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**Language as an Embodiment of Power and Authority
in Chimamanda Ngozi Adichie's *Purple Hibiscus***

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Postcolonial discourse gives priority to the usage of imperial language in the social and political areas in different literary genres. Many postcolonial writers effectively utilize language to express ideas, feelings, emotions and viewpoints of the people in the postcolonial society in which they live. In the existing postcolonial African literature, the novelists convincingly bring out the idea that regional dialects in fiction that certainly express the emotions, confusions, psychic trauma and mental conflicts of the people. Beckson is of the view that “language designed to evoke or express emotional reactions toward its subject, as opposed to referential language...designed to carry only denotative meanings” (72). In her debut novel *Purple Hibiscus*, Chimamanda Ngozi Adichie effectively mixes the Igbo, the indigenous language and English used to express power, authority and emotions as it has a mighty impact when it is spoken or written. The present paper analyses *Purple Hibiscus* to reveal how the author utilizes the mixing of two languages Igbo and English as an embodiment of power and authority.

The indigenous language Igbo is the chief among the languages that are spoken in Nigeria. After the regime of the Britishers, some of the powermongers and the ‘so called’ upper-class people use the imperial language as they feel that language is embedded with power and authority. Ashcroft is of the view that the colonial masters or the colonial products have “The control over language by the imperial centre -whether achieved by displacing native languages, by installing itself as a ‘standard’ against other

variants which are constituted as ‘impurities’, or by planting the language of empire in a new place - remains the most potent instrument of cultural control” (261). The pure colonial products intently use the native language hardly, as they feel that it is inferior to the imperial language.

Eugene one of the central characters in the novel is being “too much of a colonial product” (*Purple* 13) strongly feels that speaking the Igbo language in public will not sound civilized and so he always “changed his accent when he spoke sounding British” (*Purple* 46). Even in his house, he speaks in English thinking that it is “a bad sign” (*Purple* 13) to speak in the indigenous language and “he determinedly spoke English always, in a heavy Igbo accent” (*Purple* 67). He speaks English with an Igbo accent “so strong it decorated even the shortest words with extra vowels” (*Purple* 60). He even forbids his family members from speaking Igbo in the house. He compels his son, Jaja and daughter Kambili to call his father “Grandfather in English rather than Papa-Nnukawa or Nna-Ochie” (*Purple* 67). Eugene’s usage of English in his day-to-day life is the impact of colonial rule in Nigeria.

Adichie confidently affirms in the novel that power is not something that pre-exists in a setting, but is established and practised by using language to exercise authority over other people. Eugene, to show his power and authority over others, assertively uses Igbo along with the colonizer’s language. At times when he gets angry, Eugene uses the Igbo language as a defensive mechanism. When Kambili gets the second mark in the class, Eugene gets angry and goes along with her to the class in front of the other girls he asks, “ ‘How many heads do you have, *gbo?*’ “ to mediate (*Purple* 47) and at that time Kambili feels inferior to her classmates. She thinks that “Papa [Eugene] asked, speaking Igbo for the first time” (*Purple* 47). Kambili has not heard her father speaking Igbo in public rather than this time. Eugene becomes so furious when he sees the portrait of his father when his children, brought it with them and he begins to torture Kambili with “the metal buckles on his slippers and at this time” and he “talked nonstop, out of control in a mix of Igbo and English, like soft meat and thorny bones” (*Purple* 210). In another instance, when Ifeoma pleads with Eugene to send Kambili and Jaja to her home in Nsukka for one week, Eugene gets angry and says “ ‘*Ngwanu*, we will see’ “ [let’s get started] and his brows almost meet in a quick frown (*Purple* 97). In all the above incidents Eugene uses the Igbo language to show his dominance over others.

The following incident shows how Adichie employed language to show the unique ideological configuration of language in her attempt to criticize the church services in Nigeria. The priest who has the sole authority in the church, on a Christmas day conducts the mass in Igbo. Kambili, the narrator of the novel observes, “It was even harder to keep my mind on mass because the priest, who spoke Igbo throughout did not talk about the gospel during the sermon” (*Purple* 89). Later it has been found that the priest who wants to build a new house for him and so he conducted the mass in the Igbo language. In the middle of the sermon, he shouts at the congregation: ‘You people think I ate the money for the Zinc, *Okwia?* [Isn’t it ?] he shouted, gesticulating, pointing accusingly at the congregation. ‘After all, how many of you give to this church, *gbo?* How can we build the house if you don’t give? Do you think Zinc and cement cost a mere ten *Kobo?*’ [Nigerian currency] (*Purple* 90). After the church service, Eugene donates the money to buy zinc and cement and “the priest got up and started to dance, jerking his behind in this way and that . . . “ (*Purple* 90). The gestures of the priest clearly show how he has used the indigenous language to show his authority towards the native people.

The other characters in the novel use the Igbo language to express their thoughts, emotions and feelings to each other. Their usage of the indigenous language seems to be an informal outlet for their emotions. Knowingly or unknowingly, they use the Igbo language as they are consciously aware of the fact that only their language can bring peace and sustenance to their life. H. H. Stern Opines that “mental life is closely bound up with language, because mind is behaviour meditated by symbolization” (210). Beatrice the wife of Eugene encourages her children to welcome the women who have gathered in their house to celebrate Christmas in their house. She calls her children and says, “ ‘come and greet the wives of *Umunna*’ “ [An extended group of paternal kinsmen] and “Jaja and Kambili follow her towards the backyard and both of them said ‘Nno nu’ “ [Welcome] (*Purple* 91). Once the Igwe, the royal highness happens to meet Eugene and Kambili, at that time he asks, “ ‘Our daughter, *Kedu?*’ “ [How are you?] (*Purple* 94). Brother - sister relationship is also well maintained when they speak the Igbo language. One day when Jaja returns from school, Kambili asks him “ ‘*KeKwanu*’ ” [How are you?] (*Purple* 22). when he comes inside the house and also when she meets Jaja in the prison she asks “ ‘*KeKwanu*’ “ [How are you?] (*Purple* 304). In another instance when Kambili and Jaja meet their paternal grandfather Papa -Nnukwa

he exclaims “ ‘*Neke! Neke! Neke!*’ “ [Look at! Look at! Look at!] kambili and Jaja have come to greet their old father’ he said” (*Purple* 64).

Native Igbo people use their indigenous language to curse others. Anikwena, a pagan goes to the house of Eugene to get favour from him. No sooner does Eugene see him entering his portals, he orders him to go out of his house immediately and two men ushers help Anikwena to let him out of the compound. Even though he does not resist going out of the house, he says, “ ‘*Ifukwagi* [Just look at you, stupid] you are like a fly blindly following a corpse into the grave’ “ (*Purple* 70).

Ifeoma also curses Eugene for not giving money to do the last rites of their father. Eugene insists Ifeoma give a catholic funeral to their father, but Ifeoma resists and she furiously shouts at him saying, “ ‘Was our father a Catholic? I ask you Eugene, was he a Catholic? *Uchugbagi!*’ “ [May you be accursed!] (*Purple* 189) and then she “snapped her fingers at Papa [Eugene]; she was throwing a curse at him” (*Purple* 189).

To express the extreme unhappiness and sad events that come across their life the Igbo people use their native language. When Ifeoma comes to know the death of her father she cries “ ‘*Nnaanyi! Nnaanyi!*’ “ [Our father! Our father!] (*Purple* 182) and Beatrice hears the same news she screams “ ‘*chi m!* when?’ “ [My God] (190). Also when Ifeoma hears about the death of Eugene she shouts “ ‘*Hei chi mo! Nwunye m! Hei!*’ “ [Hey, my God! My wife! Hey] (*Purple* 286). In the above sad occasions, the characters express their sadness at first in their native language.

The novel also provides ample pieces of evidence of using Igbo words to convey affection and tease each other. Relationships are also stealthily maintained by the usage of affectionate words used by dear ones. When Kambili suffers from severe cough, her parents come near her and her father Eugene thumped her back, whereas her “mama rubbed my shoulders and said ‘*o zugo* [It’s enough] stop coughing’ “ (*Purple* 14). Many a time in the novel, Beatrice addresses Kambili as “*nne* “ [sister] (*Purple* 10). Even though Ifeoma knows that Eugene hates the indigenous language, she uses it as a weapon to tease him. Ifeoma tells him “ ‘ Eugene will your hands wither away if you pick up the phone one day and call your sister *gbo?*’ “ [to mediate] (*Purple* 98). The narrator of the novel comments, “Her Igbo words had a teasing tilt, but the steeliness in her tone created a knot in my throat” (*Purple* 98). These incidents clearly show that the

usage of the native language to show affection or tease others certainly comforts the people who talk to each other.

Adichie brings forth a ravishing incident of how the natives adore their language very much and they never give up the usage of their language for any they else and they take assertive steps for the sake of their community Amaka, the daughter of Ifeoma is persuaded to select an English name for the confirmation ceremony. Being a staunch supporter of the native language, Amaka says “I told you I am not taking an English name” (*Purple* 271) and when her mother repeatedly insists her to select a name she says, “What the church is saying is that only an English name will make your confirmation valid. Chimaka’ says God is beautiful. ‘Chima’ says God knows best, ‘Chiebuka’ says God is the greatest. Don’t they all glorify God as much as ‘Paul’ and ‘Peter’ and ‘Simon’? “ (*Purple* 272). This irritates Ifeoma which makes her give reply “ ‘Ogini! [What!] you don’t have to prove a senseless point here’ “ (*Purple* 272). Immediately Amaka replies, “ ‘Ekwerom’ “ [I do not agree] (*Purple* 272) and she walks into her room. The result is that she does not participate in the confirmation ceremony on Easter Sunday with others.

The novelist Adichie, gives priority to religion and religious activities which conjoin people together. Especially, the songs that are being sung together unite the mind of the people. In the novel, Father Benedict and Father Amadi make the native people sing songs in Igbo language to get popularity among the people. Father Benedict when he is halfway through his sermon, he starts singing the Igbo song “ ‘Buni yaenu. ..’ “ [Lift him high up] (*Purple* 28) and Father Amadi after serving communion to the congregation, begins to sing the Igbo song “ ‘Ekene udo – ezibgowannennyemakagi’ “ [The greeting of peace my good real sibling give me your hand] (*Purple* 241). When Beatrice is happy she sings an Igbo song, praising God “ ‘O me mma, chineke, o me mma’ “ [The good doer, God, the good doer] (*Purple* 39). From the above instances, it can be understood that, when the people are happy and want to praise God, they sing songs in the indigenous language.

Thus in the novel *Purple Hibiscus*, Adichie powerfully points out that a language used by a particular speech community has specialized meanings as well as has the power to activate the thoughts and emotions of the people of that community. Some of

the supporters of the imperial regime never use their native language publicly as they feel that their usage of the indigenous language would spoil their image as well as their reputation and that the language itself is inferior to the imperial language. Yet on certain occasions, they use the indigenous language as a defensive mechanism. Other than the colonial products, almost all the characters in the novel use their native language to express their excitement, affection, happiness and friendliness with each other. Adichie strongly feels that the indigenous Igbo language has its effect, authority and power when it is spoken as a word, phrase or sentence along with the imperial language.

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**An Anatomization of Stuart Hall's Presences and the
Hypothetical Positions through Achebe's *Marriage is a
Private Affair* and Karan Johar's *K3G***

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Stuart McPhail Hall (1932 – 2014) is a Jamaican - born cultural theorist, political activist and Marxist Sociologist who has lived and worked in the United Kingdom from 1951 onwards. He spoke internationally on Cultural Studies, including a series of lectures in 1983 at the University of Illinois that were recorded and decades later formed the basis of the 2016 book *Cultural Studies 1983: A Theoretical History*. At the time of his death, he was widely known as the Godfather of multiculturalism.

Cultural Identity and Diaspora are one of Hall's influential essays penned in 1996. It challenges the concept of identity and describes the influence of Europe along with cultural identity and delineates it in two definitions. As per the first way, cultural identity is defined in terms of one, shared culture. The second one is a matter of becoming as well as of being. The progression of the pattern of Cultural Identity is put in plain words by the triple presences; *Presence Africaine*, *Presence Europeenne* and *Presence Americain*. The amalgamation of the same in turn opens a new arena where the points of new becoming make it feasible to comprehend Identity.

According to Hall in the essay, *Encoding, Decoding* (1973), a message must be perceived as a meaningful discourse and meaningfully de-coded before it has an effect or satisfies a need. He argues that meaning is not simply determined by the sender, the message is never transparent and the audience are not passive recipients of meaning and came up with three hypothetical positions from which decoding a televisual discourse may be constructed. They are; Dominant / Hegemonic Position, Negotiated Position and Oppositional Position.

Albert Chinualumogu Achebe (1930 - 2013) of Ogidi, an Igbo village in Nigeria is often seen as obsessed with the customs in which the European tradition and the African modes of expression relate to each other in both complementary and contested ways. His works of art focus on how the European principles and the African modes of manifestation relate to each other mutually in harmonizing along with a challenging approach as obvious in many of his works.

Marriage is a Private Affair is an account of an Igbo man and a non - Igbo woman, Nnaemeka and Nene alongside their choice to turn out to be a lovely couple. Nnaemeka gets a letter from his father, Okeke for an arranged marriage with an Igbo woman, Ugoye. The saddened Nnaemeka comes home to convince his father in vain. Against the wishes of his father, he marries Nene and settles in the westernized Lagos. Years roll on; Nnaemeka and Nene are blessed with two sons. They crave to see their grandpa and would not stop asking to visit him from the moment they know the fact that they have a grandpa. When Nnaemeka's father, reads the same in a letter from his daughter-in-law about his grandsons he could not stop thinking about them.

Karan Dharma Kama Johar (1972 -) has launched the careers of several successful actors under his Dharma Productions. The recipient of several accolades, including a *National Film Award* and six *Filmfare Awards*, he has been honoured with *Padma Shri*, the country's fourth highest civilian award by the Government of India in 2020. He made his directorial debut with the romantic comedy-drama *Kuch Kuch Hota Hai* (1998), which earned him the *National Film Award for Best Popular Film Providing Wholesome Entertainment*.

Johar's Hindi movie in 2001, *Kabhie Khushi Kabhie Gham* (K3G) means *sometimes there is joy, sometimes there are sorrow* accounts Yashvardhan Raichand who lives a very wealthy lifestyle along with his wife, Nandini, and two sons, Rahul and Rohan. While Rahul has been adopted when he was 8, Yashvardhan and Nandini treat him as their own. They search for a suitable bride for Rahul and decide to get him married to a young woman named Naina. When Rahul is told about this, he replies that he has a craze over Anjali Sharma. Rahul is banished by his father. A defiant Rahul decides to leave, gets married to Anjali, without his foster parents' blessings, and relocates to London, England, where Anjali's little sister, Pooja, accompanies him. Rohan, who was studying in a hostel, returns home to find that Rahul is not with them and decides to travel to London to reunite Rahul.

The research paper analyses the short story of Achebe and *K3G* using the yardstick of Stuart Hall. The Identity formation is elucidated by Hall via a few schemes among which the three Presences go well with the short story of Achebe and *K3G*. Hall uses the three Presences; *Presence Africaine*, *Presence Europeenne* and *Presence Americaine* to exemplify the proposal of traces to reveal one's Identity. The Presences are used to analyse the three phases of life experience in the short story and the movie whereas the three hypothetical positions which the characters of the works of art take as well as that of the audience/readers after viewing/reading the same are quite parallel to each other thereby proving the fact the three presences and the three hypothetical positions; Dominant / Hegemonic Position, Negotiated Position and Oppositional Position as directly proportional to each other.

The first one, *Presence Africaine* is a repressed one with endemic stress and stubbornness as seen in Nnaemeka's father, Okeke as well as in Rahul's father, Yashwardhan when they ask their sons about the acceptance to marry a girl of their Parents' choice. They represent the first hypothetical one, the Dominant/Hegemonic position where the actual meaning is comprehended directly and decoded exactly the way it was encoded. Okeke and Yash confirm their repressed *Presence Africaine* nature as they disown their sons and remain rooted to tradition at the cost of their son proving themselves to be the incarnation of an idealist who follows the conventional Practices.

The reader/viewer operates within the dominant point of view and fully shares the codes of the text and accepts and reproduces the intended meaning. Among them, the supporters of tradition belong to this position as they accept Karan Johar's views throughout the film that the father has the right to disown their children and the victims have to beg pardon somehow directly or through someone may have the chance of enjoying the love of their parents once again.

The second one, *Presence Europeenne* represents the cultural identity as portrayed by the imitators of the European Colonizers. The new culture jolted the natives and forced them to experience anguish thereby *Presence Europeenne* nature forced Nnaemeka and Rahul to break all the conventions. The second hypothetical one, the negotiated position is a mixture of accepting and rejecting elements. Thus, they had the guts to raise their voice against the wishes of their fathers even though they have obeyed everything else. In *K3G*, apart from the banished son, the mother, Nandini too reveals her spirit of *Presence Europeenne* belonging to the second hypothetical position

as she challenges the traditional Indian concept of marriage revealing her stress in a dialogue with her husband Yash, who continues to reject Rahul:

Mother always says that a husband is God. No matter what he says – no matter what he thinks – he is always right. You brought Rahul home one day – right [...] then – one day he left home and went away. Wrong. You let him leave – wrong. You separated a mother from her child – wrong[...] Then how does a husband become God? (Krueger 12)

However according to the *Presence Africaine* and the Dominant/Hegemonic fathers; Nnaemeka and Rahul should marry the girl of their choice. The sons belong to the *Presence Europeenne* with their Spirit being the second hypothetical position; they find it impossible to marry someone whom they do not love.

The Readers / Viewers acknowledge the dominant message, but do not accept everything the way the encoder intended belongs to the second hypothetical position. There might be a set of the same who would have felt that banishing a son might not be the best option as the brides are too good and loyal. There must be a better percentage of supporters in favour of Yash's wife, Nandini. It is for sure that many women who would have yearned that their husband must have behaved like Rahul in *K3G* who shoulders the responsibility of taking Anjali and her little sister Pooja to London as they have none after the death of their father as well as Nnaemeka who always loved his wife without grumbling at any cost even after their banishment.

The major characters in both the works of art who have an independent voice are the *Presence Americain* Nene, Anjali, Pooja and Rohan who accept the final hypothetical one, Oppositional Position, where the literal meaning is understood, but due to different backgrounds, each individual has his/her way of decoding messages, while forming interpretations that are exactly the opposite of the intended meaning. The *Presence Americain* and hypothetically oppositional Nene and Rohan take bold initiatives not to accept the disownment of Nnaemeka and Rahul but to bring peace and reunite the family thereby Okeke discovers that he has two grandchildren who desire to meet him. He is eager to see his two grandsons. The story ends with rain, a symbol of renewal not only in nature but also in Okeke.

In *K3G*, the biological son of the rich couple, Rohan finds his big brother in London and moves into his brother's house; Pooja's character undergoes a radical change through him and Anjali too loves Rohan as her brother as they all share the same

spirit. One morning Rohan and Pooja chant prayers clad in traditional Indian clothes doing a puja in front of the family altar and the family members are emotionally touched paving a great way for the reunion.

A group may take an opposite stand and may consider every idea of the family reunion as a personal choice. He/she is operating with what one must call an oppositional code. There is also a chance of having some readers/viewers who feel that Nene and Rohan are quite selfish to access many more material benefits or they can be considered cowards who could not live without the help of others for a long time. The wedding of Nnaemeka with Nene and Rahul with Anjali prove that marriage is a private affair. It is the unity of a man and woman who are in love and no culture can impede such a wedding.

The three major groups of characters; the Igbo Okeke, the cosmopolitan Igbo son Nnaemeka and the non - Igbo daughter –in – law Nene Atang in Achebe’s short story and the Indian father, Yash, the cosmopolitan Rahul along with his mother Nandini and the modern Rohan accompanied by Anjali and Pooja in Karan Johar’s *K3G* along with the three assumed types of the audience of Hall portray his triple Presence and the three hypothetical positions respectively. Hence it is proved in proportion to Hall that the three presences and the three hypothetical positions are directly proportional to each other.

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**Representation of The State of Internal
Emergency on the Common People in Rohinton
Mistry's - *A Fine Balance***

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Abstract

The present paper aims to investigate the impact of the State of Internal Emergency in the early to mid 1970's on the common people through the historical, political, economical and cultural background. *A Fine Balance* (1995) Rohinton Mistry's second novel has won the Giller prize, the Los Angeles Times Award. Mistry is an Indian-Canadian author. He is a follower of Parsi Zoroastrian. The novel exposes a sense of displacement, the issue of sterilisation, sanitation, deprivation and the unforgettable pathetic journey of four individual characters.

Keywords: Struggle, quest for identity, Emergency.

Rohinton Mistry is an Indian-Canadian author. He was born in 1952 to a Parsi family in Bombay. He spent twenty-two years in Bombay (now Mumbai). In 1983, Mistry wrote his first short story '*One Sunday*'. Mistry has exposed the day-to-day lives of a common man and Indian Parsis and other horrible practices. They are the followers of Parsi Zoroastrians. They emigrated from Iran and came to India. They settled in Gujarat and Bombay. The Parsis fight and struggle for their space to survive. This has been reflected through characters. They are unable to fight and their dreams get shattered due to the strong political authorities. They continue to live in society

according to forced circumstances or else they migrate to other foreign countries like Canada. Rohinton Mistry has clearly portrayed the life of Indian Parsis and the subaltern people's life. The dalits also struggle a lot to live a better life but they are disappointed and rejected by the society because of caste, class discrimination, poverty and cultural problems.

A Fine Balance (1995) is a story of four main unlikely characters namely Dina Dalal, Maneck Kholal, Omprakash and Ishvar. Maneck comes from a Himalayan region to continue his graduation. Ishvar and Omprakash (Uncle and nephew) belong to the Chammar community learn the skill of tailoring and come to Bombay for survival. Dina Dalal, a Parsi widow woman lives an independent life in the 'City by the Sea', Bombay. All the four characters lived in the apartment together under different circumstances though they belong to different ages and classes. Prime Minister Mrs. Indira Gandhi imposed a State of Internal Emergency in India. This political turmoil of Emergency from June 25 1975 to March 21, 1977 is regarded as a dark period in Indian history. The imposition of Internal Emergency has turned the life of a common man. The characters of Rohinton Mistry struggle and their lives are intertwined to find a family, friendship in each other. Though each individual's life is webbed and entangled due to caste, poverty, a positive approach for survival is exposed by the author to maintain a fine balance between hope and despair." God is a giant quiltmaker. With an infinite variety of designs. And the quilt has grown so big and confusing, the pattern is impossible to see, the squares and diamonds and triangles don't fit well together anymore, it's all become meaningless. So he has abandoned it."

Rohinton Mistry portrays the lives of four characters and how their life is affected by the draconic regulations imposed by Mrs. Indira Gandhi. Dina, an independent woman, survives on her own. She suffers at her younger age.. After getting married to her husband, Rustom Dalal dies in a tragic accident. She is not dependent on her domineering brother Nuswan. She takes help from two tailors-Ishvar and Omprakash. The two tailors come from a village due to caste violence and find a job in the city. The problems of caste-discrimination is exposed by the two tailors. They were treated as untouchables as they belonged to the caste of Chamar. The 'Goondas' of the Thakur burn the family of Dukhi. They were discriminated against and humiliated by Thakur. Mistry exposes the truth and the miseries of the dalits at the hands of upper caste people. Roopa was

exploited by Thakur. The two tailors live in a small shack in the slum but are thrown out because of the city beautification scheme. Besides, they are smashed in the worst outcomes of the Internal Emergency.

Kapadia, a scholar in Parsi studies consolidates the nature of Emergency and the ability of Rohinton Mistry as follows:

During the course of the pulsating narrative, without any obvious authorial institutions, Mistry sharply criticised the Internal Emergency. He shows that all the vowed promises of the Emergency to abolish bonded labour, child labour, Sati, dowry system, child marriage and harassment of backward castes by upper castes never materialized. Instead as Mistry shows in several instances in the novel a nexus emerges between the police and the established hierarchy-either the upper dominance in the villages or the land/building mafia in Bombay. (Kapadia 130-121)

The novel articulates the suppressed life of Ishvar and Omprakash. Oppressive caste violence has driven them to take refuge in Bombay. In the name of the City Beautification scheme slums were cleared. Government imposed forced labour camps and sterilisations. These are the manifestations of Internal Emergency. Omprakash is yet to marry, is sterilised and Ishvar loses both his legs. They were converted to beggars on the streets for small charities. Their life becomes miserable.

Avinash is also one of the victims of the Internal Emergency. He was elected as Student Union leader. He was tortured and killed by the police. He was badly injured. His death was unsuspecting. His body was found lonely on the railway tracks. Avinash was the only son to his parents and he had three sisters. His parents were unable to give dowry for their daughter's marriage. The psychological trauma made them hang and commit suicide. Gramsci, an Italian scholar, has investigated the hierarchical structure of capitalistic society. He describes how the interplay of our socio - cultural and political issues constructs hegemony as follows: "The press is the most dynamic part of the ideological structure, but not the only one. Everything that directly or indirectly influences public opinion belongs to it. Libraries, schools, associations and clubs of various kinds. Even architecture, layout of the streets and their names" (57).

Culture, Education, Religion, Media, Medical, judiciary, Reports, bureaucracy all play a vital role of ideology to corrupt the democratic nation. Mistry writes the novel with Marxists principles. For Mistry the common ordinary man is the proper domain of heroism. The democratic is based on the ideology of equality and justice, where the poor can dream and have been or put behind the bars.”With the Emergency everything is upside-down. Black can be made white, day turned into night. With the right influence and a little clash, sending people to jail is easy. There is even a new law called MISA to simplify the whole procedure” (299).

Future seems uncertain due to communal riots. Every individual character’s life is drawn in a pathetic situation. They all struggle in the course of life. They feel it is difficult to maintain a fine balance. Dina, Omprakash, Ishvar and few more characters are somehow able to live a life and others like Avinash, Narayan are brutally killed. The loss of identity makes ManeckKholal to commit suicide. The two tailors’ identity is lost in the streets of Bombay. They turn into beggars.

To conclude, Mistry highlights the dark side in the country’s chronicle by portraying each individual character. The novel is the reflection of present-day India. Mistry has also highlighted the historical incident- State of Internal Emergency and its impact on the common ordinary man. The two tailors- Omprakash and Ishvar have lost all their hopes due to the domination of landlords and political leaders. Dina on the other hand meets misfortune in her life. She loses her flat and is forced to return to her brother’s house. She lost her identity in society as an independent woman. She does all the household work as a servant. Maneck ends his life by throwing himself under a train. He commits suicide by holding the chess board to his chest which was given by his friend Avinash. Thus, the end of the novel reveals the throbbing life of a common man and their endless sufferings during the time of Emergency (1975-77) which shatters all their hopes. It also integrates all levels of their experience.

Rohinton Mistry registers the plight of the ordinary people and their inability to question the power structures. “You see you cannot draw lines and compartments and refuse to budge beyond them. Sometimes you have to use your failures as stepping-stones to success. You have to maintain a fine balance between hope and despair.In the end, it’s all a question of balance” (231). Through this passage, the author seems to

suggest that problems and failures are part and parcel of human lives. The disadvantaged people should learn the art of survival amidst the difficulties.

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History in liaison with Memory: Exploring Micro-narratives in Shobasakthi's *Gorilla* and *Traitor*

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Abstract:

The paper aims to examine the narratives of memory in Shobasakthi's *Gorilla* and *Traitor*. It will focus on the ubiquitous role of memory in a context where history has failed unbiased representation and the memory–history connection in literature. The conglomeration of caste, race, politics, and social justice during and post-civil war becomes alive in Shobasakthi's writings. Memory plays a pivotal role in defying the delimitation of historical representation of the genocide in Sri Lanka. Besides insisting on the preponderance of memory and its subjectivity correlative through micro-narratives and the sordid reality of Sri Lankan diasporic identity, the article will present diverse vicissitudes that memory shares with history and literature.

Keywords: Diasporic Identity, History, Memory, Micro-narratives, Subjective Correlative

Though research scholars have ventured into various aspects of history and literature, the recent debate in the field of memory studies has triggered the discourse on the relationship between history and memory through literary representation. Contextualising the role of memory post-Sri Lankan civil war is important as it not only voices out the marginalised narratives, but it serves as an assortment of Sri Lankan Tamil culture, the true colours of the civil war and the layers of social injustice. In a way these micro-narratives unfurl as a fictional history; historicising the pain, and racial and social inequality through a subjective memory. Shobasakthi has been a former LTTE soldier and sought political asylum in France after abandoning LTTE and his disillusionment

with the movement. Most of his works explore the raw violence that both the Sri Lankan army and the LTTE members displayed during the civil war, the issues of caste and post-civil war identities; he always represents the position of the victim as a double-edged sword and the Sri Lankan civil war as internecine. Bearing testimony to the violence since childhood, Shobasakthi recounts in his works the terrain of Sri Lanka, its culture and violence – all that has been buried in the dark corners of history.

Gorilla is an autofiction that tells the story of the protagonist Rocky Raj, who joins the LTTE and the ensuing disillusionment, oppression and torture he faced for being a part of that movement. The latter half of the story follows Rocky Raj's life as an immigrant in France who has been illegally residing in France after being denied asylum. The novel brings to the fore many micro-narratives – such as the infamous massacre on the Kumudini launch, the victims of the political murder (Inbam and Selvam), the tortured prison life of Velanai poet and his murder, the inter-caste marriage of Lokka and Jeevarani, the internecine divide on religion and caste the Tamil community that follows them to their post-war refugee lives, even the Muslim–Jewish conflict in France and so on. *Traitor* follows the shattered life of Nesakumaran and his family in France. Nesakumaran, his wife Premini and their daughter Nirami reside in France as refugees. When the novel opens, Nesakumaran is arrested for paedophilia and the novel traces the reasons for Nesakumaran's actions, while the memory travels between the past and the present. In *Gorilla* and *Traitor*, the plight of the Sri Lankan refugees is pathetic, and the protagonists keep coming back to their traumatic past via the gates of memory to seek anonymous redemption. While an overall impression of Sri Lankan civil war is known to the world, the agony in accepting their past and their present identity as refugees and being a part of a marginalised diasporic community, the internal layers of the havoc created by the civil war are brought to light through subjective recollection.

Shobasakthi records the memory of Helen Demuth, while the predominant world remembers only Karl Marx, in his epigraph to his novel *Gorilla*, he explores the scholarship of memory and history selectively in remembering events and persons. History as Patrick Hutton describes is an art of memory; a subjective manifestation of history. The emergence of memory and its prevalence in multiple disciplines after the Holocaust is due to history's failure in representation. The meeting point of memory, history and literature is through the gaps in the historical representation.

Shobasakthi declares in his preface to *Gorilla* that he could only write the truth as a diasporic writer due to censorship in Sri Lanka. His life as a refugee in France and the trauma that he has undergone during the years of civil war have a strong influence on

his writings. Retrospectively, in *Gorilla*, he brings to the limelight about the internal divide between the Tamil community; however, the irony lies in the unison towards demanding a separate state. The novel deals with the politics within the LTTE and the hierarchal structure of Sri Lankan society. At the end of the novel, although the protagonist claims himself as an ardent follower of the movement and equality, he is inquisitive of the narrator's caste and is disappointed after knowing the narrator is of a lower caste. Anthony, Rocky Raj's assumed name in France, even burns the holy Bible to show his religious hatred. *Traitor* explores the inhumane treatment exerted towards the lower castes by Nesakumaran's family, his victimization in the hands of a Sinhalese inspector and the witnessing of the Wellikade prison massacre.

In contrast to Halbwachs' treatment of history and memory as antithetical, this article puts forth its interconnectedness in the face of the Sri Lankan civil war. The delimitation of history and memory becomes almost invisible as Hayden White argues in his *Metahistory* that history, too, is a rhetorical reconstruction, an imaginative act. Memory is selective and subjective and can be used as a political weapon against the hegemony of forgetting. History and memory are selective and have only limited access to the past reality. However, according to Friedlander, the memory of testimony is not a construction of the event but the event itself and real becomes represented in the testimony of traumatic situations.

The complementary relationship that history and memory share dangles between the acts of remembering and forgetting. Like history, memory, too, has its setbacks. While memory and history defy temporality, the provisional aspect of memory is widely acknowledged. But to quote Halbwachs' ideology, memory is defined by the present and in the case of memory's extinction history will have to take the responsibility of representing the past, which is not feasible. Narratives of memory, though subjective, become important in recording the events, cultures and discarded histories of societies. In dealing with history's liaison with memory the question of historicizing memories comes to the fore. Since dealing with history as an art of memory, the idea of merging the testimonies of the marginalised into the historical canon is debatable. According to Saul Friedlander, to historicize events like Holocaust, or any other genocide, would simply absolve the perpetrators in power and suggests such events may not be brought under the conventional canon of history. While memory and history share common traits of representing the past in their ways, memory's subjectivity, unreliability, authenticity and heterogeneity make the memory, unlike history.

The article reflected on the triangular relationship between memory, history and Sri Lankan diasporic literature. As the presumed objectivity of history is questioned, memory studies gained momentum in the early twenty-first century. The article highlighted memory and history's subjectivity; moreover, history has been built on the insights of memory. And between remembering and forgetting, memory plays a crucial role in voicing out counter-memories and victims' versions of the traumatic past. The article proposes a new historical approach to dealing with Sri Lankan diasporic literature; emphasising the inclusion of narratologies of memory along with historical readings lest there is a loss of the reality of the past. Memory becomes the subjective correlative of the past.

**SUBALTERNITY IN ARUND HATIROY'S
SELECT ESSAYS****Mr. Y. Benet Dr. R. Rita Yasodha**

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Abstract

Roy expresses her growing resentment of pseudo development through her essays “Mr Chidambaram’s War” and “Walking with the Comrades”. She protests against the extraction of natural resources and the destruction of the livelihood of indigenous people in the name of development. Roy flips the other side of the coin and seeks the attention of common men to take a deeper look into the dark reality. She makes the readers understand that the problem is not just about the land but about basic human needs. The land is plundered by peasants whose livelihood relies on the land. Furthermore, she explores how globalization and neoliberalism become the primary reason for the social exclusion of people. She expresses the grim reality from ground zero, straightening out the real cause behind the social inequality.

Keywords: Subaltern, subalternity, other, social exclusion, pseudo development, neoliberalism.

Arundhati Roy is criticised for sympathising with Naxalism, an outlawed organisation. She makes a venture into the forests of Chhattisgarh where the Naxalites dwelled and studied the rebels to find out ‘what they do?’ and ‘why they do?’. She has penned down everything in the essay “Walking with the Comrades”. She tries to depict the real picture behind the jungle warfare between the government and the Maoists. She did not mind the volley of scathing criticism, and accusations from the government, the police, the electronic media and her contemporaries. The Maoists are projected as the country’s single biggest internal security threat but she wants the public to look at the other side of the coin; to see the Naxalite problem from their perspective and not treat it as a disease which is to be destroyed or eliminated. They too have their stories to tell. The Maoists comprise the local tribal people who fight for their basic rights.

The peasants’ revolts in many parts of the country due to the exploitation of land gave birth to the Naxalbari uprising of 1967. It demanded the fundamental rights of the peasants. The indigenous population of the various districts such as Darjeeling, Naxalbari, Kharibari, Fashideya consists of lakhs of landless tribal peasants. Many tribal groups from the districts have been exploited by the local landowners for ages. The Zamindari system did not favour the peasants. The land owners got the maximum profit. As a result of the revolts, the government was compelled to pass the Estate Acquisition Act in 1954 which would prohibit an individual from possessing more than twenty-five acres of land. But in practice it did not affect the affluent land owners nor did it work in favour of the peasants and the landless farmers. Most of the land was acquired by the rich through ‘benami’ transactions. The law did not protect the landless mass to relieve them of their crisis. Many generations of tribal labourers had settled down and worked on plantations. They became residents in due course of time but they were treated like slaves and made aliens in their land.

The peasants of Naxalbari region rose in arm rebellion and this rebellion spread across similarly exploited peasantry in Andhra Pradesh, Jharkhand, Chhattisgarh and Orissa. Roy tries to make the readers aware that the problem of Naxalism is not a new thing and it continues to exist but the government has failed to address this issue. Many a time they have been mercilessly crushed down by the administration. But there are always the remains of the burning ember of rebellion which fails to die off. Metaphorically it is a spirit of the revolt which refused to die.

Roy flips the other side of the coin and seeks the attention of the common man to take a deeper look into reality. The unfolds real problem that is not the problem of the

land but it is the problem of basic human needs. The land is plundered by peasants whose livelihood relies on the land. As a result, the oppressed are forced to choose armed revolution as the only option left to put an end to the injustice done to them and to create a new world where people are given equal rights and true freedom. More than land the problem is also about freedom, identity, dignity and a sense of belonging. Roy says,

The constitution ratified colonial policy and made the State custodian of tribal homelands. Overnight, it turned the entire tribal population into squatters on their own land. It denied them their traditional rights to forest produce, it criminalized a whole way of life. In exchange for the right to vote, it snatched away their right to livelihood and dignity.

Having dispossessed them and pushed them into a downward spiral of indigence, in a cruel sleight of hand, the government began to use their own penury against them. Each time it needed to displace a large population- for dams, irrigation projects, mines-it talked of 'bringing tribals into, mainstream' or of giving them "the fruits of modern development". Of the tens of millions of internally displaced people (more than 30 million by big dams alone), refugees of India's 'progress', the great majority are tribal people. (MSH 513, 14)

Roy unfolds that the main cause of such issues is globalisation and privatisation which commercializes gifts of nature like water and mineral resources to be bought and sold. She highlights the link between the government and the corporates. The forests in which the tribals live are rich in mineral resources. It seeks the attention of the corporates who want to make a profit out of the resources. She wants the readers to understand that the indigenous people do not want the mineral resources found in that area to be extracted. It is the capitalists who want to plunder the resources. The capitalists supported by the government are insistent on ravaging the forest and laying it plundered. All these are done in the name of progress and development. She questions the present model of development which is unsustainable. Roy says that,

In India we don't call this a war. We call it 'creating a good investment climate'. Thousands of soldiers have already moved in. A brigade headquarters and air bases are being readied. One of the biggest army in the world is now preparing its terms of Engagements to 'defend'

itself against the poorest, hungriest, most malnourished people in the world. (MSH 626)

Roy's arguments might sound illogical to the state and the fast-developing world but when the issue is looked at from the Adivasis point of view, they have a logical reason. Roy as an activist writer makes her readers understand this truth. It is the Adivasis who protect the natural resources found in the forests. The tribals worship nature. For the Khond and the Dhongria tribe, it is their God, their source of existence. She takes the initiative to voice against social injustice and the ill-treatment of the unprivileged. So, she starts to involve personally and joined hands with the tribals in their struggle to establish their identity and rights. Through her works she brings out the brutal reality, the life of the rich and the poor, the oppressor and the oppressed and how the dominant class of the society crushes the subalterns. Furthermore, she exposes the nexus between the state and the repressive forces. She encourages people to raise their voices about their problems that need immediate attention. Roy does not confine herself to some specific issues alone. She deals with diverse problems that need immediate interventions.

Roy also mentions the extraction of natural resources by corporates. Natural resources like bauxite, iron ores and coal are ruthlessly extracted from the ground by corporates and the government. Misuse of privilege and corruption take place at various levels in the establishment. These are criticised by Roy for not only the ruthless extraction and corruption but also for the mass displacement of people. The Narmada Dam project displaced thousands of indigenous people and left them homeless. The tribal people are forced to move from their land and work as landless labours in the urban areas in poverty all their life. In cities like Delhi, they live in the streets and live their life as labour who rely on daily wages. They live like unacknowledged citizens in their own country. The whole process generates what we call the 'other' and subalterns. Those indigenous people are not born subalterns they are made 'subalterns'.

Roy clearly explains how the displacement leads to deprivation and tries to humanize the brutal image of the Naxalites. Furthermore, she tries to substantiate why they have chosen violence. She also attacked the religious fundamentalists who are trying to collapse the secularism of India and the policies of the government. India is a democratic country but it supports and grows capitalism. Democracy and capitalism cannot go hand in hand. The 'free market capitalism' allows the capitalists to buy and

sell common men's freedom to invest and make a profit. In the economic sphere only the rich matter the most and the poor and valued only in the market for votes. Ironically, in the rich election campaign, the poor must be won.

Any society in the world is operated by a power structure. Which consists of the political sphere and economic sphere. It is the economic sphere which controls the fate of every individual subject. Marxism says, "Economic power is behind all institutions. In other words, it attempts to explain things without assuming that there is a force beyond the natural world and the society we inhabit" (Nagarajan 223).

India enjoys freedom after Independence but the Adivasis are still repressed by the Repressive State Apparatuses of the state in the name of progress. The power structure takes control of the subject through ideologies. In the words of Louis Althusser, ideology is the "representation of the imaginary relationship of the individual to their real conditions of existence" (Venugopal et al. 158). Patriotism is one such ideology. It plays a prominent role in controlling the subjects of the state.

Through her essays, Roy protests against the extraction of natural resources and destroying the livelihood of indigenous people in the name of development. She vehemently criticises the insanity of capitalism and argues that the brutal displacement of people is the glaring reflection of brutal capitalism. As a result, the inequality between rich and poor widens. The state continuously signs MoU on the extraction of natural resources. These are not real development of a nation. Neoliberalism has promoted capitalism and widened the gap between the rich and the poor. It didn't bring equality but rather failed to reduce poverty. This resulted in many resistance movements across India. Neoliberalism created poverty, anti-social sentiment, destruction of natural resources and even war which in turn led to the destruction of democracy.

Roy unravels every layer of truth behind every movement. Her essays serve as a voice for the voiceless people and try to expose reality from ground zero. Throughout her works, she tries to expose the savage face of capitalists. Subsequently, she creates an awareness of the exploitation of the poor marginalized people by providing evidence of terrestrial and civil injustices inflicted upon them. Most importantly she narrativizes the possible methods of resistance which will help the socially exclude to resist the repression.

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Study of Ecopsychology in *The God Of Small Things*

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Abstract

This paper elaborates “Ecopsychology”, a branch of learning of Ecocriticism. Ecopsychology, a term made popular by Theodore Roszak’s *The Voice of Earth: An Exploration of Ecopsychology*, addresses both the suffering of the Earth by the misbehaviour of people and the subsequent suffering of the people due to the suffering of the Earth (Harms, 1997). The relevance and significance of ecopsychology is all the more undeniable in the COVID era. During the pandemic, the environmental alienation was felt by the people when their access to the environment was restricted by the government to contain the spread of the virus. The physical and psychological impact of the environmental alienation on human minds reverberated across the world. While the bond between human and environment have to be mutual and healthy, it is parasitic and destructive. The trauma is predominantly seen in the society now. Thus, the purpose of the paper is to explain the emerging traumatic condition through ecopsychological elements like environmental alienation and biophilia supported by the characters of *The God of Small Things* by Arundhati Roy.

Key words: Ecopsychology, Environmental alienation and Biophilia

Ecopsychology is a form of psychology that studies the integration of humans with the natural world. It studies the relationship between humans and the environment and the interaction they tend to have with each other. Ecopsychology explores humans’ psychological interdependence with the rest of nature and the implications for identity, health and well-being. Ecopsychology topics include emotional responses to nature;

the impacts of environmental events such as natural disasters and global climate change; and the transpersonal dimensions of environmental identity and concern. Mary Gomes (1998) wrote that “ecopsychology... seeks to understand and heal our relationship with the Earth. It examines the psychological processes that bond us to the natural world or that alienate us from it.” The concerns of ecopsychology are the role of our actions in the global ecological crisis and the effects of our ecology (including the crisis) on our psychology. The practical utility of ecopsychology gained momentum during post COVID Era. Everyone witnessed how nature affected the lives of millions. The human psyche got impacted when physical access to nature was restrained by the Governments to prevent the spread of the virus. The human world was subjugated by the world of nature. The human world was alienated by the environment. The relationship between humans and the environment got deteriorated. Even today the relationship between humans and the environment is under mutual scepticism. Only time can reveal whether the relationship between humans and nature can ever gain the lost trust. In a contemporary situation like this, the study of ‘Ecopsychology’ becomes highly relevant in the field of literature. Ecopsychology in literature can be studied under the subheadings such as (1) Biophilia, (2) Environmental Ethics, and (3) Environmental Alienation. According to Merriam-Webster, the meaning Biophilia is a hypothetical human tendency to interact or be closely associated with other forms of life in nature; a desire or tendency to commune with nature. Natalie Angier wrote Biophilia is the term coined by the Harvard naturalist Dr Edward O. Wilson to describe what he saw as humanity’s “innate tendency to focus on life and lifelike processes,” and to be drawn toward nature, to feel an affinity for it, a love, a craving. According to a paper on Environmental Ethics published by Andrew Brennan and Norva Y. S. Lo., Environmental ethics is the discipline in philosophy that studies the moral relationship of human beings to, and also the value and moral status of, the environment and its non-human contents. In the literature, on environmental ethics, the distinction between instrumental value and intrinsic value (in the sense of “non-instrumental value”) is of considerable importance. The former is the value of things as means to further some other ends, whereas the latter is the value of things as ends in themselves, regardless of whether they are also useful as means to other ends. Fromm (1947) explains that humans experience alienation not only in the economy but also in the relationship between humans. Modern humankind is uprooted from a sense of togetherness and sensibility with other humans. Humans prefer private things rather than communal ones. The effects of alienation turn modern humankind into “selfishness,” “self-love,” and “self-interest” (Fromm 1947, 119). In Environmental alienation, we can observe that the human completely alienates the environment and is

detached from it. Humans who experience environmental alienation live obliviously in the natural world and the human world.

This paper aspires to investigate the elements of Ecopsychology engraved in the novel *The God of Small Things* by Arundhati Roy. Suzanna Arundhati Roy (1961-) was born in Ayemenem, a village in Kerala. Arundhati Roy, a writer, an environmentalist and a social activist, is rightly recognized as a multifaceted personality by her compatriots. This paper will elaborate on how Roy's characters in the novel exhibit the elements of ecopsychology like Biophilia and Environmental alienation throughout the book.

Roy uses the character of Velutha to portray the longing of humans to achieve oneness with nature. Velutha exhibits the characteristic of Biophilia throughout the novel. Velutha has an emotional bond with nature. He makes many "small things" from nature. Roy describes him as making "tiny wind mills, rattle, minute jewels boxes out of dried palm reeds; he could carve perfect boats out of tapioca stems and figurines on cashew nuts." (74) and "*The rosewood dining table that Velutha made*" (15). He is a man of nature and for him the most trustworthy companion is nature. He trusts nature because anybody in this world can betray you but nature will never betray you. When he is thrown out of his house by his mother, he takes shelter in the realm's lap of nature near the bank of the river Meenachal. He catches fish from the river and cooks it in an open fire and he sleeps on the bank of the river. He enjoys swimming in the river and when he is convicted in a false case and betrayed by his family and Communist leader Pillai, he seeks refuge near the bank of the river. His thirteen-night physical relationship with Ammu starts and progresses near the bank of the river. Nature is the witness of their relationship. Roy states "Behind them the river pulsed through the darkness, shimmering like wild silk. Yellow bamboo wept." (156).

The author allows the character of Ammu to model her character with that of nature. She represents the character of the wilderness of nature. She made the "unthinkable" with the "untouchable" in the novel which is making love with Velutha. When nature desires it takes. When a river decides to engulf its banks when a volcano decides to erupt it does when clouds decide to rain it does. Similarly, when Ammu desires love with Velutha, she makes it. No human can stop the desire of nature. Likewise, humans in the novel could stop their desire for Ammu.

Roy portrays nature to reciprocate the psyche and the mental set of the characters. When Rahel returns to Ayemenem after twenty-three years river greeted her with a ghastly trickle of water. The flow and fluidity of Meenachal got curtailed and its

glow vanished. Though it was June and Raining, the river was no more than a swollen drain now just like a thin ribbon of thick muddy dirty water that tapped wearily at the mud banks on either side, sequined with the occasional silver of a dead fish. It ferried garbage to the sea now.

The novel is embedded with events that showcase the burning issue of environmental ethics. Roy employs the characters to do the work of highlighting the environmental and ethical issues in society. Roy portrays the characters of Baby Kochamma and Pappachi to spotlight the anthropocentric mental set of human society. Baby Kochamma is shown to have a passion for gardening which is encroached by her new pastime of watching TV when a dish antenna is installed, a seedling of modernisation. Twenty-three years ago she had a wild passion for gardening which even led her to apply for a diploma in ornamental gardening.”Like a lion –tamer she tamed twisted vines and nurtured bristling cacti, she limited bonsai plants and pampered rare orchids. She waged war on the weather. She tried to grow edelweiss and Chinese guava”. (26-27). But after twenty-three years it has grown knotted and wild, like a circus whose animals had forgotten their tricks. This shows that Baby Kochamma is involved in gardening only for the utility value it holds for herself and not for the plants themselves. She saw the plants not as ends but as means to her ends.

Another event in the novel is the discovery of an unknown species of a moth by Pappachi, who is an imperial Entomologist at the Pusa Institute. The discovery occurred when a moth falls into his drink accidentally. The moth dies and he dries it, to check its species. It is a new species which have not been discovered yet. Even though he discovers it, he is angry, because it was only after his retirement that the moth was described as a discovery and is named after his junior whom he disliked, now acting Director of the Department of Entomology. Here Roy describes the anthropocentric human nature which thinks only of personal utility and extrinsic value of nature.

The man and animal conflict which is a contemporary issue in environmental ethics are dealt with in the novel. It is said that a temple elephant dies due to electrocution due to the fall of high tension electric wire on his body. “Near Ettumanoor they passed a dead temple elephant, electrocuted by a high tension wire that had fallen on the road. An engineer from the Ettumanoor municipality was supervising the disposal of the carcass. They had to be careful because the decision would serve as precedent for all future Government Pachyderm Carcass Disposals. Not a matter to be treated lightly”. Roy did not mention whether this is the first incident but she subtly mentions that such an

incident of electrocution will occur in the future. Once again, the anthropocentric mindset of humans is showcased.

Environmental alienation is a recurring theme in the novel. The character of Esthappen is used by the author to exhibit environmental alienation. Estha was a happy seven-year-old kid but the event at Abilash Talkies changed him permanently. He thought that "Anything can happen to anyone and It's best to be prepared". Estha "prepared" by alienating the natural world and human world alike. When he could not alienate he detachedly attach to the organic and the inorganic world. Roy expresses this "Over time he had acquired the ability to blend into the background of wherever he was – into bookshelves, gardens, curtains, doorways, streets – to appear inanimate, almost invisible to the untrained eye. It usually took strangers a while to notice him even when they were in the same room with him. It took them even longer to notice that he never spoke. Some never noticed at all. Estha occupied very little space in the world. (Estha, 10). His alienation is further described as "A quiet bubble floating on a sea of noise"(10).

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Transformation of Alienation to Reconciliation as a Central Theme in Sudha Murthy's Mahaswetha

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The word patriarchy with its roots in the Greek context was introduced by Kate Millet in sexual politics (1970) to refer to the male-dominated power structure that forms the basis of our society. Millet elaborated on how the power of patriarchy is maintained even in modern societies where women have education, access to financial resources and extensive civil and political rights. This is accomplished mainly using the ideological engineering of consent among women themselves. Thus the picture of women's oppression that emerges from Millet's analysis is essentially that of interior colonization.

The significant theories of modern feminism have now engaged themselves in several well-defined groups such as Marxist socialist feminists, radical and lesbian feminists, liberal feminists etc. Despite the divergence in their perspective, they are united by a common belief that women are oppressed – culturally, politically and psychologically and exploited economically. Further that the system is maintained and reproduced by a patriarchal structure that seeks to naturalize it. The feminists concern themselves mainly with a hidden female power that has great social relevance. They believe that when compared to men, women have greater concern and respect for human life. According to their notions, women are the civilizers of this world.

A discussion of feminism will remain inconclusive without considering what may be termed the 'paradox of Feminism'. The crusaders of the feminist movement believed that with the emergence of the fully emancipated woman who is intellectually man's

equal who is economically independent and who has discarded all her shackles, a woman will attain her real status based on security, dignity and freedom. This was their persistent cherished hope.

The representations of the psychological problems of human beings especially women have been of perennial interest for writers of almost all ages. Fictional work in literature portrayed the psychological interactions and problems with more detail and enthusiasm than any other genre. The works of Jane Austen, Virginia Woolf and Emily Bronte in English literature are the best examples of female behaviour. In India, writers like Kamala Markandaya, Anita Desai and Arundathi Roy have probed the inner recesses of female psychological conflicts in their works.

Sudha Murthy was born in 1950 in Shiggaon in north Karnataka. She did her M.tech in computer science and is now the chairperson of the Infosys foundation. A prolific writer in English and Kannada, she has written novels, technical books, and travelogues, collections of short stories and non-fiction pieces and six books for children. Her books have been translated into all the major Indian languages. She was the recipient of the R. K. Narayan award for literature and the Padma Shri in 2006 and the Attimabbe award from the government of Karnataka for excellence in Karnataka literature in 2011.

Anupama as an Alienated Soul

The female protagonist Anupama, an embodiment of exquisite beauty is an actress too who enters the story intending to sell the tickets for her play Mahaswetha. She is a Sanskrit scholar who pursues her higher education on scholarship. Having been born to a poor school teacher, she remains calm and composed in the face of risks. In the opening chapter, she sells tickets for her play Mahaswetha and meets Anand, the hero of her life. Anand stands stunned at her pleasing beauty and unhesitatingly longs to worship her forever. As a token of his undying love and affection for Anupama, he decides to marry Anupama with the consent of his domineering and adamant mother, Radhakka. Though dominant, Radhakka accepts the proposal half-heartedly on the condition that the new daughter-in-law should perform Lakshmi Puja.

Anu, Radhakka and Girija send him off to England and on the way, Radhakka asks Anupama to get vegetables from the market. As she gets into the car, she gets Girija's purse and is shocked to find oral contraceptives. Unbelievably she stares and dares not to discuss it with anyone in the family. Anupama discovers the true colours of

Girija who has had an illegal relationship with X however Anu tries hard to make her understand about reality does not have any effect on Girija. Radhakka also sides with Girija in researching the truth and curses Anupama. The disheartened Anu stands and stays like a statue and wishes to fly to Anand. The indomitable spirit in her does not pave way for escapism. To worsen her plight, she burns her feet at Lakshmi Puja and develops a white patch and later she discovers that the white patch is not due to burning the spot but is an incurable leukoderma. She explains that she developed leukoderma only after her marriage and that has not been inherited from her parents. Even if she tries, her hues and cries would only fall on deaf ears. Neither her mother-in-law nor her sister-in-law is prepared to listen to her explanation.

The unflinching angel in Anupama strengthens her potential as a woman. She craves for her husband's letters not to complain about the ill-treatment meted out to her but to hug him and find solace in his shoulders. All her expectations are in vain and there is no word from Anand. She is surmounted by innumerable rumours and rumours spread like wildfire about her loneliness and also about Anand's second marriage. Anupama's suffering increases when the cancellation of Nanda's marriage attacks her like a bolt from the blue. Anupama, an embodiment of patience awaits to change the entire misfortunes around her. She has been blamed for her step-sister Nanda's marriage and for her intention on transforming the malevolent attitude of her step-mother and step-sisters by living with them in a jobless state. On the verge of committing suicide, she quickly looks down at the valley in her new village and sees it in a different light. The sun has risen higher. Numerous wild flowers are getting ready to blossom and birds are flying out from their nests in search of food. Life has begun to have new meaning for her.

Anu prepares to make a life for herself without Anand. She looks back and prays to the Goddess, by chanting 'Give me the courage to walk home'. She bluntly and frankly declares to her friend Sumi. Though Shammana himself is helpless about the predicament of Anu, he has to desperately pave way for his daughter to work for herself as he realizes that his house is not a perfect asylum for his daughter. Anu flies to Bombay with a sanguine mind of perceiving success nevertheless of failure. She meets Sumi, her inseparable soul mate with whom she confides her every movement. Anu is placed, as a clerk in a reputed office and Hari, Sumi's husband opens his hand warmly to accept Anu as she is complacent with her newly chosen lifestyle in Bombay. No sooner has she become part and parcel of Sumi's family, Anu has to withstand unbearable tortures rendered to her by Hari who acts as an eagle behind her physical beauty. Unobtrusively, Hari changes his attitude and filthily proposes to Anu to satisfy his sensuous

appetite. Hari's unanticipated attitude comes as a heavy blow on Anu's head and she is enmeshed in the erotic clutches of Hari.

The reconciliation starts ever since she started working as a clerk in Sumi's house but soon unexpectedly it ends in distress without lasting for quite some time. Hari's intention to fulfil his erotic love has left an obstinate mark on Anu's mind and no longer can she be ever treated as his sister though she considers Hari as her brother. Hari's gaze is on her physical appearance and due to his cheap attraction toward Anu's beauty, he fails to recognize the white patch on her skin which only paved the way to take things for granted. She shuns his sensuous pleasures and walks out of the house in the chagrined state of turmoil.

The complaisant housewife in Anu has departed from her soul and allows her to remain complacent for the life she encounters in Bombay with Dr Vasanth. Anu sees Dr Vasanth as a friend, philosopher and guides on her path and he is a saviour of her soul and body in whose company, she perceives magnanimity, generosity, versatility and philanthropic humanity. Anupama meets Dr Vasanth and befriends him unmindful of those misfortunes around her neck. Having witnessed such traumatic and compelling circumstances and also having led a wretched life inadvertently, for the first time, God has showered his blessings on Anu to remove pessimistic thoughts or ideas. Anu becomes a professor in college and with her scholarly approach, she draws the attention of her students and also gets absorbed in their good books.

At last, Dr. Anand's hard heart reduces and becomes softer for Anu. He tries harder to reunite with Anu. Anand regrets his silence and also for considering things superficially without plunging into the truth. Had he given a thought about Radhakka's false propagation in her letter, he would not have thrown Anu from his heart. All of a sudden he gets transformed after learning about Girija's clandestine relationship with X before her marriage and the way how Radhakka, being a stubborn orthodox woman has supported her daughter in her illegal relationship. Anand cries in the wilderness by getting into an introspection. The very thought of shunning and abandoning Anupama pierces his heart deeply and only cries for Anu and not for Girija who has had a sordid affair before her marriage. Anand has been a hypocrite and he has to shoulder responsibilities for deserting the innocent wife in the lurch.

Anand's dejected heart longs to fall at Anu's feet and in due course of time, he is pushed to a state of trepidation with the hope to win the heart of Anu. At the end of the novel, Anand returns to discover his identity with the motive of taking Anu back but

Anu's strength of mind which has become all the more powerful hesitates to accept Anand and his family. A woman like Anupama cannot dance to the tunes of Anand and follow behind him. As there is no certainty that Anand will not leave her in the wilderness. However, his efforts do not bring success and Anu takes a wise decision by keeping all misfortunes at bay and therefore refuses to accept Anand, Sabakka and even Vasanth who loves her not for her beauty but her refined mannerisms. Anupama turns out to be defiant, prudent, and highly diplomatic and bluntly says she rather prefers to live in loneliness at old age relying on her salary than to marry someone and live with him with this persistent skin disease. In addition to her misfortunes, Sabakka has been equally cruel as Radhakka and has always been torturing Anu at her skin disease. Even Sabakka's apologetic letter does not change Anu's mind. The more she thinks about the past the less she is relieved.

The novel is a transformation from alienation to reconciliation. The writer has justified in making Anu realize her individuality and because of her independent stand, she does not accept the genuine love of Vasanth as remarrying a second man is neither going to bring fortunes nor misfortunes. All through her life, she has traversed the traumatic flight of unbearable complications. Life has been a perilous journey for Anu without the slightest inclination to kindness. Towards the end, she doesn't feel that she is at a loss by searching for a needle in a haystack. God almighty has been merciful and erased Anu's negative illusions by providing a safe journey for a professor to make for her livelihood. The reader is wonderstruck at the tremendous reconciliation of Anupama despite the incurable disease and throws a powerful light in her life to seek, strive, never yield and never bend down to the requests of her husband or her male counterpart.

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**POSTCOLONIAL PSYCHOLOGY:
A PSYCHOANALYTICAL INTERPRETATION OF
SALMAN RUSHDIE'S SELECT NOVELS**

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ABSTRACT

Postcolonialism is the counter-attack against western hegemony that was prevalent during the colonial empire. The effects of colonization persist even after the demolition of the physical empire, though in a newer version. Colonialism did not colonize only men and money but the indigenous culture as well. They changed the images of the natives and considered them negative. Although colonialism was, in the political sense, directly related to imperialism, it colonized the mind of the inhabitants. Colonialism was more psychological and less physical and geographical. Salman Rushdie is such a postcolonial and his *Midnight's Children* became a landmark in the field of postcolonial fiction as early as it saw its dawn in 1981. Rushdie handles the theme and myth of postcolonial India since its birth in 1947. This research article tends to examine the postcolonial psychological impacts on the characters and trace similar themes in all his select works.

Keywords: Colonialism, Psychological, Inhabitants, Hegemony, Natives

Rushdie has novelized almost every foremost event that occurred in India from The Jalian wala Bagh (1919) to the underpinning of Janata party (1977) in his *Midnight's Children*. Interestingly, the story of Saleem Sinai has indissolubly linked with the fate of the subcontinent and in this sense, the novel is in Fredrick Jameson's term a "national

allegory” in the “the story of the private individual’s destiny is always an allegory of the embattled situation of the public third-world culture and society”. Saleem is very much aware of his being “mysteriously handcuffed to history” (03). He believes that he has been accountable for mobilizing national events of some significance.

Saleem Sinai’s appropriation of obligation for major historical spreading out is evident from his interpretations in the novel. Postcolonial narratives and literature are the expressions of colonial experiences. The postcolonial writers attempt to construct a national consciousness, which serves as an antithesis to the colonial consciousness. Being a true postcolonial, Salman Rushdie, in the words of Leela Gandhi, “tends to privilege appropriation’ over ‘abrogation’ and multicultural ‘syncretism’ over cultural ‘essentialism’”. *Shame* is Rushdie’s most politically rooted novel in which he portrays the shamelessness of Pakistan. Pakistan is a country that was ‘insufficiently imagined’ and its rulers have proved it time and again. Through this novel, Rushdie presents a diary of real-life encounters between Pakistani Prime Minister Zulfikar Ali Bhutto and Army chief, General Zia ul-Haq in a diagonal narration by modelling his fictional characters on them.

In comparison to *Midnight’s Children*, *Shame* has a larger historical core, which provides for a more exhaustive critique of Pakistan’s social and political history. Here Rushdie tries his best to superimpose the image of a fictional country (Peccavistan) on the existing real one, but he is unable to suppress the facts- Pakistan’s history after partition. He has his point of view while presenting historical facts based on the two nations theory of Jinnah. He describes Pakistan as “a duel between two layers of time, the obscured world forcing its way back through what-had been imposed. . . Pakistan, the peeling, fragmenting, palimpsest, increasingly at war with itself, may be described as a failure of the dreaming mind” (3) Though Pakistan is the residence of Rushdie’s family, he lampoons the dictatorship of Zia and Bhutto. His authorial intrusions in the novel make it the true voice of a diasporic writer. Rushdie’s attempt to translate the untranslatable connotations of the word *Sharam* emphasizes his position as an Urdu-speaking diasporic writer who while being forced to negotiate his identity in English, remains acutely aware of the gaps that cannot be filled between his native and adopted language.

In the novel, Pakistan is a country of shame, which is, filled with coups, massacres, rigged elections, religious hypocrisy, and power-hungry, treacherous, mean-minded men who violated the ideals that lead to the formation of a state meant to

embody the purity of faith. In *Shame*, the symbol of shame is a symbol of postcolonial politics. It symbolizes the collective responsibility of the people of Pakistan for allowing inhuman things to happen. In his next novel, Rushdie returns to Bombay, his birthplace which is suffering from its parochial and fundamentalist leaders, especially Hindu fundamentalists. He attacks the substandard politics of Shiv Sena which has created chaos in the entire city. *The Moor's Last Sigh* further demonstrates Rushdie's preoccupation with the postcolonial Indian nation in formation. In this novel, Rushdie turns to Malabar one of the earliest routes of colonial India.

The story meanders, twists, turns and sometimes cascades in typical Rushdie style as the scene cuts to Cochin then to Bombay and finally to Andalusia. Rushdie's plot moves from marginal Cabral Island to the metropolis Malabar Hill, Bombay and then steps out of the frame; goes abroad to little Alhambra in Benengeli Spain. The location shifts from the East to the West. This structural movement alludes to the author's diasporic itinerary and his ambition to deal with more complicated, variegated human experiences. Rushdie is bringing together the travails of colonial and postcolonial India and the Muslim era of Spain as a patent comment on the postcolonial condition. The point of the novel is that postcolonial India has betrayed those visions of Gandhi and Nehru and its corrupted, corrupt sectarianism and non-democratic leaders have led the nation to the point of riots where India seems to be on the brink of Civil war.

The story of Boabdil and Granada and *The Moor's Last Sigh* that haunts the Zogoiby family becomes pertinent here. It seems that Rushdie is harking back to the Muslim era of Spain as a period when two antagonistic cultures Christian and Islamic co-existed without harming each other. Perhaps Rushdie's emphasis on palimpsest in this novel has his ideal of existence in a postcolonial multicultural society. The idea of palimpsest also fits in with Aurora Zogoiby's vocation as a painter as mentioned earlier with the motif of the painting 'The Moor's Last Sigh.' 'The painting 'The Moor's Last Sigh' brings the story of another empire and another multicultural society that existed and produced a high level of civilization, within the history of communal discord in postcolonial India. Salman Rushdie is a campaigner for plurality and multiplicity. His novels focus on the amalgamation of eastern content and western form to achieve the near ideal of hybrid postcolonial text.

The Ground Beneath Her Feet is a novel where Salman Rushdie deviates ahead from his favourite theme of nationalism and postcolonialism. In his earlier novels, like *Midnight's Children* and *Shame*, Rushdie was inundated with history, but in *The*

Ground Beneath Her Feet he manages to steer the theme of globalization through myth and music. Though the novel has a little focus on postcolonial Indian politics, the major part of this novel has taken from Indian and Greek mythologies that have been used as an image or symbols while paralleling and maintaining an analogous picture with the characters and incidents of the novel. It seems that Rushdie has painted conglomerations of myths in this novel. By doing so, he attempts to blur the boundaries of religion, region and culture for a new world. He presents the cross-cultural history of rock 'n' roll music.

Rushdie used past myths for the creation of a new world. As usual with postcolonial writers, for Rushdie also, the past is unavoidable, even the past creates the present and leads towards the future. So now, Rushdie goes back to the world of myths, to retrieve the past. Shalimar the Clown is Rushdie's returning to India and national theme as well. Before this novel, *Fury* and *The Ground Beneath Her Feet* were set in America.

In *Shalimar the Clown* again like *The Moor's Last Sigh* Rushdie laments the decline of pluralism and multiplicity of India. In *The Moor's Last Sigh* Bombay, his motherland was the bone of contention in *Shalimar the Clown*, it is his ancestral land Kashmir. In the former, it was Shiv Sena group of Hindu fundamentalists, in the latter, Muslim fundamentalists. The novel narrates the story of postcolonial and post-independence Kashmir. Since Rushdie is a political novelist, *Shalimar the Clown* is a blending of realism and magic realism. It comprises varied narrative elements ranging from village legends, folktales, political satire, modern thrillers, wartime adventure, slapstick comedy, magical realism and much more. The novel also focuses on the role being played by first-world nations in the politics of Kashmir.

Like *The Moor's Last Sigh* again Rushdie imagines a composite culture where race religion and identity do not matter as in the idea of Kashmirat which emphasizes one culture for all Kashmiris. Therefore, Boonyi and Shalimar's wedding, though across the religious divide, is blessed by the elders of Pachigam as well as by the family members of both the bride and groom. Rushdie shows in the novel how gradually this composite culture is destroyed both by the military and by militancy. Before 1947 there was no point of dispute between Hindus and Muslims. They used to celebrate the festivals of each other. The novelist questions the justification of such actions and is shocked at such methods of counter-terrorism executed by the armed forces deployed by the government to protect and safeguard the natives of the valley. He even-handedly condemns the brutalities of both military and militants. By raising a series of questions,

the narrator in fury scornfully spotlights how the common Kashmiri populace is maltreated not only by Pakistani terrorists but even by the Indian Army.

The Enchantress of Florence Rushdie's latest novel is set in the sixteenth century in the court of Mughal Emperor Akbar. The story revolves around a white man who has come from the West and a lady who has gone to Florence. The novelist has given a glimpse of European mentality and how they started colonising and making others the different races. The ultimate target of the Colonial Empire was to snatch and collect more and more money and they succeeded in their game fraudulently Another picture that is apparent in the novel is the myth of diaspora. Not only do the people going to the West suffer from alienation and disintegration but the same is the case with persons who come to the East. The English suffered a lot in the course of establishing the empire but finally, they had to depart after a great uproar by the natives as Akbar predicts in the novel.

The novels of Salman Rushdie are the true representative of postcolonial fiction. He embodies in his own life and his writings the conundrums of the postcolonial author, writing within the traditions of Indo-English literature while simultaneously appealing to the conventions and tastes worldwide, especially a Western audience. In his novels, Salman Rushdie deals with various national and International themes, but his primary focus is his motherland and its subcontinents i.e. Pakistan and Bangladesh. Themes such as migration, exile, diaspora, nationalism, multiculturalism, dualism etc. appear in his novels from the very first page. His writings have become the focus of a certain kind of struggle for cultural identity in Britain and other Western states.

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Post- Colonial and Transnational Cultural Conflicts of Refugees in the Works of Bapsi Sidwa

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Abstract

Bapsi Sidwa is one of the renowned Pakistani and American diasporic writers. She was born just before the freedom of India in Karachi. From her childhood days, she has observed that India and Pakistan are united and considered one nation. When she is grown up, she faced so many conflictful situations in the same land. She is one of the victims to be compelled to enter into the socio-political, religious and ethnic controversial issues in the newly partitioned region of Pakistan, where women are degraded and alienated. As a woman, she feels triply marginalised in her own country after the bifurcation of the two nations. Sidwa is a Parsi woman. Parsi communities are living the very least in number in Pakistan. They are considered minorities in Pakistan. As a Parsi woman, she feels inferior, then she is affected by the Polio viral disease. She is a physically challenged woman and she is discriminated in society as a woman and also for her physical inability in her nation. She traces out all her auto-biographical issues of her in her popular fictional works. *Cracking India* is one of the astounding works of Bapsi Sidwa, it was originally published as *Ice Candy Man* in 1988. The cultural and ethnic partition of the refugees is taken as the main theme of the novel. The author raises her voice for the Parsis to safeguard themselves in the affected, bifurcated land. After the religious violations, the community started to settle down in other parts of the world. Once the nations are given the status of two separate nations, the concept of Colonialism disappeared. The novel analyses the post-Colonial, Cultural conflicts of the refugees. The paper purports to focus mainly on the transnational movement issues of the refugees in Pakistan.

Key Words:

Refugees, Parsis, Cultural conflict, Migration and Marginalisation.

Bapsi Sidwa is an admirable writer in post-colonial studies. She focuses on the refugee women and their problems, after their displacement from India to Pakistan. The novel *Cracking India* analyzes the voiceless sufferings of refugee women in the post-colonial phase. The refugee women are treated as subordinates and they have been oppressed in the Pakistani patriarchal society. They became powerless in social and political activities. An egalitarian society is longed for and dreamt of by the women in the trans-migrated society. Her female refugee characters are submissive to their male counterparts. Sidwa's novel *Cracking India* throws light on the hybridity in the adaptation of culture. It traces the dilemma of each human mind in following the popular culture or looking back at their own traditional culture in the heterogenetic, newly settled society. The refugees have almost lost their identity in the static nature of the displaced country in following the cultural norms of the treatment of women and children.

The author's feminist feeling elevates high in the Pakistani, rigid literature. She also talks about the forced dislocation of women after the partition of the two nations. It is inexplicable to express the plight of women refugees in the novel when they have attained the stage of losing their homes and becoming voiceless in the heterogenetic mixed cultural community. When the nation is bifurcated, women face many injustices and psychological traumas in their day-day life. The author encounters all kinds of inhuman cruelties, barbaric culture and riots in the novel. Lahore plays a pivotal role in the life of the author to narrate the incidents in the novel. It also enumerates the most sensitive issues like cultural fusion and alienation of the characters' real life.

The novel *Cracking India* reflects Lahore citizen's psychological trauma and social setups. The plot of the novel highlights the physical and mental enslavement of refugee women in the newly originated land. She portrays the stratum of Pakistani society which creates a problematic atmosphere and an unbalanced political situation in Lahore. She stubbornly points out that this systematic progress of the political parties must be the reason for infusing tragic tales in the post-independent nation. The writer tries to rewrite the history of a Parsi woman because of migrated refugees. The novel shows how the Lahore society is disintegrated based on cultural conflicts.

Before the partition, the Hindus and Muslims are united together and blessed to lead a peaceful life. The harmonious relationship of the religious people has become

topsy-turvy. There have been a lot of conflictual situations i.e. mutual hate; jealousy and intolerance start to appear in the inter-religious groups. So, Lahore is in the position to face a lot of communal riots such as the forced rapes of women and children in the rigid Pakistan society, after the partition.

Women are Colonized and denoted as 'Others' in all the fictional works of Bapsi Sidwa. This incesttaboo has been incorporated into the women refugees by the religious groups in the migrated place. The name of the novel *Cracking India* indicates the gap between the nation in geographical location, cultural diversion and religious policies during the division of two nations i.e India and Pakistan. The novel does not deal with the creation of Pakistan, but it interprets the partition of Pakistan that paves way for the subjugation and enslavement of women refugees.

Lenny is the migrated refugee in the novel. She experiences an identity crisis in the new country. Lenny undergoes a cultural shock in the displaced land. The bifurcation in India creates Pakistan as a secluded nation, dominated by Muslim religious people. Lenny starts to experience this as decaying of identity. Because people start to observe the symbols in their cultural patterns. The novelist narrates through the partition history that it is not the real division of India versus Pakistan; Hindu versus Muslim. But, the class and gender positions have been damaged in colonial rule. Lenny believes that some social privileges will protect her. Unfortunately, she is struck by much violence surrounding her and her nanny Ayah.

The novel is designed by the writer as a female-centred story and she tries to take the readers into the unique feeling of female interactions. Lenny is expressed as the marginalised girl narrator to view the entire history of partition in the novel. The author juxtaposes the tragedy of the division of both nations through Lenny and Ranna. The novel *Cracking India* throws light on the communal violence, and regional and religious riots in the partitioned land.

The narrator of the novel Lenny is affected by polio, like the novelist Bapsi Sidwa. Lenny also lives in Lahore. Sidwa shows the protagonist Lenny as too intelligent. The entire historical background of the story of the novel is expressed by the observant little narrator Lenny. Lenny is just 8 years old in the novel. She understands everything in the split society at that young age. She is aware of the incidents that prevail in the partitioned land.

There are a lot of characters that circle Lenny i.e Slave Sister, Electric Aunt, Old Husband, Godmother, Ayah and Ice-Candy-Man. Sidwa condemns strongly the political instability of the partition and the ineffective policies of the weak administration to protect the refugee women in the conflicts. The desecrated women are treated worse in Lahore. Sidwa says “Why do they cry like that? Because they are delivering unwanted babies, I’m told, or reliving hideous memories. Thousands of women were kidnapped”(Sidwa)

The diasporic novel *CrackingIndia* mixes tragedy with a little bit of humour as well. *CrackingIndia* clumps the pain and wounds of the past. Finally, it also finds ways to heal the caked wounds through the character Lenny. Through this paper, it is clearly understood the post-colonial, trans-cultural conflicts of refugees in the works of Bapsi Sidwa.

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**Identity Crisis in Bharati Mukherjee's *Jasmine* and Chitra
Banerjee Divakaruni's *Sister of My Heart***

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Abstract:

Indian Diaspora covers a large part of the world. Several Indians migrated to different countries all over the world and the diasporic literature is the result of this migration. Diasporic or migrant writers have a noticeable impact on contemporary literary works which are largely set in India. This article mainly focuses on the Indian women diaspora writers. The women diasporic writers have attracted the readers through their uniqueness in themes, and the most important characteristics are the blending of various cultures. Their novels trace the challenges of living in a multicultural world, and also the issues faced by the Indian communities there. The present paper aims to discuss the problem of immigrant Indian women by the prolific immigrant writers, Bharati Mukherjee and Chitra Banerjee Divakaruni. This paper focuses on the contemporary experiences of identity crisis in the immigrants in America, especially of women's journey from troubled and oppressed conditions to freedom and women's self-transformation. Women under diasporic conditions face a difficult life after migration as they are separated from their homes and homelands.

Key Words: Immigrant, Diaspora, Tradition, Culture, Identity Crisis and Homeland.

The diasporic Indian novelists try to explore and interpret India significantly in its countless aspects of social, political, economic and cultural. The early Indian novels written in English or other regional languages depicted women as secondary or subordinated to their male counterparts. Under the influence of the patriarchal Indian social structure, the status of the woman has constantly been changing, often to suit the changing needs of men. Images of women have been reshaped and reoriented by men

and for men. It is through this awareness of their condition, that the women writers took up the question of female identity in a male-dominated society and questioned her identity. The women writers focused on the crucial problem of how society looks at women, and how women can empower their lives and thoughts. Indian Diasporic writers connect their feeling of nostalgia through their writings and have also made their position among the male writers. Their creative writing made them eminent at the level of India and worldwide. Today every diasporic women and women writer is equally commendable to men. Women writers express discrimination, dissatisfaction and agony through their works. Each writing of these women writers goes beyond all those gender theories and reacts against them. Their writings urge for freedom and depict the life of woman who is trapped between their aspirations and the constricting forces of patriarchy.

The writings produced by authors living outside their homeland are called Diasporic or Expatriate literature. Generally, diasporic literature deals with themes of rootlessness, racial discrimination, identity crisis, dislocation, cross-cultural encounters, nostalgia and marginalization. The majority of Indian diasporic women writers depict the sufferings of the frustrated homemakers and present their heroines resisting patriarchal notions. The women characters question their individuality and identity. They want to lead an independent life. They explore female subjectivity to establish an identity that is not imposed by a patriarchal society. They also show the women suffer more because of the incompatibility between her individuality and the traditional views of her husband and her in-laws. Witnessed and depicted the woman as an individual; not merely a member of the family and tried to bring out the conflicts in her mind. These writers try to bring out the predicament of Indian women. The women writers have moved away from traditional enduring, self-sacrificing women towards that of women in conflict who is in search of identity.

Indo-American diaspora is one of the important Diasporas which has exerted a huge impact on the literary world and has fashioned literary geniuses of our time. Bharati Mukherjee, is an Indo-American writer born in Kolkata, West Bengal on July 27, 1940. She was awarded by the National Book Critics Circle in 1988 for her collection of the short stories '*The middleman and Other Stories*'. Her admitted works are novels, a short story collection, memoir and nonfiction. She regards herself as an American writer and not an Indian expatriate writer. She died at the age of 76 on January 2017. Bharati Mukherjee, in her writings, explores Issues related to women and deals with the problems of the Indian women immigrants. She writes about the struggles and problems faced by Indian women, the problem of cross-cultural crisis and about an identity crisis. Her

novels reflect the temperament and mood of the present American Society as experienced by the Indian immigrants in America. As an immigrant, she experiences cross-cultural issues and identity crises in her novels. *Jasmine*, one of the famous novels by Mukherjee, explores the cultural transformation that the protagonist undergoes. The protagonist Jasmine, a young Indian woman, tries to adapt to the American way of life to survive. The protagonist of the novel undergoes several transformations during her journey from New York City to Canada as changes from Jyoti to Jasmine and then to Jane. Through this novel, Mukherjee portrays the multicultural crisis encountered by an Indian immigrant woman.

Bharati Mukherjee explores the issue of identity in her novel *Jasmine*. She describes how the female heroine attempts to overcome the problem of cultural loss by changing to different identities. Jasmine flees her homeland to satisfy her desires and continues her hunt for self-sufficiency after she arrives in the United States. She works hard to achieve it, and in the end, she realizes that self-sufficiency isn't about being an Indian or an American, but about being at peace with oneself.

The protagonist starts her life as Jyoti in India, who is against the patriarchal system. Jasmine's childhood memories were always fresh in her mind which became a weapon in her fight against fate and searches for self-identity. When she was just seven years old, an astrologer predicted her widowhood and exile. She didn't let fate get the best of her. She has always attempted to rise above irrational beliefs and superstitions.

Fate is Fate, When Beulah's bridegroom was fated to die to snakebite
on their wedding night; did building as still fortress prevent his death?
A magic snake will penetrate solid walls when necessary (Jasmine 2)

Even in childhood, she knew that she had the potential to fight, win all battles and establish a strong identity. Her fight with the dog using a staff gives her a buzz of power, her rejection of a marriage which was almost finalized by her father and grandmother, her affection for the electric switch in Vimla's house which made her feel totally in control all showed her confidence to go towards the realization of her potential.

Jyoti's journey for identity was affected by risks and hardships. She is cultured by the society in which she is born, despite her ability to grasp the concepts of power and control and it was for this reason that she chose to hide her true identity the majority of the time and lived according to the images created by others. By falling in love and marrying Prakash, a young and ambitious engineer, she realised a little part of

her goal. He wanted Jyoti to let go of her old self and become a new woman. After her marriage, she changes to Jasmine. Her husband, Prakash encourages Jyoti to study English and symbolically gives Jyoti a new name Jasmine, and a new life.

He wanted to break down the Jyoti as I'd been in Hasnapur and make me a new kind of city woman. To break off the past, he gave me a new name: Jasmine. He said, "You are small and sweet and heady, my Jasmine. You'll quicken the whole world with your perfume". Jyoti, Jasmine: I shuttled between identities (77).

She was renamed Jasmine and was excited to travel to America with her husband to complete his education. She was enjoying sharing her husband's ambition. However, on the eve of their departure, her husband Prakash was killed by fundamentalists – Khalsa terrorists. Jasmine was heartbroken and irritated as a result of this. Rather than spending the rest of her life as a helpless widow in Hasnapur, she chose to travel to America and arrived on the campus of the university where her husband was supposed to be studying. It was her method of expressing her displeasure at having shattered her husband's hopes. In such a situation, her inner strength allowed her to complete her mission successfully.

The second part of the book deals with Jasmine's life in America and the problems she faces there. After her husband's death, she migrated to America to fulfil her husband's mission. She reached America in illegal ways and doesn't know anything about the American way of life. Loneliness and disillusionment are common problems faced by the expatriate community. Then Jasmine met Lilian Gordon, one who educated her, set her free from her old memories, and encouraged her to live. She went to meet Professor Vadhera with her support, and he assisted Prakash in gaining admission to an engineering programme. She initially resided at Professor Vadhera's residence and decided to leave the residence of Vadhera. This action suggested that she was moving closer to self-actualization in her life, which could be attributed to her acculturation to the American way of thinking and wearing.

After a short while, Jasmine went to work as a babysitter for Tylor and Wylie Hayes' daughter Duff in their Manhattan home. Her name was changed from Jasmine to Jase while she was there. While working as a caregiver, she also employed part-time jobs such as answering phones and tutoring Punjabi graduate students at the university. Jasmine had developed a personality at this point in her childhood and was extremely self-assured about it.

The tug of war between these two opposing powers, the Indian and the American, did not alarm her; instead, it fascinated her. Even if the other immigrants were caught in the middle of these two pressures, Jasmine was relieved that she had been able to adapt to the new culture. Despite her insecure identity, the alien country taught her to live with ease and confidence. Then she decides to move to New York to pursue her goals. In the last part of the novel, Jasmine moves to Canada where she married another man named Bud Ripple Meyer and settles in Iowa, and changes her name to Jane Ripple Meyer. Another period in Jasmine's life was when she abandoned Taylor and Duff because of the presence of Sukhawinder, the Khalsa terrorist who murdered Prakash in India. Then she went to Iowa and met another benefactor, this time in the guise of a mother, Mrs Ripplemayer. She acquired a job in Iowa's bank while she was there. She also found a place in the banker Bud Ripplemayer's heart.

Jasmine had a peaceful life in Bud's house. She was overjoyed at her new career and her new role as stepmother to Du, a sixteen-year-old. She had been thinking about her responsibilities to others, but now she was thinking about her love and herself. Her two remarks, "The moment I have dreamed a thousand times finally arrives" and "I am not choosing between two men. I am caught between the promise of America and old-world dutifulness," A caregiver's life is good a worthy life." It was a clear response to her courage. She did not feel any guilt. She only did what she thought was right for her. Jasmine's desire – "I want to do the right thing. I don't want to be a terrible person" proved that she did not feel guilty and no longer was thinking of herself as Jane. She had survived the worst part of her life in America and now was free to make her place in Taylor's life.

Mukherjee through her character Jasmine shows the potential of a woman to remake herself in a New World. Uprooted from her native land India, Jasmine does her best to create a new world of new ideas and values and establish a new cultural identity and adapt according to her situations. Through this novel, we can see her as a survivor, a fighter and an adapter. Jasmine's is the total transformation of an Indian body into an American soul.

Chitra Banerjee Divakaruni is an award-winning Indo-American author and poet, who belong to the category of expatriate literature. Her works are largely set in India and America and portray the experiences of South-Asian immigrants, particularly that of South Asian women. Her first collection of short stories *Arranged Marriage* (1994) won her an American Book Award, the Bay Area Book Reviewers Award, and the PEN Josephine Miles Award for fiction. Her other major works include *The Mistress*

of Spices, Sister of my Heart, Queen of Dreams, Palace of Illusions, etc and her works have been translated into 18 languages.

Divakaruni was born in Kolkata, India. After completing her graduation, she moved to the USA to continue her higher studies. She earned a PhD from the University of California. She moved to Texas after her marriage and now she is a professor of creative writing at the University of Houston. Chitra Bannerjee Divakaruni is one of the outstanding voices of immigrant writers. Her writings are set both in India and America focusing on the lives of immigrants especially women in America caught between two cultures. Divakaruni focuses on the lives of Indian women grappling with cultural restraints. *Sister of My Heart* was first published in 1999 followed by the sequel *The Vine of Desire* (2002). The story centres on the lives of two Indian girls, Anju and Sudha who use their voices to narrate the story of their lives.

Sister of My Heart is about how marriage transforms the lives of two women, one of whom moves to California and the other remains in India. *Sister of My Heart* is about a Bengali family's tangled relationships. Sudha and Anju are distant cousins who grew up together in a large, old Calcutta mansion on the same night when both their fathers unexpectedly disappeared and are very attached. Anju and Sudha commit to an arranged marriage out of familial obligation. Instead of marrying her first love, Ashok, Sudha submits to an arranged marriage with the son of Mrs Sanyal. Sudha believes that by refusing to elope, she has rescued her family from shame, and as a result, Anju and Sunil have a lovely marriage. Therefore, Anju married Sunil, a computer scientist, and Sudha marries Ramesh, an Indian Railways officer.

At their joint wedding, Anju perceives her husband Sunil's infatuation for Sudha's beauty. She marries and joins her husband Ramesh's rigid household, and Anju eventually travels to California to join Sunil. When Anju visits Sudha's house before leaving for America, she comprehends that marriage has complicated their lives, divided their loyalties and set them on their different wifely orbits.

Sudha's life becomes complicated as she fails to conceive a baby and experiences displeasure with her in-laws. Sudha's mother-in-law, Mrs Sanyal is a controlling and nasty woman. She controls her son and does everything with her approval. Once he decides to stay with his in-laws in Calcutta and Mrs Sanyal is not happy with his decision. She says- "Am I dead that you think you can arrange whatever you want, do whatever people insist on without even asking permission?" (Divakaruni, 196) Mrs. Sanyal prefers to accomplish affairs as she desires.

Both Anju and Sudha expect babies at the same time. Mrs. Sanyal's family is overjoyed to know about Sudha's pregnancy. Sudha's mother-in-law relieves her of home duties after the pregnancy. Sudha now has more freedom and finds time to sleep late and doze in the afternoons. Sudha's favourite dishes are served to her. The whole family is overjoyed by the news. But Mrs. Sanyal's family gets upset to know that they are going to have a baby girl through the gender reveal test and things take on a new turn. Mrs. Sanyal states that the Sanyal family's eldest child must be male, and as a result, Mrs. Sanyal pushes Sudha to get an abortion. Sudha is taken aback. Ramesh, her husband, is unable to save her by being a good husband and a respectable man. Sudha is determined not to abort the fetus and is compelled to leave her in-laws and move to her mother's house in Calcutta. Under such a situation, Sudha's mother, Nalini, advises her to submit to Mrs. Sanyal in Calcutta. She doesn't have many options as a Chatterjee lady. The family's reputation becomes extremely important.

Now, Mrs. Sanyal has planned for a divorce for her son Ramesh from Sudha and has plans to get Ramesh married again. The final divorce papers are delivered to Sudha. Sudha is practical, as she does not break down and thinks about her past, or how hard she has worked at loving her in-laws and at being a good wife. She experiences an emotion as though she has spent years of her life pushing a rock uphill and the moment she stops pushing, it has rolled right down to the bottom. Sudha relishes tremendous ease. She signs the divorce papers with a flourish. Sudha observes: "We were starting anew, my daughter and I, and because there were no roles charted out for us by society, we could become anything we wanted". (Divakaruni, 257)

Sudha leaves the Sanyals and travels to Calcutta. She confronts Ashok, her first love, who has expressed an interest in marrying her. Ashok accepts Sudha but not her daughter. She holds the view that she has no intention of separating herself from Dayita, her daughter. Sudha left the Sanyals because they intended to abort the unborn baby. On the other hand, Anju, Sudha's counterpart, is concerned about Sudha's future chances. Anju wanted to reserve a ticket for Sudha and Sudha's daughter Dayita for the journey. Anju keeps a sum of money hidden for Sudha and her daughter and expressed her desire for Sudha and Dayita to visit America in a letter.

America has its challenges of conflict of beliefs and a new way of life but it would provide Sudha with the benefit of anonymity. Sudha's identity will stay secret in America since no one will care whether she is a Chatterjees' daughter or that she is divorced. Therefore, her privacy retains which was difficult to preserve in Calcutta.

Marriage has been projected as something sure to happen in her novels. It is an inevitable entity that all the girls have to go through. Unlike in Western countries in India marriages are fixed by the elders of the family and the prospective bride and groom are expected to live together as husband-wife. At the same time divorce, separation, widowhood or spinsterhood is not acceptable in Indian traditional custom. Women coming under these categories are barred from many social, religious and family customs. But the same doesn't apply to men. This entire gender stereotype thinking about women's fate right from birth and the life she spends as a child and then growing up till she attains old age is presented by Divakaruni in her novel. Sudha could carve out a new life, support herself, provide Dayita with whatever she needed in America and be less worried about her reputation and status. Best of all, no one could judge Sudha since she is one of many mothers in America who have decided that living alone is preferable rather live with the wrong man and swears – "I will prove myself. I will be in charge of my fate. I will pattern a new life for myself. I swat away the superstitious unease that buzzes in my ear like gnats". (Divakaruni, 273)

Divakaruni frequently mentions education, marriage and food. She knows that a change in the role of a woman is possible only through education. There are other issues like marriage and with it comes motherhood and relation with in-laws and the change of identity of the woman. Sudha separates herself from Ramesh since he is unhelpful to her and she does not agree with Ashok's marriage philosophy. Sudha and Anju in America search for freedom that binds them together. When the protagonists choose to throw away the baggage of their society and build a new identity as strong women with independent moral strength. Divakaruni portrays her protagonist as a modern-day woman struggling with the complexities of social, political and cultural changes due to globalization and postcolonial consciousness.

Marriage is very important in *Sister of My Heart*. By the end of the novel, both Anju and Sudha become more independent, as do their three mothers. The opening lines, "The old tales say this also: in the wake of the Bidhata Purush come the demons, for that is the world's nature, good and evil mingled" (Divakaruni, 3) is a quite realistic statement. One can anticipate the writer's idea of difficulties going together in the character's life. Sudha and Anju the two cousins born on the same day were fatherless. The cruel hands of fate had snatched their fathers even before they were born. The societal norms and the traditional beliefs haunt the girls as "For girl-babies who are so much bad luck that they cause their fathers to die even before they are born" (Divakaruni, 6).

Anju is outspoken and disagrees with the biased notion, declaring ‘Maybe there’s no Bidhata Purush either’ (Divakaruni, 6) Abha Pishi, sister of Anju’s father widowed at the young age of 18 years lived with her brother’s family and was like a mother to both the girls. Divakaruni has described the life of a widow spent in strictness through Pishi and later through Gauri ma and Nalini. Gauri Ma took the reins of running the family by supplying a steady flow of money through the earnings she made in her bookshop. Sudha’s mother Nalini endowed with beauty is not much involved in the running of the house except by complaining about everything. Life had been hard both emotionally and financially after the mysterious death of their husbands on a journey they had taken together. Anjali (Anju) means offering and Basudha (Sudha) means patient as the earth god.

Divakaruni herself is an immigrant and attempts to present different experiences combined with varying levels of negotiation of fractured identity issues, she paints a powerful portrait of a selection of South Asian immigrants. Within that portrayal, she can explore expectations based on individuality as well as gender, and support the strength of women in the diaspora.

Bharathi Mukherjee’s *Jasmine* is the movement of Jasmine’s life towards achieving true identity. Her journey to America is a process of her quest for her true self. Even when the protagonist goes through the worst experiences of her life, she can come through the obstacles and attains self-awareness and a new identity and overthrows her past life. Divakaruni’s characters are mostly Indians with Bengali identities and she has tried to identify her immigrant self through them. It is an experience of dislocation and relocation. We must keep both the directions of dislocation and relocation when we are discussing the Indian diasporic experience. This article throws light on how Bharathi Mukherjee and Chitra Banerjee Divakaruni have successfully incorporated the Indian diasporic experience in their novel taken up for study.

There is no doubt the protagonist and the creators of the novels *Jasmine* remain forever in the minds of every reader. We can trace the energetic and cheerful qualities of the first-generation Diasporic writers in the USA like Bharati Mukherjee and Chitra Banerjee Divakaruni. They have considered the renowned voices in the post-colonial era to express the dilemmas and problems of the expatriate community in the USA and the other world. Both the writers, through their simple narrative style, explored the identity crisis, loneliness and disillusionment faced by the immigrants mainly the Indian women. Mukherjee captured the emotional and pivotal role of immigrants in the world.

Divakaruni examines the traditional institution of arranged marriage and its relevance across time. As immigrant writers, both of them successfully and authentically express multicultural conflicts drawn from their alien life.

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**SOCIETAL IMPACT OF GENDER DISCRIMINATION: A
STUDY OF VIJAY TENDULKAR'S *ENCOUNTER IN
UMBUGLAND***

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Abstract

Nowadays exploitation of women is the main issue in society. Women prove themselves more than men, though there were many struggles and frustrations they faced in society. This paper entitled “Societal Impact of Gender Discrimination: A Study of Vijay Tendulkar’s *Encounter in Umbugland*” describes how the discrimination of gender creates its impact on people in society and how it affects the lives of folks. Most of Vijay Tendulkar’s plays are based on real-life incidents like dilemmas of human life, social upheavals, political riot and domination of men over women. He gave importance to gender politics in his plays. *Encounter in Umbugland* illustrates how a little girl, Vijaya ruled over an island under the guidance of a eunuch named Prannarayan before the five treacherous Cabinet ministers. She proves herself not as a puppet queen in the hands of five ministers. She broke out the norms of the society for females though the society forced women to live a life following certain rules and regulations of law and order. The present paper tries to focus on how the suppression of females leads to riots among people and how it would affect the lives of ordinary people in society.

Keywords: Patriarchy, Social upheaval, Political riot, Hypocrisy

Vijay Tendulkar is one of the important Indian dramatists, movie and television writers, literary essayists, political journalists and social commentators who wrote primarily in Marathi. He has guided students studying ‘play writing’ in US universities. Tendulkar

had been a highly influential dramatist and theatre personality in Maharashtra for over five decades. He mainly throws light upon contemporary, unconventional issues in his plays like gender discrimination, middle-class life, political violence and social upheavals. *Encounter in Umbugland* (1974) is originally written in Marathi as *Dambadwipcha Mukabala* (1968) which is translated into English by Priya Adarkar. Tendulkar was a great humanist whose purpose was to bring change to society and its people. Some of his plays dealt with female's struggle for existence in society which is the central theme of the play. *Encounter in Umbugland* describes a woman who attempts to get self-identity under the dominance of patriarchal society and culture.

In *Encounter, in Umbugland* the little girl Vijaya's character reflects the life of Indira Gandhi, Prime Minister of India. When Indira Gandhi became the Prime Minister of India, there was much opposition raised among politicians that she was not eligible for that post. But she proved herself as a perfect politician, handled every situation skillfully and kept the ministers under her control. Like that the five cabinet ministers in the play think of her as incapable and make her a puppet queen in their hands. But as a little girl, she ruled over the kingdom Umbugland delicately. In *Indian Drama Today*, M. Sarat Babu says, "Umbugland intensifies the idea of hypocrisy. Princess Vijaya stands for the Prime Minister of India, Indira Gandhi. . . The play draws parallels between the rule of Vijaya and that of Indira" (109).

Women have been characterized as inferior to men in the family and also in society in the olden days. Manu declares,

Day and night, women must be kept in subordination to the males of the family: in childhood to the father, in youth to her husband, in old age to her sons. . . . Even though the husband be destitute of virtue and seeks pleasure elsewhere, he must be worshipped as god. (68)

But in the modern world women overcome all these things and improve their identity so that they got high responsibilities in society. Tendulkar exposes this through the character of Vijaya in the play. Vijaya has got all responsibility for the kingdom after the death of her father. She has no way to escape from this responsibility and she knows nothing about the kingdom and how to rule. She behaves like a child who was guided by Prannarayan, a transgender who plays the role of both male and female as a mother and father for the little queen Vijaya and is supported in all her doings beyond the law.

The five cabinet ministers want to exploit her and think that they use her as a puppet queen in their hands and rule the kingdom as their wish. Though she behaves

like a child she was a witty girl. When she ascended the throne she raised the question about the customs which were followed by everyone. She refused to accept that customs. She felt that the throne was very high for her so she told to cut the legs of the throne. The ministers explained to her that it was not in their custom. Prannarayan explained,

She asked, 'why not?' I said, 'The throne is a sacred thing.' So she said 'Then why would one sit on it?' I answered, 'Only a king can sit on it, because a king is sacred.' She replied, 'Then I, about to become your sacred king, order you to cut the sacred legs of this sacred throne. Cutting a throne's leg isn't cutting its sacredness! (EU, 296)

Queen Vijaya didn't ready to accept any customs followed by others. She wanted to take her own decision. She was a modern woman who was an inspirational girl for other females. Women must question ancient customs when they feel that these customs do not provide any benefits in their lives, and makes them frail and suppressed. Women will not blindly accept the norms and culture of the patriarchal society. They must be aware of it. Shashi Deshpande believes,

A woman is also an individual like man with lot of capabilities and potentials. She has every right to develop all that. She is a female like man she also has her own qualities. She has every right to live her life, to develop her qualities, to take her decision, to be independent and to take charge of her own destiny. (155)

Nowadays women have stress in family, the workplace and also in the public. They want some relief and peaceful life. But the patriarchal society is not fit for that which makes them tense. In the play *Encounter in Umbugland* Queen Vijaya called Prannarayan to play hopscotch with her after her coronation. Prannarayan explained to her that she was a queen and not to play such games and play only power games. But she replied that she was not old as her father and she wanted to play her own game. She did not follow her ancestors and only did what she desired. As a queen, she made herself free from all anxieties and responsibilities. She did not worry about anything regarding her responsibility. She accepted that wholeheartedly. Like that all women do their job passionately without any worries and do it with pleasure.

Women are as strong as men. But the patriarchal society suppresses her desires and dreams. Men create violence against her. J.M. Waghmare stated in his

essay, 'Literature of Marginality', "Women have been standing at all cross roads of history for centuries with tears in their eyes and milk in their breasts. Ours is a man-centered world" (81).

In the play, Vijaya tried to uplift the lives of the Kadamba tribe without the approval of the cabinet ministers. But, in their law, a queen or a king will not execute any plan without the approval of the cabinet ministers. Vijaya broke the law when the ministers did not agree with her plan. The cabinet ministers created violence between people and try to turn the game against the queen which created an impact on the lives of ordinary people. Through this incident, Tendulkar shows the hypocrisy of the political leaders who do not worry about the safety of the people. They only want to suppress queen Vijaya. For that reason, they create violence among people and prepare a mob to create violence in Umbugland. They didn't consider the bloodshed of people. There is a conversation between Aranyaketu and Vratyasom. When Aranyaketu asks, "... supposing that our stratagem is answered by the Queen with troops, there will be bloodshed" (EU, 355). Vratyasom replied, "Ha! There will! What's wrong with shedding a little blood? As long as it's not your own" (EU, 355). The men are ready to harm people to show their male supremacy. It would affect the lives of folks in Umbugland.

Queen Vijaya is an example for all women in society. When she felt that the law and order were unsound she came forward to break the law and do good things for the Kadamba tribe. Not every woman is like that Vijaya they will not be ready to break the law and afraid of the societal norms and caught up under the traditional norms. The patriarchal society blindfolds her eyes and makes her tongue-tied. In *Feminist Theory: From Margin to Centre*, Bell Hooks says,

Feminism in the United States has never emerged from the women who are most victimized by sexist oppression; women who are daily beaten down, mentally, physically and spiritually-women who are powerless to change their condition in life. They are a silent majority.
(1)

The play *Encounter in Umbugland* shows the picture of a girl's struggle for self-identity, power and authority in a patriarchal society. Political leaders exploit mindless people to strengthen their power over a female. The paper throws light upon a female who breaks law and order which is traditionally followed by her ancestors and how the domination of men leads to bloodshed among people and how could it create an impact on society.

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**A Post-Colonial perspective in the poems in the novel
'The Diviners' Margaret Laurence**

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ABSTRACT

The paper studies the post-colonial poem written by Margaret Laurence in the novel "The Diviners". The novel and the poem draw on the impacts of the colonizers and the backlashes felt by the colonized. Margaret Laurence meticulously describes the feelings of Métis in the poem. The poem consists of words that have lost their meaning due to colonization and their descendants being unable to grasp its content. The theme of the poem criticises the teachings of the colonizers and the colonized tracing their lost identity. The poem highlights how the colonials lost systematically to foreign powers.

Keywords: post-colonial poem, backlashes, Métis, lost, meaning, identity, systematically, foreign powers.

Post Colonialism is a study of the colonized region. The colonizers over determine the factors of the colonized region like the socio-political conditions, culture and economical wars which were the direct result of the ideologically and politically clash of powers. Post Colonialism gives voice to the narratives of the colonized region like their resistance to the hegemonic political and economic imperatives. The post-colonial study gives them a chance for the oppressed to respond against the mainstream agendas.

Scholars often see post-colonialism as associated only with third-world nations like Africa, India, South America and the Caribbean Islands. But war and foreign oppressors never fail to take charge against the weak. According to the Icelandic saga, Canada's indigenous people were the First Nations, Metis, and Inui; and the early Viking settlers were the inhabitants of the land. The French and the English came to colonise these lands much later.

Margaret Laurence is a writer best known for her Manawaka series. In her novels she seldom makes her move against the social constructs and their ideologies. She speaks of lost identities and abandoned homes, voices the pains and sufferings of her ancestors and champions the forgotten people in her Manawaka novels. Laurence also mentions the racial discrimination that prevailed in Canada by incorporating them into her stories. The existence of the Métis, half breeds and the others in Manawaka shed light on the historical tension between them.

Laurence in many instances sympathies with the Highlanders. Thousands of people were left lost and devastated. These were violent crimes, murders, and rape and yet they endured great trauma and protected their beliefs, culture and tradition.

Laurence visited Scotland, the homeland of her ancestors, in the late 1960s. She wanted to reconnect with her Scottish ancestry, but she quickly discovered that her true forebears were Scots-Presbyterian pioneers from Neepawa. Laurence found her true calling in Canada, as she noted, "My true roots were here."¹ The fictional town of Manawaka is more than simply a single representative of a prairie town; it is a mash-up of several cultures.

This paper deals with the poem in the novel "The Diviners" by Margaret Laurence. The poem and its content stimulate novel conversations that speak about the colonizer's mentality as well as the colonized feeling about their lost language. The apt descriptions of images and their use of words retain the emotions that were felt in the heart. Ever since the death of Morag's father, Christie was the one who took care of Morag. The old hermit one day stumbles upon twelve-year-old Morag and reads what she was reading. He gets furious when he learns she is reading a white man's poem and finds it repulsive. He being true to his nature speaks.

What in hell is this crap? I wandered lonely as a cloud. This Wordsworth, now, he was a pansy, girl, or no, maybe a daffodil? Clouds don't wander lonely, for the good christ's sake. Any man daft enough to write a line like that, he

wanted his head looked at, if you ask me. Look here, I'll show you a poem, now, then."Two large books she has never seen before, red binding a little bit warped, and really small print. (51)

A person's true connection with their mother tongue lies in their ability to read and recite. It is the stories that they know that make their bond with their mother tongue. It seeps down to one's soul. Christie expresses all these emotions abundantly as he also shares about the enormous effort that was put in to collect all of these lost poems and songs of their culture. Every song sung has become part of them and they have become part of their culture. The colonizers worked their way up separating the locals from their literature denying its intrinsic values as false or forgeries. The colonial government refused to even acknowledge their poems as authentic because 'the denial of their literature is the denial of their history and the denial of their existence.'

"In the days long long ago," Christie says sternly, "he lived, this man, and was the greatest song-maker of them all, and all this was set down years later, pieced together from what old men and old women remembered, see, them living on far crofts hither and yon, and they sang and recited these poems as they had been handed down over the generations. And the English claimed as how these were not the real old songs, but only forgeries, do you see, and you can read about it right here in this part which is called Introduction, but the English were bloody liars then as now. And I'll read you what he said, then, a bit of it. (51)He then expresses how the English have destroyed their culture and language using the tactics of Swift in his modest proposal "I CAN think of no one Objection, that will possibly be raised against this Proposal; unless it should be urged, that the Number of People will be thereby much lessened in the Kingdom." 2

The poem that Laurence brought forth stands as a representation of the richness of the language. The false sense of comfort and sophistication offered by the English colonizers makes all the difference. This particular poem can be seen through the lens of post-colonialism because of the hidden details of its content. The poem according to the characters is written in Gaelic but the readers see the text conveying its meaning in English. Margret Laurence's action is much like Caliban's response to Prospero. "You taught me language, and my profit on't. Is I know how to curse. The red plague rid you For learning me your language!" P3. Both Caliban and Laurence's retorts are not just allegations, but an act of defiance through the coloniser's language itself.

"A chariot! the great chariot of war,

Moving over the plain with death!

The shapely swift car of Cuchullin,

True son of Semo of hardy deeds.”(51)

The poem begins with the image of Cuhullin, demigod and warrior hero from Irish mythology’s Ulster Cycle, as well as Scottish and Manx tradition. This myth is just a portrayal of a mythical man but the colonizers have traditionally destroyed the traditions and faiths of the colonials. Because by destroying their traditions and myths they can erase their entire history. So, when Laurence brings back the stories of Cuchullin she inertly brings back the connections that were severed during the colonisation.

“In the chariot is seen the chief.

True-brave son of the keen brands,

Cuchullin of blue-spotted shields,

Son of Semo, renowned in song.

Ossian. Christie says Aw-shun. And shows her the Gaelic words, but cannot say them.”(51)

The mention of ‘Ossian’ makes it clear that James Macpherson is the “the greatest song-maker” that Christie had previously mentioned because it was Macpherson who collected the Scottish Gaelic stories from word of mouth. When Morag says “Read some more in our words” the dead language breathes life once more, and the dead culture grows fresh green leaves. The most iconic factor of this poem is that it highlights the idea that myths, folklores and short stories are the connections and bonds that a person has with their ancestors. So, the revival of a myth of a forgotten culture is the revival of the memories of the past. Thus, becoming a beacon of hope once again for the future generation against the colonizers.

“It must sound like something in the old language, Morag. My father knew a few words of it, and I remember a little bit of it from when I was knee-high to a grasshopper and that must’ve been in Easter Ross before my old man kicked off and my mother came to this country with me, and hired herself out as help in houses in Nova Scotia, there, and kicked the bucket when I was around fifteen or so, and with all of that. I never learned Gaelic, and it’s a regret to me.” Together they look at the strange words, unknown now, lost, as it seems, to all men, the words that once told of the great chariot of Cuchullin.

Carbad! carbad garbh a' chómhraig,

'Gluasas thar cómhnaid le bás;

Carbad suimir, luath Chuchullin,

Sár-mhac Sheuma nan cruaidh chás.

“Gee. Think of that, Christie. Think of that, eh? Read some more in our words, eh?” (53)

Mythologies have always carried an intrinsic value to human beings throughout history. Even in a world full of blood and injustice myths seems to be the sanest thing for them. It is how they have come to terms with the world around them. Human nature has and will always be tantalised by legends and mysteries. Remembering the deeds and stories of the ancestors are the closest connection that the colonials can have with their ancestors because their ancestors in their leisure time spoke and heard the same stories. This creates a *tsahey* or connection with their lost roots and makes them feel yet alive. For them, the songs and poems of their mythical ancestor's valour became a calling card for adventure.

These deep psychological connections that human beings have with their myths have made human consciousness evolve to its current stages. This has become the basis of the fictional world in its essence. Margret Laurence in 'The Diviners' has rightly understood these connections that the people had with their past and noted how the present generation is tracing their lost selves with the limited resource they possess.

Laurence's travels during her life allowed her to see different cultures from a different perspective and this in turn gave her the drive to learn about her cultural identity. This aura of truth is felt in her *Manawaka* series as well as in her other works. The world of *Manawaka* is full of lost souls trying to go back to their true selves. Her world is built on lush green Canadian prairies that seem to be the symbol of bliss but it is only by reading through her lines one will see that this lush green grass covers the blood-soaked past. She even dared to say that their destroyed history will never be the same as it was before and she had the foresight to see that their myth would now grow in a new light

with the help of the coloniser's language itself. Thus, the paper shows the sufferings and regeneration of the colonials in the poem in the novel *The Diviners* by Margret Laurence.

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Translating Trauma: A study of Harden's *Escape from Camp 14: One Man's Remarkable Odyssey From North Korea to Freedom in the West*

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ABSTRACT

Trauma, described as an emotionally distressing or disturbing experience, is a recurring motif in contemporary literature. In light of the prolific prevalence of tales of trauma, studies on trauma and its representation in literature abound. Interestingly, a traumatic story is only the tip of the iceberg. The mercurial nature of memory, coupled with the effects of trauma such as pain, fear, guilt, shame, and denial, impede the accurate translation of trauma into words. It is this gap in the literary representation of trauma that this article aims to analyse. To this end, Harden's *Escape from Camp 14: One Man's Remarkable Odyssey From North Korea to Freedom in the West*, abioGRAPHY of Shin Dong-hyuk, a North Korean defector, is the work chosen. A battle between the victim and the voice in the veracious delineation of the trauma, the book is an ideal realm for exploration.

Key words: Trauma, Translation, Victim, Shin, Accuracy, Gap, Psyche

Blaine Harden is a veteran journalist with years of experience writing for The Washington Post, The New York Times, and the Times Magazine. He has also been a reporter for *Frontline*, *The Economist*, *Foreign Policy*, *National Geographic*, and *The Guardian*.⁽¹⁾ He has authored acclaimed books such as *Africa: Dispatches from a Fragile Continent* ((1990), *A River Lost: The Life and Death of the*

Columbia (1996), and *Murder at the Mission* (2021). *Escape from Camp 14: One Man's Remarkable Odyssey From North Korea to Freedom in the West* is Harden's third book and the first of his two works centring around North Korea. Winner of the 2012 Grand Prix de la Biographie Politique and nominee for the 2013 Dayton Literary Peace Prize, the book is the first work to spotlight the political prison camps in North Korea. It is primarily a biography of Shin Dong-hyuk, chronicling his "remarkable odyssey" from Camp 14 in North Korea to the world outside. Camp 14 is a total-control zone in Kaechon Internment Camp, North Korea with its inmates under constant surveillance of the prison guards. Shin is the first person to escape from the camp and tell his story to the world.

Born and bred inside Camp 14, Shin spends twenty-three years in complete oblivion of the outside world until he meets a well-traveled and well-educated fellow inmate called Park Yong Chul. Of all the things Park describes, it is the delicious food outside the camp that entices him to flee. While Park dies by electrocution from the barbed wire fences at the border, Shin manages to cross the fence using Park's body as a shield from the current. He wanders in North Korea for a few months in a military uniform he chanced upon. Within a month, he walks into China, and within two years, he reaches South Korea. Four years later, he lives in Southern California and becomes the sole representative voice against prison camps in North Korea and senior ambassador at Liberty in North Korea (LiNK), an American human rights group.

Subjected to severe punishments and made to witness several public executions inside the camp, Shin is a victim of intense trauma, both physical and psychological. Harden describes Shin's body as "a roadmap of the hardships of growing up in a labour camp" (10):

"His arms are bowed from childhood labour. His lower back and buttocks are scarred with burns from the torturer's fire. The skin over his pubis bears a puncture scar from the hook used to hold him in place over the fire. His ankles are scarred by shackles, from which he was hung upside down in solitary confinement. His right middle finger is cut off at the first knuckle, a guard's punishment for dropping a sewing machine in a camp garment factory. His shins, from ankle to knee on both legs are mutilated and scarred by burns from the electrified barbed-wire fence". (10)

Shin, after the escape from the camp, struggles with depression. He is incapable of feeling anything, socialising with people, or committing to a job. Recurring nightmares make it difficult for him to sleep:

Nightmares – images of his mother’s hanging – continued to haunt his sleep. His screams woke up roommates in the group house he shared in Torrance with LiNK volunteers.(170)

With Shin being both haunted by his traumatic past and yet earnest to tell his tale to the world, how successful he and his biographer are in translating his trauma into words, forms the central question and focus of this research.

To get answers to the question, one need not turn many pages in the book. What the author presents right in the preface and introduction to the book is a complete summary of Shin’s story. Written in journalistic style, these sections share significant details about Shin’s life— from how he was tortured inside the camp to his escape therefrom. Whether intentional or not, Harden’s resolution to present the facts before the story leaves no suspense for the reader. Denied a sequential unfolding, events in Shin’s life seem mere reports than actual lived experiences. Moreover, Harden’s lacklustre and obscure descriptions of his experiences offer little to no insight into his subject’s psyche. What Shin’s state of mind was or what he felt during traumatic situations is unexplored by the author. The author’s neglect of such subtleties creates a chasm between the subject and the reader. It, in a way, fails to evoke the pathos of the reader. For instance, when Harden discusses Shin’s relationship with a South Korean woman (during his stay in the United States), his description amounts to hardly a few sentences that fail to answer why Shin fell in love with the woman, what his relationship with her was like, or what led to their eventual breakup. If it could have been Shin’s traumatic past or his inability to feel emotions that played a part in it, are questions that loom large in the reader’s mind. They, however, remain mysteries to the reader. Thus, Harden’s account is all facts and no feelings.

The lacuna in Harden’s narration becomes all the more pronounced when the book is pitted against some of the memoirs such as Anne Frank’s *The Diary of a Young Girl*, Edith Hahn Beer’s *The Nazi Officer’s Wife*, or Henri Charriere’s *Papillon*. What the latter novels offer is not mere facts about the traumatic circumstances the characters lived through, but also a window into their inner thoughts and feelings. Be it Anne’s infatuation with her teenage inmate in the Annex, Edith’s marriage to and break up with a Nazi Officer, or Henri’s incredible journey through the jails, the progression

of these characters' actions is plausible. Allowed to enter the crevices of the minds of the characters, the reader instinctively sympathises with their trauma. They likewise follow a clear narrative sequence, which hooks the reader's attention. But it must be admitted that the above works, being memoirs, are unsurprisingly personal and confessional. On the other hand, Harden's work, being a biography, restricts him from stating anything nonfactual and renders him completely dependent on Shin. In this sense, the lack of insight into Shin's personal life can be attributed either to Harden's inability to extract information from Shin or the latter's reticence to reveal it.

Accordingly, Harden writes only what Shin tells him; fact-checking them is impossible. As Harden states :

There was, of course, no way to confirm what he was saying. Shin was the only available source of information about his early life. His mother and brother were dead. His father was still in the camp or perhaps dead too. The North Korean government could hardly set the record straight, since it denies that Camp 14 exists. (51)

In any case, is Shin a reliable narrator of his trauma?

Memory in general is transitory and temperamental. It will be more so in traumatised individuals like Shin. Certain facets of a traumatic experience can be too excruciating to recall, let alone narrate it. Concerning this, Shoshana Felman says, "Because trauma cannot be simply remembered, it cannot simply be 'confessed.'" (16)^[5] Or to put it in Cathy Caruth's words, trauma occupies the mind "a space to which willed access is denied." (152)^[6] Even if Shin manages to recall it somehow, how willing will he be to describe it, forms the next question. As, Judith Lewis Herman, the American psychiatrist, states in her book *Trauma and Recovery*: "The conflict between the will to deny horrible events and the will to proclaim them aloud is the central dialectic of psychological trauma." (1)

Considering also the language barrier between the two, how comfortable Shin would have been in relaying his message aloud to Harden through his translators, Stella Kim and Jennifer Cho (as acknowledged by Harden in the book), remains a question. Being a 'one-to-many' conversation, as opposed to a 'one-to-one conversation', the chances of the original message getting diluted or misinterpreted are high here. Moreover, certain incredibly traumatic experiences could have been beyond the realm of Shin's ability to communicate using language.

Another factor worth consideration is the tendency among trauma victims to sometimes gloss over or fabricate certain details. This is generally viewed by psychologists as a coping mechanism of the mind. The fact that Shin recanted parts of his story in 2015 (seven years after the publication of this book) in response to a video released by the North Korean government, is telling. He admitted that it was his reporting of his mother and brother's plan to escape from the prison that prompted their executions: a fact he never disclosed initially. Shin's obfuscation on this point may not be so much the result of a simple coping mechanism or his erratic memory, but also could be his guilt and shame at his past actions. As Shin himself confesses, 'There were a lot of things I needed to hide, (...) 'I was terrified of a backlash, of people asking me, "Are you even human?"' (51)

With regard to the guilt experienced by trauma victims, Herman observes:

Feelings of guilt are especially severe when the survivor has been a witness to the suffering or death of other people. To be spared oneself, in the knowledge that others have met a worse fate, creates a severe burden of conscience. (39)

Here, Shin's sense of guilt at having played a role in his mother and his sibling's deaths and his leaving behind his fellow inmates profoundly impacts him. It prevents him from admitting it initially. Moreover, trauma victims battle with outright distrust of anyone. Harden himself points out :

Even as he cooperated, Shin seemed to dread talking to me. (...) He struggled to trust me. As he readily admits, he struggles to trust anyone. It is an inescapable part of how he was raised. Guards taught him to sell out his parents and friends, and he assumes everyone he meets will, in turn, sell him out. (18)^[10]

From the discussion above, it is clear that several influences were at play, obstructing Harden's accurate translation of his subject's trauma. Nevertheless, Harden's efforts in earnest documentation of Shin's life must be commended. The fact that Shin's Korean memoir garnered little attention reinforces Harden's significance in having extended a global audience to Shin, his story, and his concerns as well. Besides presenting a tremendous tale of trauma, the book is credited for initiating a discourse on human rights abuses in a country in eternal isolation from the world.

In summary, the research focused on the literary representation of trauma in Blaine Harden's biography of Shin Dong-hyuk, *Escape from Camp 14: One Man's*

Remarkable Odyssey From North Korea to Freedom in the West. It examined whether Harden had accurately translated Shin's trauma into words. It averred that despite the author's best intentions to highlight his subject's trauma, there was a gap in his narration. It enumerated the author's lacklustre, reportorial narration of his subject's trauma, and his failure to delve deep into his psyche as factors preventing the reader from feeling one with the subject. The limitations of Harden were then ascribed to Shin being the only source of information about his past, to Shin's unreliable memory, to his guilt and shame over his past actions, and to his lack of trust in the author. Although the research outlined key aspects behind the impossibility of the accurate assimilation of trauma into pages of a book, a critical question demands further study: the validity or relevance of biographies as documents of trauma.

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**Memory-Narration Nexus: A Study of the Narration of
Quichotte by Salman Rushdie**

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Abstract

Salman Rushdie's fourteenth novel *Quichotte* is inspired by Miguel de Cervantes' *Don Quixote*. The novel narrates the encounters of its protagonist Quichotte during his quest to win the heart of his lover, R. Salma. The narration of the novel, like many other Rushdie's works, interlinks individual memory and collective memory. This research paper aims to analyse the role of memory in the novel *Quichotte*, by applying concepts of memory studies. Memory studies is an academic discipline that studies the nature and role of memory in narrating literature. Memory undergoes the process of encoding, storage and retrieval. The research paper focuses on the exploration of how memories of individuals, culture and social media are often evoked, created, erased, deliberately forgotten, lost, destroyed, broken, returned and reconstructed. The research paper examines the interplay of different types of memory.

Keywords: Memory, Memory studies, Individual memory, Collective memory

Memory in literature deals with the past of the literary characters formed by historical, social and political events."Memory is employed in three distinct fashions, which often exist concurrently in a text: first, to establish the validity and importance of a text based on the expertise and reputation of past writers; second, as a means of instilling a feeling of nostalgia in a text; and third, and most universally, as a method of constructing individual and cultural identity." Memory studies in the literature is an interdisciplinary field that is used to analyse the role and nature of memory in narrating events.

While narrating a story, memory plays a key role. At times, the story narrated from memory would not be authentic. It will be filled with some essence of imagination. In the novel *Quichotte*, there is a story within a story. Sam du Champ narrates the story from memory and so the authenticity of this story is a question. In Rushdie's *Midnight's Children*, Saleem Sinai, the narrator, modifies history as he could not bring out the events from memory with accuracy.

Memory plays a crucial role in the lives of human beings. Memories begin to fade away as time flees. They disappear completely with death. In the time between birth and death, memories can be evoked, created, erased, deliberately forgotten, lost, destroyed, broken, returned and reconstructed."What vanishes when everything vanishes: not only everything, but the memory of everything. "

If memories are damaged, a gap or hiatus is formed. These gaps are filled with memories which are being created. There is a chance that they are mere assumptions. At times, false memories are created according to our desires and convenience. In *Quichotte*, the protagonist Quichotte is obsessed with watching television shows. So when Interior Event damages her memory of Quichotte, he starts creating false memories with what he has seen on television to fill in the gap in his memory.

Sometimes, the memories in my mind would be presented in fragments. It would be a strenuous task to recall them chronologically. Some memories hurt to the core and they leave behind deep gashes. Quichotte does not have a fruitful personal life. He does not have a happy family. He has no good relationship with his sister. His love stories are not successful. If he had got a faithful lover, he would have become a father now. He always desires to have a son. All these memories leave deep gashes on Quichotte.

When memories haunt and distract people tend to erase them. Salma is haunted by the memory of her grandfather. When Salma was a young girl, she was harassed by her grandfather. She is affected by that incident and carries this memory with her. She is reminded of his grandfather when she assumes from the handwriting that the love letter for her is from an old man. The memory of her grandfather haunts her like anything that she wants to erase the memory. So she becomes a drug addict.

People try hard to deliberately forget the regretful past to move on in life. They try to have control over their memories. Quichotte wants to get rid of the memories of his personal love affairs. So he has deliberately forgotten all the consequences of his lost love. He says, "What had happened had happened- or, he was almost sure it had

happened and it was right to bury them deeper than the deepest memory, to place their stories in the funeral pyres of hopes, to seal them up in the pyramid of his regret; to forget, to forget, to forget.”

Similarly, the sister of Sam Du Champ prevented her brother from entering her memories. Quichotte does not remember his past related to his sister. It is difficult for him to react suitably to the past in the present when memories are lost. Quichotte says, “It is hard for me to ask for forgiveness for actions I don’t fully recall.”

Salman Rushdie makes use of disorders related to memory in this novel. Quichotte’s damaged memory makes him create false memories. Salma has bipolar disorder and the treatment for this disorder would cause memory loss. Memory being damaged or lost can be regarded as a way to escape from reality. Both Quichotte and Salma are not satisfied with their lives and yearn for an imaginary world.

Garde Hansen describes media as “the first draft of history”, recording events as they happen, negotiating history and memory. But Salman Rushdie claims that social media has no memory. The sister of Sam du Champ is falsely accused of racism. There are many allegations against her. She faces such an embarrassing situation. She receives hate mail and treats. She is the burning sensation of social media. Later she is set free by law but by that time social media has no memory of her. But the media is now busy with new sensational news. Salman Rushdie also talks of how culture is gradually changing. The memories are created based on the culture. But culture is dynamic. So as culture changes, memories change. The past is always susceptible to being forgotten.” Even then, half a century ago, the culture was already beginning to be a thing without memory, lobotomized, with no sense of history. The past was for dead people.”

People often collect objects that are connected with their memorable people or events. Memorabilia becomes close to the heart. They remind us of the events concerning this object, now and then. They keep our memories fresh. Quichotte says, “I own thirteen objects which open the doors of memory. Some family photographs, a ‘Cheeta Brand’ matches, a stone head from Gandhara, a hoopoe bird”. Some words can be connected with memories of the past. When Quichotte teaches new words to his son Sancho, his old memories are evoked.

A writer brings about autobiographical elements in his work intentionally or unintentionally because the personal memories are still fresh in his subconscious mind. Salman Rushdie was born in Bombay and his protagonist, Quichotte is also born in

Bombay. Rushdie's marriage life is not successful and Quichotte is shown as an unmarried man who has met with several love failures. He brings out the historical events, culture and tradition of his own country while narrating the events.

The paper attempts to trace the role and nature of memory in the main character of the novel, *Quichotte*. Memory acts as a driving force in our lives. Memories stored in our subconscious mind are either short-term memories or long-term memories. Happy, sad, haunting and distracting memories fill our minds. Any sort of memory can be evoked, created, erased, deliberately forgotten, lost, destroyed, broken, returned and reconstructed. Kirkus Reviews comments on the novel *Quichotte* as "A meditation on storytelling, memory, truth, and other hallmarks of a disappearing civilization...."

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The Last Queen of India: A Feminist Perspective

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Abstract

Michelle Moran is an American novelist known for her historical fiction writing. Her experiences at archaeological sites have inspired her to write historical fiction. Her notable works are *Nefertiti* (2007), *The Heretic Queen* (2008), *Cleopatra's Daughter*(2009), *Madame Tussaud*, *The Second Empress*(2012), *The Last Queen of India* (Rebel Queen)(2015) and *Mata Hari's Last Dance*(2016). This paper studies *The Last Queen of India* from a feminist perspective. In this novel, the protagonist of the chosen novel Sita Bhosale is a young village girl of Barwa Sagar. She passes the test as she excels in archery and swordsmanship. shooting, Riding, *Lathi* and *Malkhamba*. She becomes one of the members of the imperial guard in the palace of Jhansi. She tries to help her family by leading a life of celibacy for protecting the young ruler -Rani Lakshmibai. Sita admires Rani Lakshmibai but the queen stumbles as the East India Company tries to usurp the throne from her. As the novel proceeds, one might find that the nineteen-year-old shining star Sita of Durga Dal will be able to hold a great bond with the Last Queen of India or she will lose her chances of survival.

Keywords: Celibacy, throne, archery, protection.

The novel *The Last Queen of India* begins with the backdrop 1840s of India where young Sita is a trained martial art girl. She receives education only because of her father. Her grandmother is very strict and she does not allow her to go out of their

house. Sita always yearns to explore the world beyond the walls of her garden. Sita's words are as follows:

“Father's arm tensed, and I knew at once that what I wrote must be wrong. “Purdah is no one's fault”, he traced swiftly. “It's to keep women safe”

“From what?”

“Men, who might otherwise harm them”.

I sat very still. Did he mean that for the rest of my life, I would never know what lay beyond the walls of our garden? That I would never be able to climb the coconut tree? I felt a deep agitation growing inside of me”. (LI 7)

Sita's father was deaf and dumb because of his fight with the British East India Company. Sita used to speak to her father by writing the alphabet on his arms. Sita and her mother used to buy vegetables from the vendor by standing behind the Purdah. This situation explains how women are forced to live a secluded life in Purdah. They cover themselves to avoid men due to traditional norms. It never gives them the freedom to explore what lies beyond the walls of the garden.

The novel *The Last Queen of India* is analyzed beautifully from a feminist perspective without reducing the grandeur of the historical novel. The term “feminism” seems to refer to an intense awareness of identity as a woman or a man. According to Simon de Beauvoir,

Every woman agrees there are females in human species: today, as in the past, they make up about half of humanity: and yet we are told that ‘femininity is yet in jeopardy: we are urged, ‘Be women, stay women, become women’. So not every female human being is necessarily a woman: She must take part in this mysterious and endangered reality known as femininity.(1)

In this novel, Sita's grandmother teaches her how to behave like a woman as follows,

“What are you doing ?” Grandmother said when she saw me at the window.

I was supposed to be in the kitchen, watching the fire.

“The water is still heating up, Dadi-ji. I was just-”

She slapped my face.” “don’t you know what’s happening in there?”

“Yes. Maa-ji is giving birth”. I bit my lip to keep it from trembling. Ji is a term of respect, and we add it to the name of any person who is older.

“Let me tell you something about childbirth, beti, which you may not learn from the books my son reads with you”. (LI 11)

These words of her grandmother show how Sita is forced to behave like a woman at a very young age. As a child, she should be enjoying and playing games but her grandmother robs her of her innocence and she is forcing the pain of childbirth on the mind of young Sita.

Sita’s father is a physically challenged person. There is no male heir in Sita’s family. She is the breadwinner of the family. She has to take care of the disabled father and she is responsible for her younger sister’s marriage. This makes her work hard to prepare herself for Rani’s Durga Dal, an elite group of the queen’s most trusted female guards. Sita had an education in the English language. She started to learn English by reading all the plays, Shakespeare. She is talented in playing Chess, and good at speaking Marathi, Hindi and most importantly English. Her father who takes intervals in between his works shares with her his knowledge of English. This nourished her intellectual power which in turn would be useful for her to read the letters from East India Company. The martial art training she got from her neighbour Shivaji has gained the extraordinary physical stamina that shaped her into a powerful female warrior guard.

As the novel proceeds the novelist explains how the invasion of British has changed the lives of Indian girls. Following are the lines from the novel *The Last Queen of India*:

“Grandmother could never grasp why father would waste his time teaching a daughter. Some things have changed for better under British rule: for example, they have forbidden the killing of infant girls. At that time, however, the practice was common, which tells you how girls like me were valued. Even today, on the birth of the son there will be music, and dancing, and sweets will be distributed among the poor. But on the

birth of a daughter, silence as thick and heavy as a blanket will descend on the house, since there is no reason to speak, let alone celebrate. After all, who wants to honor the birth of a child you will have to feed, and clothe, all the money and hard work disappear once she is married off?”.(LI 11)

The novelist not only shows the evil side of the British East India Company but also the positive effect that it created on India like abolishing female infanticide in India. The attitude of Indians considering females as a burden or liability, this attitude is changed by the British East India Company. So the British East India Company helped to build liberated ideas for women in India.

Sita remembers the practice of female infanticide as follows, “But I suspect Grandmother suggested opium when I was born- a favourite trick for getting rid of daughters. And when neighbours ask what’s become of the infant they heard crying the night before, the reply is always that the wolves have taken her”. (LI 11). Such kind of practice as killing female infants is truly a harsh reality in Indian history which was prevalent during the rule of Rani Lakshmi Bai. Female infanticide is a crime. According to Raja Rao:

“Woman is the earth, ether, sound, woman is the microcosm of the mind, the articulation of space, the knowing is knowledge: woman is fire, Movement clear and rapid as the mountain stream: the woman is that which seeks against that which is sought. woman is kingdom, solitude time, woman is growth, the god’s inherence.”(*Serpent and the Rope* 35)

A woman is like a seed. But women themselves take place in female infanticide. In Barwa Sagar, Sita’s mother is in labour pain. Grandmother insists the midwife do all the duties. Maji suffers for almost two days in labour pain as the grandmother does not allow a male doctor to touch her daughter-in-law. Sita is not afraid of her grandmother. She goes in search of a doctor. He comes and tries to help, but her mother dies giving birth to a baby girl.

Sita thinks about Buddha as follows, “Buddha was a Hindu Prince”, I said. “A Kshatriys, like us, and he found freedom in casting off his position and embracing poverty”. “Because he chose it. And – more important- he was a man. A man can change his life anytime he wishes A woman can only change her appearance”(LI 27). Sita begins to

think about her future. She realizes that while Buddha, was able to decide his destiny, a woman has no freedom to choose her future.

Shivaji is Sita's neighbour. He is an old man who has three sons. He trains Sita and she undergoes a painful process of training to get into Rani Lakshmibai's palace. Sita passes the test conducted by Dewan and secures a place for herself as a member of 'Durga Dal'. The meeting with the queen mesmerizes her. The queen is straightforward and too good in manners. She comes to know that Rani Lakshmibai is pregnant and she needs to take care of Rani Lakshmibai. When Rani Lakshmibai became the queen, many privileges were enjoyed by women during her rule.

As the novel was written from a feminist perspective, the adventures of Rani Lakshmibai were given too much importance to her husband Raja Gangadhar Rao, who comes only in limited scenes. He praises Rani Lakshmibai or he enjoys the company of dramatists and actors. He is extremely interested in theatre than ruling Jhansi.

It is through Sita's eyes the setting of the palace is neared. The Rani Mahal and Panch Mahal with their brilliant shine are a feast to one's eyes. The aristocratic ways of the life of the king and Rani Lakshmibai are expressed through her. She expresses one similar incident by quoting Shakespeare's days when men played women's role likewise in India also women's role is played by men. The novelist portrays, Raja Gangadhar Rao who does not take his kingly duties seriously towards Jhansi but enjoys participating in plays.

Sita Bhosale has to fight with her destiny and also with the members of the Durga Dal -the girl group. Kahini who is a senior warrior in Durga Dal finds Sita as a threat to her position as she is witty and powerful. This creates trouble for Sita. She survives in the girl group to earn money for her little sister Anuja. The dowry is very important to conduct Anuja's marriage. The Dowry system is widely practised in India and women have to suffer a lot in India.

Leading a life of celibacy, Sita half-heartedly falls in love with Arjun the male soldier guard of the palace. They both share a similar interest in reading books. Dangerous poison is being used by the enemies of Rani Lakshmibai to kill Prince Damodar and her king. This made Jhansi struggle without a male heir by making Rani Lakshmi Bai the Last Queen of India. Now Rani Lakshmibai is a rebel queen as she opposes the orders of the East India Company.

Rani Lakshmibai's effort to adopt Anand is in vain before the eyes of Queen Victoria. She becomes the rebel queen to fight against the British. Meanwhile, Jhalkari, a member of the Durga Dal who is a Dalit who looks exactly like the queen acts as a body double to deceive the British East India Company. Meanwhile, Rani Lakshmibai fights against the British in the Fortress of Kalpi. Sita comes to know the real traitor is not an outsider but one of the members of Durga Dal – Kahini who is also the cousin of Raja Gangadhar Rao. Kahini has been the real schemer who murdered Damodar and Raja Gangadhar Rao. Sita tries to expose this bitter truth to Rani Lakshmibai. To escape the execution, Kahini commits suicide.

Kahini had been hiding many of the letters from Sita's home. Sita is unhappy to know her sister Anuja had been abducted by the British soldiers. She is in the brothel and the requests of her father and Shivaji are not enough to rescue her. They both sacrificed their lives in the act of rescuing Anuja but they are not able to do it. Avani, who is a widower is a caretaker of Sita, commits *Sati* as she became a widow twice in her life. Grandmother too expires after a few months. Sita pleads for the help of the queen. She is ready to help her. Anuja is rescued by her sister Sita with the help of the queen and Arjun. Shivaji's son Ishaan who is supposed to marry Anuja does not want her as she has been in brothels for four months. She is impregnated by a British man and the child dies in his tenth year and she too dies after a couple of months.

Rani Lakshmibai won the battle in Gwalior against Britain and she captured the heart of India. Following are the lines by Queen of Jhansi, "If defeated and killed on the field of battle, we shall surely earn eternal glory and salvation" (Queen of Jhansi). When she and her soldiers stay in Sonerka the last Queen of India loses her life because of the cunning troops of General Hugh Rose. He is responsible for the death of the Queen of Jhansi. Till the end of the novel she fights ferociously and she does not surrender herself to the British army till her death. Rani Lakshmibai states, "I shall not surrender my Jhansi" (Queen of Jhansi). The novel ends with Sita holding Rani by her hand and crying for her. Sita can come out of Purdah and she can lead an extraordinary life which is a contrast to other common village girls. In the Epilogue, the novelist gives details about Sita and Arjun's marriage and their three children. Constantly Sita thinks about Rani, her life as Durgavasi and the magnificent palace of Jhansi.

Finally one can see how a strong female personality like Rani has created a great impact on women which can transform the lives of women in the future generation. She is a women freedom fighter whom India celebrates even today.

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