of vigilantism. Her role fulfils as a provider, daughter and elder sister out of some way of duty and love, in equal parts. But it is the presence of strong female figures in Kevinuo's life, like her aunt, Azuo Zou, who influence her to think independently. After refusing two meaty marriage offers, especially aghast at how her associate changed almost overnight after her nuptials, Kevinuo jokes along with her mother, "Only a classy, old widower would come asking for my hand now" (p. 27). Azuo, then, says something remarkable: "Well, we never know. He may perhaps be worth waiting for" (p. 3). A book that lays bare the raw fabric of humanity, Kire's rendering of an account of domestic abuse is definite to depart one teary-eyed.

Kevinuo's friend, Beinuo, who had always been resolute on 'beating back' a husband if he ever dared to spice up his hand on her, settles into a lifetime of complicity and complacency after her marriage to a well-off man, who had learnt 'never to need a no for an answer.' She is doubly victimized after partition to a daughter and raising her up. She later dies of a fractured skull at the hands of her husband, and through a classic case of termination rightly delivered, her husband, Meselhou too dies of a fractured skull.

"The chapters are little sections handling life, history and great events, everything is told just by women views. A chronicle here, a brief sociological explanation over there, short bios to accompany it all, a gaggle of short texts where women grieve, dream, accept and feel pain (and tenderness). This will be a totally unique of verbs. Space evolves as well; people grow in it and alter. The plasticity of

this movement relies then in Kire's craft to let the narrative flow with actions, with events we must understand. Dynamics and imagination are therefore key: one captivates you, puts you inside the plot, the second may be a tool for you to figure out what the Angami Naga author writes about". (www.nationalheraldindia.com)

In a few pages, Easterine Kire introduces a social problem she is visiting keep writing about, men drinking. The book contains a drunkard, a widower, is nevertheless part of the landscape. In such adequately, nobody would punish him for his antics, especially knowing the history of his pains. "No fight, no jail, since 'Prison is for criminals, not social nuances', an aunt will wisely say, showing that a community sense are above the law. But the earth in Kohima, for these women within the novel, is moving on after the Second war that almost abolishes the place and affects their lives also in imperceptible ways. Villages and traditions have gotten lost, schools are built there. Coming old is in the end, the best thanks to inform is a woman, a town, an entire people "grow and transform" (p.3).

A Respectable Woman flows from a little river previous you continually, at a pace that allows you to differentiate clearly what lies on the riverbed or what is hectic someplace else by this. Mixing facts and places during a very map with fiction and stories heard, Kire puts down her characters on a stage she knows too well, Kohima, the town she grew up shortly ago. Constantly changing, like people's lives, Kohima is form of a tattoo over the skin of the writer's being. The image fades as years pass, and reconstruct, but at the identical time becomes more and more part of her and through this matter, Kire mirrors author in her peculiar obsessive because of bring memory in the pages of a book.

Beinuo, the narrator's wise, smart and daft supporter, who once said that she "would beat him right back" if her husband beat her, gets married to a well-off man who never accepted "no for an answer". Full of life, hope and fervour, Beinuo was only to satisfy a tragic death with a fractured skull. Having killed his wife during a drunken

fit, Beinuo's husband too dies sardonically of a fractured skull in an exceedingly brutal beating by the Indian military forces. More and more young men get enthusiastic about alcohol and more stories of wife-beatings start to surface.

The prevailing political environment, the cruelty of the military, the speed within which tradition was swept aside by rapid modernisation, pushes these young men to extreme hindrance. In the meantime, the church intervenes and starts to expel drinking men, closing the door to 'salvation'. So the deaths of alcoholics after prohibition are imposed. Smuggled alcohol was adulterated with spirit and kerosene from time to time. It was not rather like the times before prohibition when alcoholics lived longer despite their heavy drinking habits. As of those unfold within the narrative, Kevinuo fights her way against tradition and challenges the rigidity of the definition of womanhood in Naga society, and decides to become one mother to Uvi, Beinuo's daughter.

As Kire says, "memories are the repositories of our past and our elders the carriers of these memories". She writes within the epilogue – "The present decade possibly offers the last opportunity to record the lifetime of Kohima within the post-war years from its survivors' memories." (p.1). With a decent *Woman*, until now another space has been made in English literature from the North East. As Mirudala states, "In her new novel, Easterine Kire explores one woman's journey through these altered realities. In doing so, she also uncovers the underbelly of a society in transition—one that is reluctant to cast off traditional ways even as it entangles itself in the problems of the modern world". (<https://ecstasyetchaotic.in>)

A Respectable Woman helps to create how of intimacy too while a mother remembers for her child what life has been. This heritage passed on from woman to woman is that the deepest point of Easterine's novel. But traditions and knowledge are not inert and nonconcrete. Actually, the validity of tradition, as an example, can only be set by its deliverers.

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SOCIAL STATUS OF THE TRIBALS IN INDIA

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Abstract

A few points may be focused here in order to develop some clarity on the basic issue of definition. It may be posited that the earliest social formation was a tribal formation. The social organization is simple, without any stratified or hierarchical social order. Wealth and its private ownership is an alien principle. Land and its resources are shared collectively and operations to appropriate them are collective and not individual. The tribal headman, a chieftain, played a commanding role in such operations and in forging internal cohesion and harmony. Developmental activities launched in the tribal areas were superimposed and had no connections with the local tribal economies. In fact, as a result of the location of these activities tribes were moved from their land and reduced to labourers. Traditionally, tribes are pro-literates and their responses to education have not been generally encouraging, although there are notable exceptions to this generalization.

Introduction

The word tribe in the Indian context, however, it refers to a state of tribalism which is ethnic as well as political that is revealing their definitional status as scheduled tribes. The Indian tribes today seem to have reconciled themselves to the political reality of their times. In other words, there is a broad consensus among them on the issue of

EVOLUTION THROUGH GENERATIONS IN EASTRIN KIRE'S A RESPECTABLE WOMEN

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ABSTRACT

Tribal literature denotes the works of tribal communities. Tribal literature gives first-hand information about tribal life style and about their struggles. Eastrin Kire who belonged to an Aengami Naga family gives details information about her community and their life style in her works. Her novel *A Respectable Women* depicts the tales of three women from three different generation. Though urbanization forced tribal community to change, many of them remained unchanged. Women of this community still lagged behind despite several economic, political, and social improvements. In this paper an attempt is made to trace the evolution in the state of tribal women through the ages.

Keywords: Evolution, Tribal Literature, Naga Tribe.

The rich oral literature of the tribes can be regarded as a root of literary traditions. Tribes used songs and chanting to express the connection between the world of nature and their existence. They narrated a story in their songs, hence they can be regarded as a fore fathers of the art of storytelling. The songs were transferred from generation to generation orally. They believe that imporing traditional tales to the next generation plays an important part in keeping their culture alive. However, tribe community as well as their

oral literature were marginalized, they remain unnoticed and unrecognised.

However, the last few decades of twentieth century had seen the rise of tribal literature. During 1990's people started to notice the native, primitive, aboriginals, women and marginalized of the nation. people began to hear the unheard voices, they started noticing the unnoticed.

Magazines played a key role in bringing the tribal literature to the mainstream. Journals of Ramnika Gupta, K.R. Shah, Vandana Tete, Pushpa tete, Sunil Manj contributed to the emergence of tribal literature. Their articles namely Yuddhrat Aam Adami, Bharkhandi Bhasha Sahitya, Sanskriti Akhda, Adivasi Satta, Tarang Bharati, Deshaj Swar describes the struggle and life style of the tribal people. Writers used magazine as a medium to express their frustration and also to state what they really want from the society.

The growth in prose has been marked by the work of Beteilee Singh Purshottam. *The history of Tribes*, a prose piece by Singh gives a detailed history of tribes. Om Soorya's *Problematic Tribal Art in Globalized world* portrays the issues faced by the tribal in the globalized world. John Felix's *The impact of Globalization on Tribal Culture and Economy* describes the transition of tribal life and the modern world. *Adivasidom* by Pramod Pahas gives a vivid picture of tribal life style. Felix Padei and Smarendra Das 's *Out of the Earth*, is the most recent and notable prose piece on tribal literature which uncovers the mysteries behind the mining projects of Odisha.

Cholakar VazhVam Panpadam by A.Bhaktha Singh, *Elwin Kand pazhankadikal* by Verrier Elwin, *Thamizhaka Thoikadikal* by Edga Thurston and Kathambi Rengachary, *The exotic tribes of the Nilgiris* by Reddy, K. N are the few important proses in Tamil which contributed to the tribal literature.

Tribals regarded poetry as their main weapon. Their poetry expresses their identity and existence, tradition, culture, history, exploitation and resistances. Jayanta Mahapatra, a Sahitya Akademi awardee

English poetry states "The poetry is also a mirror of tribe's collective spirit". *Khasi Folk songs and Tales* which was translated by Desmopnd L. Kharmawphiang and *Mizo songs and Folk Tales* which was edited by Lalitlangliana Khiangte are the best example for tribal poems.

Temsula Ao's *Labyrinth For My Head*, collection of eight short stories which takes us on a voyage across the lively region of north-east India, as well as the atrocities that the locals must undergo. *Alice Ekka ki Kohanyan*, a short story by Alice Ekka and it was edited by Vandna Tete. Alice Ekka is believed to be the first women tribal writer.

The initiation of tribal literature can be found in the novels like *The Strange Case of Billy Birwat* by Arun Joshi, *The princes* by Manohar Malgonkar, *The Coffin Dance* by kamala Markandaya and *when the kurinji* by RajanKrishnan.

Hansda Sowvendra Shekhar's novel *The Advaiti will not Dance*, *The mysterious Ailment of Rupi Baskey*, vividly depicts a village, its inhabitants, and the gods who affect them in both way good and bad. It addresses the age-old ideals of virtue and evil, as well as the confusing ways in which the heart and mind work, through their overlapping lives.

Nzanmongi Jasmine Patton's *A Girl Swallowed By A Tree: Lotha Naga Tales Retold*, is a story of Lotha tribe of Nagaland. This book consists of many folk tales, for example it tells a story of a man who fights the tiger that killed his wife in Ranphan, and also a story of the Brave, while a shape shifting male snake forces a human female to marry him in Longsachoni. These tales provide a glimpse into a civilization about which little is known. Nzanmongi Jasmine Patton has translated 30 of these stories into English while preserving the Lotha language's uniqueness.

Rojina Marandi's *A coming of Age*, Mamang Dai's *The Black Hill*, Eastern Kire's *A Respectable Woman*, Nidhi Dagar Kundalia's *White as Milk and Rice* are some other important novels of tribal literature.

A revolution in drama started with a foundation of Budhan Theatre. Budhan Theatre is an Indian theatre group composed of members of the Chhara tribe which was founded in 1998, by Professor Ganesh Devy. Kuravanchi Nadakam in Tamil is the most notable drama in tribal literature.

Tribal literature gives first hand information about tribal life style about their struggle. Search for identity, exposing the past and present, existence and resistance, authenticity of expression are the major themes of tribal literature.

Eastin kire was born on 1959 in Nagaland, India. She belonged to an Angami Naga family. She went to school at Kohima. She completed her undergraduate studies in Shillong before enrolling in a journalism programme in Delhi. Savitribai Phule Pune University awarded her a Ph.D. in English Literature.

Her literary career started with her poetry book titled *Kelhoukevira*, which was published in the year 1982. This book is considered as the first Naga poetry book to be published in English. However, she published her first novel only in 2003, *A Naga Village Remembered*, is the first novel to be published in English in Naga literature.

She also produced novels like *A Terrible Patriarchy* (2007), *Mar* (2010), *Bitter Wormwood* (2011), and *Don't Run, My Love* (2017). Her novels portray unique tradition and customs of tribes of Nagaland. *Walking the Roadless Road: Exploring the Tribes of Nagaland* is her recent novel which was published in 2019 and gains lots of acknowledgement. She also translated many oral poems of tribal community into English. Kire's work has brought to light realities that have affected the lives of Naga women, in addition focusing on the colourful Naga culture.

A confrontation between British forces and a Naga hamlet is shown in *A Naga Village Remembered*. *A Terrible Matriarchy* focuses on Nagaland's internal and social struggle as a state in India. The novel *Mari* is based on the Japanese invasion of India via Nagaland in 1944. It is based on the true story of a young mother who lost her fiancé in the war and decided to go on with her life. These novels are the samples of how Kire has attempted to bring the everyday life of Nagaland to the forefront through her work.

Easterin Kire has been awarded Sahitya Academy for her novel *Son of the Thundercloud* in 2018. She also got the Governor's Medal for excellence in Naga literature in the year 2011. She was also a proud recipient of the Free Voice Award by Catalan PEN Barcelona. Her novel *Bitter Wormwood* was nominated for The Hindu Prize in 2013. Her most recent book *When the River Sleeps* was awarded The Hindu Literary Prize in 2015. Her works like *A Terrible Matriarchy*, *Mari*, *Forest Song*, *Naga Folktales Retold* and *A Naga Village Remembered* had been translated into German language.

Easterine Kire's novel, *A Respectable Woman*, brings post-war Kohima to life. It is a coming-of-age drama about three generations of Angami women who defy convention especially a tribal convention. This book has been considered an extended work of her earlier novels *Sky is My Father: A Naga Village Remembered* (2003), which describes the conflict between the British and the Nagas in the nineteenth century, and *Mari* (2011), which is about the Japanese invasion of Kohima during World War II and the post-war years.

Kire ends her novel with the lines. "The current decade may offer the last opportunity to capture Kohima's existence in the postwar years from its survivors' memories" which encourages the youngsters to know about their history and also to speak out and voice out for their community.

Author breaks the narrative into two major portions in *A Respectable Woman*. While the first part describes the post-war about aftermath of World War II and the second part gives clear picture about the

immoral activities such as alcoholism and its very bad impact on women of Nagaland.

The novel is the perfect caricature of Angami tribe, it gives clear picture of women of Naga tribe. This book traces the evolution of women through the ages. It also depicts the state and place of women in tribal society. It studies the women of Angami over generations. In this the narrator fills the reader with memories of her mother, then she narrates about her life, then she describes about her daughter's life subsequently she worried about her life. Hence the novel has three parts and covers almost three generation of women and expounds their lifestyle. The story revolves around three women namely Ata, Khunuo, Kevinuo, from three different generation.

Tribal women work harder than the men. In India, tribal women make significant contributions to livelihood activities, as well as household chores and familial responsibilities. Tribal women are still lagging behind despite several economic, political, and social improvements.

Studies have proved that the tribal communities are patriarchal in nature. Society has changed a lot with many development programmes but tribal women have maintained their traditional dress, language, tools, and resources since they plant food crops rather than cash crops. Modernisation is bringing about changes that have varied effects on men and women particularly in tribal community, but the patriarchal tribal society designed unequal rolls for women which was carried to next generations.

Narrator of the story recollects her memory from the age of ten, when Japanese invaded India till the birth of Kevinuo, her daughter. Khunuo fragmentally remembers her past and narrates her family history without any particular order, she quotes "There is no beginning, middle, or finish"(2) to her stories. In the first part of her narration, she gives some details about her mother who has been suppressed and oppressed by the patriarchal community. Men in the community were "unmoved by the soft words of their women friends"

Narrator's mother gets married in the midst of war when Kohima was completely destroyed by the conflict. Japanese soldiers occupied it, while allied forces bombarded it. For safety reasons, people were evacuated to nearby villages such as Chiewema, Meriema, Rasoma, and Jansona. Their dwellings had gone to ashes and the pre-war Kohima countryside had vanished into history when they returned two months later. However, even after the destruction they managed to live up.

Abia, narrator's mother suffered a lot from the aftermath of the war. She also lost her son during the World War two, she was so much devastated by the death of her two sons, but she suppressed all her feelings within her. She was not allowed to talk or give any opinion in the family. Her duty only is to do households, she was not even allowed to express herself. To put it in narrator's words "It took my mother, exactly forty-five years before she could bring herself to talk about the war" (1).

In part two of the novel the narrator accounts the pathetic condition of their community, all men in their community were addicted to alcohol. The young men were frustrated by the political climate, the military's violence, and the pace with which tradition has been swept out by rapid modernization. Finally, the church steps in and begins to excommunicate alcoholics, thereby closing the door to salvation.

However, the alcoholism destroyed many women's life. Beinuo, the narrator's intelligent, brilliant, and best friend, is one among them. She once declared that if her husband abused her, she "would beat him right back," marries a well-off man who never took "no" for an answer. Beinuo, who was full of life, optimism, and enthusiasm, died tragically from a shattered skull.

Beinuo's husband, who killed his wife in a drunken rage, dies of a shattered skull in a savage assault by Indian armed personnel. As more young men become addicted to alcohol, more reports of husbands abusing their wives emerge. All women of the community underwent the torture without resisting or protesting. They tolerated

the violence without uttering a word because going against husband would be a sin according to the patriarchal society.

Narrator lives alone with her daughter Kevinuo and with his son as she lost her husband too soon. She decides to live alone after her husband's death. She dedicated her life to her children. She wanted her daughter to get a good education.

Kevinuo, the key character in *A Respectable Woman* and daughter of narrator, is the kind of girl that everyone would want as a daughter. She lost her father when she is still a child, and she is left to care for her younger brother, who was born just a few weeks before their father died. She matures into a good daughter and sister to her younger brother. Her mother forbids her from carrying him around everywhere on her back because her brother is too little to go out. As a result, her mother purchases a puppy for her to walk around with, this shows the strong bond between the mother and daughter.

She grows up in a Nagaland that is on the cusp of modernization. Nonetheless, political turmoil persists, posing new issues for the administration, such as alcoholism. While Kevinuo's narration is set against a backdrop of violence and sorrow, Kevinuo's story is based on friendship and love. Her mother is struggling to cope with her father's untimely death, which has caused her to withdraw into a shell. Her companion Beinuo fills the vacuum left by her mother's absence soon she also leaves her alone, this doesn't make her weak rather she become very strong and decided to independent.

Kevinuo learns about love, loss, and the unthinkable limits of human perseverance while listening to her mother, whom she names Azuo. She learns how war can take people by surprise, put them to the test, destroy them, and remake them. And she learns about how modernity and growth crept into her homeland, how after the war, education became a priority, radio brought the world into people's homes, and electricity transformed the lives of those who had previously lived in darkness. She also learns about the history of Nagaland.

Kevinuo fares well in school, earns a bachelor's degree in English literature, and then goes on to teach in a Kohima school. Marriage is the next obstacle she faces, and she chooses to meet it by rejecting marriage for good, rather than marrying and becoming a decent wife. She chooses to be steady and strong despite the challenges life throws at her. Kevinuo defies tradition and confronts the rigidity of Naga society's definition of womanhood. She believes women's job is not only to cook and do households, in her words "Not only would they (women) learn to bake".

She believes marriage is a trap for women especially in her community. Marriage crushes the dreams of women and it limits the life. After refusing two meaty marriage offers, especially aghast at how her best friend changed almost overnight after her nuptials, Kevinuo jokes with her mother, "Only a rich, old widower would come asking for my hand now" (203) and decided to become a single mother to Beinnuo's daughter, Uvi.

Thus, this book presents three women from three different generation and their life styles. Atsa, grandmother of Kevinuo was not even allowed to talk and express herself, whereas the narrator was allowed to live alone, though she was not independent educationally and financially like her daughter. Finally, Kevinuo the last generation of women in the novel redefines her role, she restructures duties of women which was constructed by patriarchal community and strives to be *A Respectable woman* with proper education and with equal opportunities. Eventually, the most needed evolution in the state of women happened, Kevinuo and her decision started the evolution which is essential.

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About the Book

Over the period of our research on tribal issues, we encountered a scanty literature on tribal politics in India as compared to other marginalized groups, such as the Dalits, women and religious groups. This is probably due to the fact that the Academic arena has not given due attention to various issues of tribal communities in general and their engagement in democratic politics in particular. However, the political science departments of various universities have recently begun to symbolically include tribal communities in their educational curriculum. Despite the location of tribal communities at the margin, anthropology has been studying tribes since the inception of universities in eastern and north-eastern India. Turning towards politics, institutional arrangements were made by the framers of the Indian Constitution, who realized that there should be an adequate representation of tribal communities in decision-making bodies. As a consequence, there is a provision of political reservation for tribes under Articles 330 and 332 of the Indian Constitution. However, bringing tribal communities into modern democratic institutions has largely undermined their traditional political system and exposed them to the competitive power politics of modern democracy. Such integration has led to different levels of political development among tribal communities of India. The uneven political development among tribal communities has resulted in various forms and degrees of engagement with modern democratic politics. The book discusses the role of tribal political representatives in policymaking, especially issues related to tribal communities. The book helps us locate gender in tribal politics in India. It raises issues and concerns of tribal politics with greater implications over policy and research in India. I would like to place this book in every library and all the readers shelves and be a part of women empowerment irrespective of gender.



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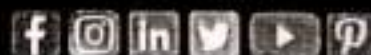
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Chapter - XXIII

23

**DISCUSING DIFFERENT
LEVEL OF A WOMAN'S
ACQUAINTANCE IN MANJU
KAPUR'S *A MARRIED WOMAN***

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ABSTRACT

Manju Kapur is a feminist writer who speaks out against women's difficulty in a patriarchal ethos where societal, artistic, and partisan factors stand in the way of a new woman. *A Married Woman* explores the inner torment of an ordinary middle class woman who experiences many challenges in her life after marriage but eventually endeavours for her elementary rights of equality, identity, and self-satisfaction. Astha, the protagonist of the novel talks about the different phases in the life of a woman, pre and post marriage. The writer has documented a comparison between Hindu-Muslim religious tension in India and Astha and Pipeelika's sensual tension. Pipeelika, a much younger lady who is a social activist, begins a romance that confronts all expectations that society and the family have executed on her.

Manju Kapur is one of the most efficient Indian women authors in English. Her remarkable works have developed the Indian English fictional dominion. Her compositions, with a gentle entreaty, portray the meticulous challenges in the lives of Indian women. She is a feminist writer who speaks out against women's difficulty in a patriarchal ethos where societal, artistic, and partisan factors stand in the way of a new woman. Manju Kapur's *A*

individuality and expects her complete independence in life.

Manju Kapur registers her apprehension for Indian Women in this novel. She lodges on various feministic issues in this novel like female education and their empowerment, financial independence and so on. She recounts important issues of class and patriotism and connects them to the developing sense of female uniqueness in post-colonial India. Her novel *A Married Woman* empowers the woman to get an idea of the feminist struggle against partialities and search for different appeal.

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...sity, Attachment, Psycho-social development, Confinement.

Effective Ways of Teaching and Learning English Language through Technology

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Technology is an effective tool for learners. Learners must use technology as a significant part of their learning process. Teachers should model the use of technology to support the curriculum so that learners can increase the true use of technology in learning their language skills. The independent use of technologies gives learners self-direction. The practice of new technology in English teaching is widely understood as including the innovative application of methods, tools, materials, equipment, systems and methods that are directly associated with English language teaching brings the expected goals. One of the important elements for learning the method that instructors use in their classes to facilitate acquisition process. The use of internet increases



learners' motivation. The use of film in teaching helps learners to realize the topic with enthusiasm and use their knowledge. Learners can learn meaningfully when technology is used in the process of learning by a computer and internet. When learners learn with technology, it assists them in developing their higher thinking skills. It can be concluded that the true combination of multimedia and teaching methodology is important to attract learners' attention towards English language learning.

Keywords: Technology, language, learners, teaching, method.

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Exploring the Theme of Human-Animal Kinship in Margaret Atwood's *Oryx and Crake*

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Abstract

Oryx and Crake explored the theme of advancement of science and its challenges are distinct between human and animal. Atwood discusses the theme during a special way in her novel '*Oryx and Crake*' published within the year 2003. It deals with the protagonist Snowman's hindering mind about his past and annihilating present. The protagonist is revealed through his attitude with creature called 'Crakers' and his deportments throughout the novel. The most frightening thing within the novel is that the piglets that Jimmy's father helps to make as a genetic engineer at the Organ Inc Farms Compound. The novel is writing by post-apocalyptic and narrates the story of mankind's demise as results of a worldwide epidemic deliberately caused by the idealistic scientist Crake. This novel highlights how the Crakers, a scientifically created race meant to out pace humanity, take over man's place.

In the wake of scientific discoveries in nineteenth century's major expedition of changes within the sector of literature passed off. After the Second warfare, many writers evoked the futuristic dealing of Earth, voyage, engineering and explorations of intelligent life in other world all don't seem to be only in literature but also on media like movies, television serials and newspaper. Fantasy is also a communication and it had a tremendous development of literature and its impact on society. For example Mary Shelley's "*Frankenstein*", R.L. Stevenson's "*Dr. Jekyll and Mr. Hyde*" and Jonathan Swift's "*Gulliver's Travels*" are exemplified the advancement technology. Robert A. Heinlein rightly opines, "In this complex world, science, the methodology, and so the implications of the methodology are central to everything the humankind is doing and to wherever we are going. If we blow ourselves up we are visiting jazz by misapplication of science; if we manage to remain from blowing ourselves up, it'll be through intelligent application of science".

Canadian fiction too echoed the identical feeling of fantasy. One among the foremost important writers of Canadian Literature is Margaret Atwood. She has forbidden many themes like parody, satire, humour, decries and inequities in global diplomacy and laments human-led destruction of the character. These major themes are explored within the novel '*Oryx and Crake*' published within the year 2003. It deals with the protagonist Snowman's hindering

and about his past and annihilating present. The within of the protagonist is revealed through his attitude with creature called 'Crakers' and his departments throughout the novel. The novel is written by post-apocalyptic and narrates the story of mankind's demise as result of a worldwide pandemic deliberately caused by the idealistic scientist Crake. This novel highlights how the Crakers, a scientifically created race meant to outpace humanity, take over man's place. Oryx and Crake explored the theme of advancement of science and its challenges are shown with her pigs as pigeons are as intelligent creatures. Pigeons, as an example, are pigs that grow human organs and even human brain tissue for the aim of transplantation. The pigeon project creates pigs with fully functional human organ tissue, highly proof against disease, for the aim of organ transplants. Organ Inc Farms is currently perfecting a pigeon that will grow five or six kidneys—which is extremely desirable because it drastically reduces cost. All of this can be often explained to Jimmy when he's the right age. Their partly human formulate makes it so people are uncomfortable with the concept of eating them. "However, he regrets telling the Crakers human things, like that Rabbits and other creatures were sacred to Oryx, because now he can't eat them" (15). It seems approximately cannibalistic.

The novel initially casts abuse on the human-animal kinship of transgenic species by employing the trope of cannibalism: thus the official claim of Organ Inc Farms that "none of the defect pigeons ended up as bacon and sausages [because] nobody would want to eat an animal whose cells might be identical with a minimum of variety of their own" (23-24), the workers at the compound cannot help but realize "how often back bacon and ham sandwiches and pork pies turned up on the staff café menu" (24). They are the instance of infringing the divide between human and animal. The foremost distinctive blend of human and animal are Crake's genetically engineered creation is termed as "The Crakers". They have colour-changing in organs form of a baboon, a system of alimentation style of a rabbit, and thus the smell of a citrus plant. The Crakers are a really interesting example because they're humanoid, with certain human traits.

When Jimmy's father reveals the success of his "neuro-regeneration project," during which his team has "genuine human neo-cortex tissue growing in an exceedingly pigeon" (56), Jimmy's mother oppresses this and leaves him. Then only Jimmy to enter the political underground. Her mother responds to her father's professional enthusiasm by stating scoffing, "That's all we'd like. More people with the brains of pigs. Don't we have got enough of those already?" (56). Her objection to his work purposely confuses the direction of its boundary crossing.

The pigeons represent a considerable danger to Snowman after Crake's virus wipes out the human population, and so the text raises the specter of cannibalism again to reiterate the threat that exogenous modernity presents to the settler subject-position. "Those beasts are 210 Sel/Ele clever enough to fake a retreat, then hang around the subsequent corner. They'd bowl him over, trample him, rip him open, and munch up his organs first. He knows their tastes. A brainy and omnivorous animal, the pigeon variety of them may even have human neo cortex tissue growing in their canny, wicked heads" (235).

Though in very other ways exhibited within the book, the characters of the novel believe about the excellence between animals and humans are within the damaging world. Jimmy usually compares himself to numerous animals. Jimmy thinks that he isn't scientifically gifted because the comparison makes out his feelings as inferior. He feels lesser like an animal because his lack of scientific genius. Jimmy neglects to eat pigeons meat. The corporate companies sell the pigeon meat for profit because of the environmental and climate changes they get very meager amount of natural meat. The hybrid variety only make benefit. Their greediness and scientifically advancement only make valuing the pigeons.

Crake contrarily expects that human ingenuity and scientific curiosity is really an inferior, natural trait. He feels that the scientific human brain and disdain scientific progress. He believes that those things which are traditionally revered as 'distinctly human' like language, self-awareness, knowledge of mortality are a form of evolutionary mistake—he thinks to be "inelegant" solutions to the matter of life and survival. Crake cares the answer for problems are preferred to be the invention of the Crakers. He examines to be superior genetic mutations of humans, plants, and animals that share either human intelligence or desire. So, he is to unravel what he sees because the problem of masses by developing a virus that effectively erases them off the face of the planet.

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PORTRYAL OF WOMEN'S CHARACTER IN BAMA'S *KARUKKU* AND *SANGATI*

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ABSTRACT

The modern Indian literature is that the representation of every aspect of life. Dalit literature deals with the oppression of dalits within the Indian scheme. Dalit literatures are noted as a rebellion against the suppression, humiliations by dalits in past and sufferings continuing even now a day. Dalit life would present from dalit point of view when only an ideal work of Dalit literature can produce. The motive of Dalit literature is that the liberations of dalits. The narration of the story of Dalit literatures are purely experienced based. The writers within their work present the precise truth of the lifetime of enthralled society and under advantaged within the Indian society. Their shame, anger, sorrow, suppression, sturdy, hopes became a sturdy hand for Dalit literature. In this society marginalized the dalits for various reasons like caste, gender, colour, money, and complexion. Especially the Dalit people were marginalized, muted and dominated for several years. *Karukku* centers around caste oppression in hate are professed as casteless religion. It expresses the author's tension the church and within her native village amidst the people. She exposed the betrayal of social and institutional establishments. *Sangati* is a bunch of life narratives of dalit women's experiences. Bama's narratives show how dalit women fit into this caste-based patriarchal society where even nominal, basic rights like eating, free mobility, physical security becomes a tough parleying in daily lives.

INTRODUCTION

English language had a good impact on the Indians and except its utilitarian value as a language of upper education within the sciences and as a connective language, an honest number of Indian writers, including such eminent thinkers steeped in Indian thought as Vivekananda, Ranade, Gokhale, Aurobindo Ghose and Radhakrishnan, has voluntarily adopted it as their literary medium. Some early pioneers within the Indian languages were also tempted at the sting of their career to adopt English for his or her creative writing, partly because they owed their inspiration to English literature and partly because they hoped thereby to comprehend a wider audience.

The modern Indian literature is that the representation of every aspect of up so far life. Indian English literature is an authentic enterprise to demonstrate the ever-rare ornament of Indian writing in English. English has cladded to be a replacement form of Indian culture and voice within which India converses regularly. Many female writers are exhibited their views and voices through literature. Dalit literature deals with the oppression of Dalits within the Indian scheme. The term dalit originated from Sanskrit 'dalit' meaning oppressed. Dalit literatures are noted as a rebellion against the suppression, humiliations by dalits in past and sufferings continuing even now a day. Dalit life would present from dalit point of view when only an ideal work of Dalit literature can produce. The motive of Dalit literature is the liberations of dalits. The narration of the story of Dalit literatures are purely experienced based. The writers within their work present the precise truth of the lifetime of enthralled society and under advantaged within the Indian society. Their shame, anger, sorrow, suppression, sturdy, hopes became a sturdy hand for Dalit literature.

In this society marginalized the dalits for various reasons like caste, gender, colour, money, and complexion. People are marginalized by the category people. Especially the dalit people were marginalized, muted and dominated for several years. They were tolerated of

these sufferings eventually only they started raising their voice for his or her rights. Therefore, dalit literature manifested as a voice of dalit people and their rights. Kamila opines "It is additionally a revolt against social injustice, and their need will be a society for them innocent of discrimination... She bravely strikes out the ill- treatment of upper caste towards out castes". (p.104)

A Tamil writer Bama champions the reason for ladies and dalits. She focuses the struggles of dalits in her work '*Karukku*'. It is her autobiography. Faustina Mary Fatima Rani was born a Roman Catholic. She made 'Bama' her pseudonym. Her ancestors were dalits. She studied in her village Puthupatti and graduated and have become a nun for seven years. She then left the convent or nunnery and commenced writing about her childhood experiences. an acquaintance of her to encourage and he or she or he published her '*Karukku*' in 1972. *Karukku* earned the Crossword Book Award in 2000.

Karukku centers around caste oppression in hate are professed as casteless religion. It expresses the author's tension the church and within her native village amidst the people. She exposed the betrayal of social and institutional establishments. It tells of herself and recovery from social devilishness. *Karukku* means sharp blade-like leaf the tree. It scratches and tears the skin if not handled properly. Bama compares *karukku* together with her life experiences. She is shattered by the events round her. Bama says that the events in her life made her bleed like wounds made by *Karukku* leaves. Bama's book *Karukku* is present how dalits are treated with prejudice and hubris both in social life and convents. In social life, she faces many obstacles and dominance of people. In churches and convents there's discrimination against the dalits. The monks are materialistic and also the nuns are caste frenzied and biased and side with the rich.

Puthupatti is Bama's village dominant by Nadar, Naicker and Chaaliyar population. The Parayas and Pallas should rely upon the mercy of the Naickers who own a major portion

5

of the land. There is rift between the Pallas and also the Parayas themselves. Each Paraya family works for a Naicker family. Bama's brother's disinterested reply on his identity to the Naicker aroused his anger. He felt disrespected. It absolutely was made an issue when Bama's grandmother getting left-over food and given drink poured from four-foot height is indicative of the sense of untouchability pervading the society. Bama after being marginalized by upper caste she exhibits with anger and opens up her silence, raises her voice in Karukku.

"One day I went with paatti to the Naicker house. After she had finished all her filthy chores, paatti placed the vessel that she had brought along with her, by the side of the drain. The Naicker lady came out together with her leftovers, leaned out from the way and tipped them into paatti's vessel, and went away. Her vessel, it seemed, must not touch paatti's; it'd be polluted... these people are the maharajas who feed us our rice. Without them, how will we survive? haven't they been upper-caste from generation to generation, and haven't we been lower-caste? Can we alter this" (p.14)

Even though Bama seen and experienced these instances, she is speaking of the chain-like structure of untouchability passing from one community to another- the dalit is untouchable to Naicker, Nadar, Chaaliyar and these are detestable to other upper castes. "I don't know the way it passed off the upper-caste communities and therefore the lower caste communities were separated like this into different parts of the village. But they kept themselves to a part of the village, and that we stayed in ours. We only visited their side if we had worked to try to there. But they never, ever, came to our parts." (p. 7)

However, Bama exposes such things as they are doing happen even at the moment in villages. Because such things happened, it pricked the psyche of people affected. While Bama shares her own experiences from school, college, B.Ed. College and therefore the convent and each place she feels herself as a tormented woman. "If you are born into an occasional

caste, every moment of your life could be a moment of struggle". (p. 27). In many stages of her life Bama felt awkward for her birth in low class community.

Bama raises many questions unto her about the positive qualities and attributes that Dalits are capable of. She realizes that those who degrade them and exploit them won't leave them at that. An occasion of fight between the Chaliyars and so the Parayas ends up in police becoming prejudicial against the latter community. The police got fed which they pounce against the Dalits and whichever man is seen, he is arrested, beaten up and jailed. Many men, fearing police assault escape into the jungle. Dalit houses get violently inspected to the dismay of women. Even the Parish priest doesn't spare them.

Dalit people first do not understand the power of education but later Bama made them realize actuality value of education and commenced understanding actuality worth of education which could bring their dignity and self-respect. Bama stands as a representative of her entire community. Bama describes her pain and sorrow as, "Now, many thoughts come crowding to me I'm form of a bird whose wings were broken. After its wings are broken it's protected on condition that it stays within its cage, but if it comes out it can only flap its wings uselessly unable to fly. which is that the state during which i'm now. I don't know when my wings will heal and gain enough strength so I too are ready to fly again. as people throw sticks and stones to wound a wingless bird, many of us have wounded me with their words and deeds. Yet I do know I'm moving forward slowly step by step". (p.104)

In village festivals too, the upper caste like Nadar never participates in Dalit's celebrations. The guile, hypocrisy and prejudice exercised in Christian nunnery and convents are quite against the most effective image of such institutions that Bama had in her mind. She realizes that to show a Dalit means living a lifetime of struggle throughout. Karrukku deals with various disgraces inflicted upon Dalits both in society and religion. it is a style of indirect appeal to society to become human.

Right from childhood Bama saw her people working very hard. At home, her mother and grandmother worked from dawn to dusk. It had been all without rest. She realized that in her village, both men and ladies could survive only through hard and continuous labour. There is not any specific labour done by the dalits. It comprises all and sundry: Ploughing, manuring, watering, seed-sowing, separating the seedlings and planting them out, weeding, spraying fertilizer, harvesting, threshing, digging wells, coconut pulling then on only the Palla and Paraya communities worked during this manner.

Bama's grandmother can be a preferred servant. She hires labourers for the Naicker family she worked for. But Sundays, she has gone to toil there day after day of the week. Sometimes she has requested on Sundays also, to help her grandmother, Bama would go and collect thorny sticks for fences. She also collected Palmyra leaves, and coconut fronds for fuels. She would flatten garbage to be dried up for fuel. Pulling groundnut crops was a significant labour. Cleaning the groundnuts and breaking the shell and would fetch the labourers some money.

Sometimes picking stray onions and collecting firewood would engage them for labour. Going into the jungle for firewood was dangerous. Twigs and thorns would tear the skin to bleeding. Climbing the hills and coming down would be tedious besides being dangerous. The bundles of firewood then be sold at seven or eight rupees each. Boys' reception would graze the sheep and cattle. Once they grew a small amount older, they might blast off to figure within the fields like older men. Grow-up girls and ladies in their prime went on to the fields, sifted the grain there by the basketful and were paid in a similar way. Children accustomed acquire the scattered grain with great difficulty. They took them to the Nadar shops in exchange for tapioca or some such other goods. The Naickers exploited the Dalits and tradesmen cheated them. There was no way in the least for the Dalit who stuck to fair methods and who toiled hard to create well.

The dalits, despite exploitation and cheating, had to toil until the moment of death. It had been only during this fashion that they will even half fill their bellies. Times had changes to such an extent that even children do the work of adults. Bama refers to the add match-box factories where children worked. The van from the match-box factory would reach the break of the dawn. the microscopic children got ready with their porridge in carriers, half-asleep and tottered to the van for work. They worked sticking the match-box labels. They made fire-crackers using chemicals. They accustomed return home tired at seven within the evening. They will not study. It was highly difficult to fill their bellies. The smell of chemicals was their lit, not the smell of education.

Bama particularly mentions some incidents that occur in and around the village representing the entire community. For example, her attention is revealing within the way during which she talks about every single old woman. This enables her to bring out representatives for every type of dalit individuals in her novel-mother, grandmother, brother, old man so on. Bama shows how the dalits are tortured and exploited by the state- aided machinery surpass the rich upper caste people.

This barbarous practice starts affecting the course of their lives even before they fully comprehend what 'caste' means. Bama's experience of watching an elderly Dalit man carrying a packet of 'vadais' for an upper caste man by its strings so as that the food item does not get polluted by his untouchable touch reveals the humiliation that everyone. Dalits must suffer during this caste- ridden Indian society. They are discriminated everywhere in schools, and colleges, and buses.

" People cast contemptible glances at them and then the author remembers in Karukku how once in her school she was branded as a thief because she belongs to a low- caste community. Her reminiscence on her experience at college as: the next morning at assembly, the headmaster called out my name. 'You have shown us your true nature

as a Paraya' he said. "You climbed the coconut palm yesterday after everybody else had gone home, and you stole a coconut. We cannot allow you inside this school. Stand outside". (p. 16)

Dalits are discriminated by their religions too. Bama who could even be a Christian Dalit narrates the experiences of humiliation that the majority of the Christian Dalits must endure within the church and within the convent. She writes: "within the convent, they spoke very insultingly about low- caste people. They spoke as if they didn't ever consider low- caste people as personalities. in step with their notions low- caste people are all degraded in every way. They think we've no moral discipline nor cleanliness nor culture. They think that this might never be changed". (p. 22). Bama realized that folks despite their toil were not able to have any cash in hand. They lived on only for their daily food. They owned no property nor land nor even an honest house to measure in. In this condition, they worked for the nice of the rich.

Sangati is a bunch of life narratives of dalit women's experiences gained by a young Dalit woman, Bama, while she remembers her past. It's a sequel to Bama's first novel *Karruku*. Her understanding experiences entail for engaging with analysis of the bisecting several identities that it grasps. *Sangati* was written in Tamil and afterwards translated into English by Laxmi Halmstrom. The whole narrative is split into twelve chapters. The word *Sangati* means events. It carries an autobiographical element in its narrative. It is the story of a full community and not an individual. The book is complete observation and moving ways through narrating the stories of a dalit women community from this dividing category. This book focuses many perceptions into the lives of dalit women from the numerous generations for whom resistance, love, struggle, expectation and annoyance are a part of their daily negotiations.

The writer exhibits all the struggles related to society's imposition of norms of

behaviour and the way of treatment owing to one's identity creates a strong impact on the people situated at the underside of the development. Bama's narratives show how dalit women fit into this caste-based patriarchal society where even nominal, basic rights like eating, free mobility, physical security becomes a tough parleying in daily lives. She portrays all aspects of ladies from Parayar community, a dalit caste, from unhappy to married life, public and private humiliation, harassment, subjugation, and still how they are still able to lead their life happily. By narrating the stories of dalit women, Bama wants to expose the "rebellious celebration" as a response to the hardships of the dalit women in her story. Along with many hardships, Bama voice out the cultural identity of dalit women which strongly resists patriarchal and caste-based rules which historically exist to subdue them. Bama narrates a lot of incidents, touching upon many unheard and unseen events, where oppressive structure tried to repress dalit women within still as outside the households.

Every aspect of life, women are considered less valuable in an exceedingly patriarchal society like India. Cultural norms favour male members of the family. Even in minor privileges like eating food, boys are given priority over women of the house. Bama points out the difficulty of gender discrimination by writing; "If a boy baby cries, he's instantly picked up and given milk. It is not so with the girl. Even with breastfeeding, it's the identical story; a boy is breastfed longer, with the girl, they bear them quietly, making them forgets the breast" (p 7).

Bama portrays a real life of dalit Parayar women, bringing to light moments which dwell the daily arbitration of their identity compared to non-dalit women. For example, in comparing the realities between upper-caste women and the dalit women she writes, "It isn't the identical for ladies of other castes and communities. Our women cannot bear the torment of upper caste masters within the world, and reception, they'll not bear the violence of their husbands" (p 65). Bama also discusses the moments from her childhood, as she learns many

When Maariamamma understands his character, she refused lots to marry him. Finally, she was compelled to accept him. Since she got married with Maanikkam, she suffered with beatings daily. She was completely made as a victim that others watched helplessly. The Paraya men were speechless when she was victimized for molestation by Kumarasami Ayya. They get aghast of losing their favours especially jobs and do not have the ability to question the reputed person. So, Bama Says in her book *Sangati* "we must be strong. We must show by our own resolute lives that we believe ardently in our independence. I told myself that we must not ever allow our minds to be exhausted, damaged, and tame the thought that this might be our fate, at the identical time as we push ciao as there's strength in our bodies, so too, we must strengthen our hearts and minds so on survive" (p.59).

CONCLUSION

Dalit women faced much violence and harassed by men and as inferior to men. They are not getting money properly for their work. Men got much amount while women got meagre salary for the identical work. In many places, landlords harassed Dalit women, often scold them with unkind words and ill treated them. Because of their family and kids only, they tolerated these kinds of evil actions. Bama projects that Dalits should become independent from the socially constructed prison so on fight against the force of enslavement and separation. In *Karukku*, Bama expresses her anger about the enchanted hopes of Dalit those that are still in gloom of exploitation and discrimination. Dalits were neglected and lived within the state of enslavement. In spite of their pain, sufferings, discrimination and struggles they have to lift up their positions. Dalits have sought to redefine their position and transform their character of Indian society. *Sangati* show more indistinguishable issues and are identified within the type of pains in many chapters. Bama holds the mirror up to the

centre of Dalit women through Sangati and makes an appeal for a change and betterment of the lifetime of Dalit women in numerous fields including sex, gender discrimination, civil rights in workforce, education rights, etc. Bama stands up against the quality of caste prevalent in India. She worked hard to realize the identity through her writing. Bama's Karukku and Sangati portray the marginalization and subjugation of Dalit people at a social, political, economical and cultural level in India.

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