

LITERARY QUEST

An International, Peer-Reviewed, Open Access, Monthly, Online Journal of English Language and Literature
(Special Issue)

National Seminar on

CULTURAL STUDIES: CULTURAL CONFLUENCE IN LITERATURE

16 FEBRUARY 2018



Organised by

The Department of English

PSGR KRISHNAMMAL COLLEGE FOR WOMEN

(College of Excellence – Ranked 16th by NIRF)

Coimbatore, Tamil Nadu, India

in Collaboration with

Folklore Resources and Research Centre,

St. Xavier's College (Autonomous), Palayamkottai, Tamil Nadu, India

Special Editors

Dr. B. Mynavathi

Dr. Sumathy K. Swamy



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FOREWORD

I am extremely delighted to note that the Department of English in collaboration with Folklore Resources & Research Centre, Palayamkottai, has organized a National Seminar on “Cultural Studies: Cultural Confluence in Literature.” It is encouraging to have eminent academicians from various Universities and Research Centres to take part in this venture.

The seminar was a great step towards understanding the diverse cultures and their ethnicity. The impact of culture is manifold that it transforms the individual’s life and social relations. This seminar has focused on some unexplored dimensions of culture as featured in literature benefitting the students, faculty and research scholars and it is good to know that the knowledge that has been harvested will be published and recorded.

I congratulate the editors of this erudite publication and hope the book will be of great use to disseminate the importance of Culture in both life and literature.

Dr. S. Nirmala
Principal

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The Search for Self in Virginia Woolf's *To the Lighthouse*

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Abstract

In this paper, Lily Briscoe's individual struggles with self and ability are focused in Virginia Woolf's To the Lighthouse. These struggles revolve around questions about the "woman-artist," All along Lily's journey to the lighthouse, and to herself, she encounters the Other disguised as entreat in Mrs. Ramsey; she confronts the patriarchal chap weight under the outfit of Charles Tansley and Mr. Ramsey who seek to distract her from her work; and she at last transcends every single one of these information and is forced to answer Woolf's designated question: what is herself? And what is a woman? Eventually I conclude that neither Woolf nor Lily answers such queries, leaving them direct and appealing to pursue all over again as a bottomless allegorical journey to the lighthouse.

Key words: *struggle, journey, lighthouse, distract, woman, queries, identity.*

Virginia Woolf was a magnificent author, maker of profound masterpieces. Only some authors are as celebrated as Virginia Woolf. She was one of the primary authors of her time to make an effort to cut into the Victorian grasp on literary installation and put mind's eye in about every



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countenance of literature. She was one of a small number of feminists who stood up for civil liberties a woman is supposed to give birth to through her work. Born on January 25, 1882, Woolf led an amazingly superlative childhood. There are no doubts that Woolf left her mark on the literary world but one of the largest of these would be that of her suffrage movement. She was an author who, from the very beginning, may perhaps not comprehend as to why men and women were treated subsequently in a different way and the end as a result unfairly. She became one of the focal subjects of the 1970s progress of feminist criticism, and her works are read all over the world and have been translated into more than fifty languages. She suffered from severe bouts of mental illness throughout her life and took her own life by drowning.

In *To the Lighthouse* (1927), the plot centers on the Ramsay family's anticipation of and suggestion upon a visit to a lighthouse and the tied family tensions. One of the prime themes of the novel is the struggle in the creative process to that snowed under visual artist Lily Briscoe although she struggles to paint in the center of war, and of the associates gone behind. It moreover explores the passage of time, and how women are forced by society to allow men to procure emotional intensity from them.

To the Lighthouse, To the Self:

The novel reveals Lily Briscoe's intense personal struggle with reconciling her Self with her ability and her ability with her Self Specifically, Lily attempts to shift beyond the blasts of doubt, which mutually civilization and environmental science oblige on her. Arguably, such disbelief is self-imposed since Lily is calm unsure of her outcome as equally female and artist. so far once taking into account explanation presented by men like Charles Tansley, who claims "women can't write, women Can't paint" (91).



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The reader understands Lily's instinctive inclination to acquire such words to Heart, believing in this claim's broad certainty and in its private applicability that is, Lily cannot write or paint. Lily's selflessness of whether her anxieties stem from her biological sex as female, or from her gendered and socialized nature as woman, capture this transitional period in history for many women. Lily struggles between heeding what she is told by men-"women can't write, women can't paint"-and knowing what she feels as a woman-woman *can* write and *can* paint.

Lily's experience as a woman-artist, and Woolf's process of writing the novel bring to light a sincere attempt by both creators to gaze at themselves seriously as the combined woman-artist. Thus, through her literary art form, Woolf, like her female protagonist, demonstrates how women are specifically as proficient as men in both professional and creative endeavors, relegating the personal onto a black canvas or page to produce both an aesthetic creation and inspirational art form. Her own writing, in both fiction and scholarship, chains Lily's dominant belief in herself and dispels Tansley's view, representative of the early twentieth century, but extra in particular the previous Victorian era. In her essay *Professions for women*, Woolf shares her skilled experiences as a woman writer. Foremost among her recollections is the moment when she realizes that she needs "to do battle with a certain phantom. And the phantom was a woman, and as I came to comprehend her improved I called her after the female lead of an eminent poem, *The Angel in the House*." (*Professions for women*). Woolf describes the angel in the house, Victorian society's quissential perfect female and examines this play a part of mythic proportions who not merely saddened female from engaging professions, but moreover impeded woman's skill to define and ascertain their personal selfhood. Lily and Woolf



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mutually go through a relative success hit with their qualified and creative pursuits. What is herself? What is a woman? Woolf intimates this query in the novel, her questioning of tension between selfhood and womanhood signals an ongoing consequence of this issue, which remains elusive even now in the twenty-first century.

Woolf extends her challenge and comment on of this model of manhood to her female central character Lily Briscoe, imploring readers to engage in that task which she sets before her audience. Lily examines her ends and aims questioning whether it is her identifiable biology or the external society, seemingly distant from the peculiar has nurtured her which makes her equally slant and shrinking from painting, from engaging in a profession which offers equally pleasure and door to her personal self. Thus Lily finally comes to paint in peacefulness to reconcile her choices with get-together norms and expectations. Both Woolf and Lily`s main barrier afterward as in cooperation and female involves dispelling the tension between compliant to and resisting the society via one`s work. Intermittent periods of self-doubt, as well as other social institutions, namely marriage and patriarchy, encumber writer and artist from entirely participating in their creative act free of struggle

When Mr. Ramsay “as he sailed further and further across the bay” (*To the Lighthouse*, 159). Towards the lighthouse, affords the reader a new perspective on the certainty of the novel. The voice of the novel by the use of Lily`s projection of her intuitive perception of being on the conscious landscape of the story. By silencing the intimate critic, the external judge, and the great deal of lighthouse we start the ball rolling to monitor Lily listening to her Self and bountiful say-so to that Self via art. She gives birth to her new self, her new womanhood. In Lily we spot a genius which, like the lighthouse, “now



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carries a playful across the shady extent of our lives” (171). Clearly, Lily aims not only for the lighthouse beyond, but also the lighthouse within, in quest of enlightenment of the self by way of her art, attaining an essence, a private identity, which transcends beyond mere subject or object limitations. Thus along with Lily, we readers ultimately surrender to that pleasure of finding out "What is herself? What is a woman?" with each new journey *To the Lighthouse* and to the self.

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A Study of the Meaning of Laura Wingfield's Actions in Tennessee William's *The Glass Menagerie*

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Abstract

*The objective of this paper is to investigate and describe the concept of disability through the character Laura who has foot defect that makes her grow to be an inordinately shy, dependent, and peculiar. Mainly the discussions raises in this paper have been related to the lives of persons who are physically disabled in regard to the society's attitude towards them. People with physical disabilities mostly referred to as people with special needs, people with physical impairments, on contrary they see themselves as degraded, they rather prefer referring to them as differently able. In *The Glass menagerie* play Laura's view of escape is totally different from her family; her escape from the society seems to be hiding inside their apartment, not outside of it. She is imagining that all eyes are staring at her. Disability doesn't mean to hide from the society but to face the society. Every human being is born with some disabilities, it may be physical, mental, or psychological, and we have to overcome all those problems by ignoring our disabilities. Having a disability can be really hard, but it doesn't mean it's the end of the road. There are many ways to accept our circumstance and overcome disability barriers. We were all brought to this earth for a reason and*



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have the ability to do whatever we want with our lives. The truth is that everyone struggles in their everyday life in one way or another. It's about staying positive and making the best of what we have.

Thus this paper is done with a motive to explore the character of Laura in depth and also to tell all the human beings to face the reality without getting fear.

Keywords: *disability, overcome, positive, literature, capability, conquers.*

“However difficult life may seem there is always something you can do and succeed at”. (Hawking, Stephen)

Great books lead us where we haven't been, enlighten dusk corners and set aside our own well-known world subtly transformed, as if its axis has been marginally labelled. But despite literature's fervour to discover the far reaches of human experience, disability is for the most part disregarded, or at best drove to the margins. Disabled protagonists are little and far between. Many characters in literature are compelling for diverse reasons, one of which may occupy having a disability. Protagonists with physical issues can be admirable, inspirational, pitiable, embittered, disillusioned or a combination of all these things. It's enthralling for readers to see how a disability disturbs a character's consciousness and deeds, for better or worse. Readers also might speculate what they'd do if they were disabled themselves. In one of those few books Tennessee Williams *The Glass Menagerie* occupies a place.

Tennessee Williams, originally named Thomas Lanier Williams was a Pulitzer Prize-winning American playwright, whose plays reveal a world of human frustration in which sex and brutality cause an atmosphere of romantic propriety. His first appreciation came when *American Blues* (1939),



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a group of one-act plays, won a Group Theatre award. His first critical applaud came in 1944 when *The Glass Menagerie* opened in Chicago and went to Broadway. It won the New York drama critics circle award and, as a film, the New York film critics circle award. His works won four Drama Critics awards and were widely transmuted and performed around the world. The 1960s were a tough time for Williams. His work received meagre reviews and increasingly the playwright transformed to alcohol and drugs as managing mechanisms. Later he stirred out more than a few new plays as well as *Memoirs* in 1975, which revealed the story of his life and his afflictions. But he never completely eluded his demons. Surrounded by bottles of wine and pills, Williams died in a New York City hotel room on February 25, 1983. *The Glass Menagerie* as an autobiographical play

It set in contradiction of the background of depression where the characters toil with the past, the future and with each other. One of the most strikingly dominant hallmarks of *The Glass Menagerie* is that it is a memory play. The equally beating feature of this play is that it is an autobiographical play. Williams said that this play is an accolade to his sister. William radiates Laura into the cast of his sister Rose. Amanda is cast into the mould of his mother. Laura's father who has fallen in love with the long distance is none other than Williams' own father who never used to stay in the house. It brings out a painfully shy and slender crippled sister character, whose anxiety with a collection of glass animals draws her away from reality. A childhood illness has left her crippled, one leg slightly shorter than the other, and held in a brace. This defect need not be more than suggested on the stage. Stemming from this, Laura's separation increases till she is like a piece of her own glass collection, too exquisitely fragile to move from the shelf. Laura's oversensitive nature



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makes her think that everyone notices her limp; it becomes for her a huge stumbling block to normal living. She cannot get over it and into the real world. Her inability to overcome this defect causes her to withdraw into her world of illusion. The limp then becomes symbolic of Laura's inner nature. Once Tom says, it's not just Laura's being crippled that makes her different, but she is just different. So she lives in a world of old phonograph records and glass animals. Laura constantly considers herself to be disabled therefore Amanda uses to scold her for not changing her personality.

LAURA. I'm crippled! AMANDA. Nonsense, Laura, I've told you never, never to use that word. Why you're not crippled, you just have a little defect - hardly noticeable, even! When people have some slight disadvantage like that, they cultivate other things to make up for it - develop charm - and vivacity - and - charm! That's all you have to do. (*The Glass Menagerie* 2.47-50)

Along with longing for her own youth, Amanda's hopes for Laura verge to befit the whale-in-the-room, at least thematically. After Laura is caught skipping her lectures at secretarial college to continue walks for the most part due to her pathological shyness, as Williams mentions it in the play's stage directions. Amanda worries that Laura is absconding from the very fixed feminine path that has been laid out for her, and manages to minimize Laura's emotional pain in one monologue early in the play. "We won't have a business career; we've given that up because it gives us nervous indigestion! What is there left but dependency all our lives?" Amanda seems to repetitively link up her daughter with dependency because of her limp, but arguably. She soon hints to Laura, "Of course, some girls do marry" (*The Glass Menagerie* 2.34) thus beginning the process of shoving Laura down to another direction of



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traditional femininity. As it could be disputed that Amanda is, on certain level, persuading Laura to become independent, the truth that Amanda depends upon her children for income obscure things, her insensitivity too stops her from understanding Laura, her disability, or her inner life. Amanda's thoughts as she tries to make Laura as attractive as possible, she once tells to Laura "all pretty girls are a trap, a pretty trap, and men expect them to be" (*The Glass Menagerie* 6.14).

When Tom invites Jim over for dinner, he knows that Laura knew Jim in high school, but he does not know that she had such a intense crush on him. After Jim's tenderness has facilitate Laura to overcome her shyness in his presence and introduce him to the collection of glass animals that is her most prized ownership. By this point in the play, we are well aware that the glass menagerie is a representation for Laura herself. The unicorn is dissimilar from usual horses, just as Laura is different from other people. In fact, the unicorn is so unusual a creature that Jim at first has trouble in identifying it. Unicorns are "extinct in the modern world," and similarly, Laura is ill-adapted for endurances in the world in which she lives. The Solitariness that Jim discovers in the lone unicorn is the same loneliness to which Laura has quit herself. Jim imparts Laura as, "You think of yourself as having the only problems, as being the only one who is disappointed. But just look around you and you will see lots of people as disappointed as you are" (*The Glass Menagerie* 7.76).

Jim mistakenly smacks the table on which the glass unicorn rests, breaking the horn off of the figurine. He doesn't only break the unicorn but in addition he breaks Laura's heart by saying: "I wish that you were my sister. I'd teach you to have some confidence in yourself. The different people are not like other people, but being different is nothing to be ashamed of. Because other



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people are not such wonderful people. They're one hundred times one thousand. You're one times one! They walk all over the earth. You just stay here. They're common as — weeds, but — you — well, you're — Blue Roses!”
(*The Glass Menagerie* 7.262)

Positivity of Disability

Laura’s progress throughout the play is one that places her in what can best be called a liminal space for few reasons. If Laura could put herself in social circumstances, she will find that if she doesn’t focus on her insecurities of her disability then others will not. If she can make use of self-confidence, she will hit upon it effortlessly to make friends and bring forth gentlemen callers. Bringing friends and just more people commonly into her life will make her even more self-confident. The actual problems of those with disabilities needs to be better addressed. We need to shift this sad and pitied, discriminating and oppressive perspective and change the way we see and deal with disabilities as a whole. Disability is normal and is a key component to the variety of life. Everybody does things differently, there are things some people can do that other's can't; everyone is unique.

Disability doesn’t mean to detach from the society but to attach with the society. Every human has some uniqueness; no one is lower than any one. Being lonely will make us to lose our self confident. Thus we have to omit the dis from disability and make it as ability.

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The Role of Women in Chinua Achebe's *Things Fall Apart*

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Abstract

Chinua Achebe is a Nigerian novelist, poet, professor, and critic. His first novel Things Fall Apart (1958) is considered as a milestone in African Literature. Achebe's novels approach a variety of themes. The gender roles of men and women, as well as societies' conceptions of the associated concepts are frequent themes in Achebe's writing. This paper concentrates on role of women in Achebe's famous novel, Things Fall Apart.

The novel describes the life of Okonkwo, an Ibo leader in the fictional Nigerian village of Umuofia. The tragic flaw of the hero includes the fact that, his whole life is dominated by fear, the fear of failure and weakness. Okonkwo considered his father, Unoka as an epitome of failure and weakness. People called Unoka as Agbala. Agbala who could either had taken no tittle or 'woman'. This shows that, in Ibo society anything that is strong was compared with man whereas anything weak compared with woman.

In Ibo culture, they allowed wife beating, which proves their masculinity. Women are expected to carry out home based duties. They have to take care of their children. Women of this society are neither decisive nor authoritative.



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However some other interesting findings are that the women also have big role in the belief system of community. They are considered as the representation of Earth Goddess. They also have important role in religion too. The first wife of a man in the Ibo society is paid some respect and priority than other wives. Mother figure is always respected. Likewise, the different roles of women of Ibo society are highlighted in this paper.

Keywords: Gender roles, masculinity, subservient role, important role, Goddess, Domination.

Chinua Achebe, a Nigerian novelist, poet, professor, and critic is born on 16 November 1930 in Ibgo town of Ogidi in South Nigeria. His first novel *Things Fall Apart* is considered as his best novel which is published in 1958. *Things Fall Apart* is a milestone in African literature. This novel is a sincere attempt of Achebe, to guide African people in their struggle to make their freedom meaningful. He believes that his major duty is to serve his society. Achebe is accepted by the people not only as the writer but also as a teacher and a guide. Thus this novel is an attempt to redeem the dignity of Africa.

Achebe is highly indebted to Yeats for the title, 'Things Fall Apart' this title is taken from W. B. Yeats' poem, *The Second Coming*. In this novel Achebe portrays Africa particularly the Ibo Society, right before the arrival of the white man. This novel analyses the destruction of African culture by the interference of the white man. This story whirls around the life and death of Okonkwo, the great tragic hero of Ibo society. Achebe explains how their interference collapses the bonds between individuals and their society. This novel throws light on three important aspects. At first he describes about Okonkwo's family and his personal history. The second and third aspects are about the influence



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of British colonialism and Christian missionaries on the Ibo community. As well as Achebe teaches us a great deal about the Ibo myth and proverbs and also explains the role of women in pre-colonial Africa.

The status of pre-colonial African woman is very difficult to define. Because there are many examples where she dominated and where she faced discrimination. So the pre-colonial woman is both a leader and a woman on the sideline.

Okonkwo is a leader of Umuofia clan. He is a wrestler but his life is dominated by fear, the fear of failure and weakness. The men of Ibo Society consider hardworking, earning titles, being wealthy, marrying more than one wife and begetting many children, beating their wives and handling their family by their heavy hand are manliness. His father Unoka fails to do so. So the people called Unoka agbala, one who has taken no title or 'woman'. This is imprinted in Okonkwo's heart from his childhood. He considered Unoka as the epitome of failure and weakness. Ibo society compares things that are strong with man and anything weak to woman. Okonkwo never wants to be a failure as his father. He hates anything that is weak. Nwoye, his first son resembles his father Unoka. So Okonkwo always shows his rude face towards him in order to change his woman-like behavior. On the other hand he wishes that his daughter Ezinma, who resembles him, should have been a boy. When Okonkwo accidentally killed Ikemefuna, he compared his guilty consciousness with that of a 'shivering old woman'. Thus proves the portrayal of African woman is all cases as an embodiment of failure and weakness.

In Ibo society beating of the women is allowed. Once, Okonkwo beats his second wife for not preparing meal for him. In another case, he beat his wife in the Week of Peace, when she went to her neighbor's house to plate her hair and



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being careless about her household works. The women of the society are very submissive they even have no right to ask question. For instance, when Okonkwo brought Ikemefuna to his home, his senior wife asked him, “Is he staying with us?” The immediate answer from Okonkwo is that, “Do what you are told, woman”, “when did you become one of the ndichie of Umuofia?” (*Things Fall Apart* 5). This shows that dominative tendency of Okonkwo.

In the Ibo community, women have many roles and duties such as cooking, washing clothes, housekeeping, bearing and raising children, agricultural works, visiting the markets and worshipping gods. Women are supposed to grow women’s crops only like the coco-yams, beans, and cassava. Yam, the king of crops, is cultivated only by men. This aptly proves that there is gender discrimination in Ibo culture, which is shown even through the crops. To echo the Nigerian critic Juliet Okonkwo Achebe’s “cultural universe is one in which women to be seen not heard, coming and going with mounds of foofoo, pots of water, market baskets, fetching kola, being scolded and beaten before they disappear behind the huts of their compound” (*The Talented Woman in African literature* 36).

Though women are highly dominated by the men of the society, they have certain rights too. The senior among the wives of a man is respected and given priority. Nwoye’s mother who drank the palm-wine first in a gathering then the other wives followed her. Every woman in the clan is considered as daughter. For example, when a woman of Umuofia was killed in Mbaino, Ogbuefi Ezeugo said, “Those sons of wild animals have dared to murder a daughter of Umuofia” (*Things Fall Apart* 4). Women are independent to choose their life partner. Man should give bride prize to marry a woman. Mother is always superior. The importance of woman’s role is expressed when Okonkwo



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is exiled to his motherland. He is treated with the same care and respect as he was in his own clan. This brings about the fact that a woman is seen as a protector in the Ibo society and so mother is superior. Thus they are not insignificant and powerless individuals.

It is clear that even though men in the Ibo society beat women and discriminate them in other major ways women still own very important roles such as spiritual leaders, medical practitioners and also they are considered as the representation of the earth goddess. Ani is described as a superior part in the life of the people, whose power is important during the harvest. The women perform the role of priestess. Chika is a god full of power and is greatly feared among the members of the Ibo tribal people. There is only woman with whom the people share everything is Chielo. She is the main oracle of hills and caves. She is the priestess of Agbala. Chielo is an ordinary woman who used to prophecy when the spirit of Agbala is upon her. The men of this society blindly believe the words of these special women and they worship these women. Thus it is proved that when woman has such kind of supernatural power she will be respected by men.

This novel shows the condition of women in patriarchal tradition. Women are the men's possession, domestically and politically. But they are portrayed as happy, harmonious members of the community. Some other interesting findings are that the only place women get respect is their belief system. In their belief system, the most important goddess is Ani, it relates to the fertility and welfare. Women have a big role in this system, by having a priestess that has unchallenged authority, even by powerful men. This social construction is rooted in the patriarchal culture that gives priority that men are the authority and women are their belongings. In such culture all aspects of life centered on



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men. Anything positive, good, and strong deals with men and opposite one deal with women.

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Feminist Outlook in Sashi Deshpande's *That Long Silence*

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Abstract

The paper is an attempt to examine the feminist perspective in That Long Silence of Shashi Deshpande. The male superiority signifies the patriarchal culture in the family relationship between Jaya and her spouse Mohan. The result of marriage yield into frustration, discard, and disharmony as there was absence of love with only sex. Jaya was compelled to keep silence and surrender and adopt socio-psychic nature. The traditional, institution of Indian family is dwindling as the familial relationship does not have gender equality. Male member of the family is entitled to all sorts of comforts and excuse whereas female member has to sacrifice her life keeping silence, suppressing emotions and desires. The mechanical and artificial love is significant where gender discriminate exists in family environment. Jaya could break her silence after the support of Kamat but decides to keep silence and surrender. Violence is not the solution for the problems, to bring a change one has to wait and to be optimistic.

Keywords: *frustration, discard, supressing emotion and desire.*

Feminist movement advocates the equal rights and equal opportunities for women. The true spirit of feminism is in to look at women and men as



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human beings. There should not be a gender bias or discrimination in familial and social life. Establishing gender justice and gender equality is the key aspects of feminist movement. In India, women writers have come forward to voice their feminist approach to life and the patriarch family set up. They believe that the very concept of gender is not merely biological phenomenon but it has a social construction.

Shashi Deshpande is renowned novelist of Indian writing in English. She has credited of writing well known novels, namely; *The Dark holds no terrors*; *Roots and Shadows*; and *That Long Silence*. Her first novel *The Dark Holds and no Terrors* was translated into German and Russian languages. *That long silence* (1998) was her fifth novel which was recognized with 'Sahitya Akademi Award' in 1990. Her works primarily deals with the problem of women in the present social context. Deshpande's quest for identity and freedom has become dominate themes in literature. She unfolds the problems very positive way. According to her, woman has every right to live her life, to develop her qualities, to take her decisions, to be independent and to take charge of her destiny.

That long silence is one of the unique works of Sashi Deshpande which signifies the pathetic condition of Indian woman. It is a reflection of suffering of an Indian woman in the dogmatic social milieu that is family. It also reflects how woman suffers deeply and end-up in life silently bearing molestations of male. The sacrifice made by women counterpart is hardly noticed by the male dominated society. The writer wants such women who suffer to break their silence in the wake of feminist movement. The novel illustrates the image of women in the middle-class family and the way she is sandwiched between the tradition and modernity.



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The title of the novel depicts the intention of the novelist in order to reveal the female psyche during the quest of Jaya, the protagonist, for self. She is the protagonist of *That Long Silence* who is an intelligent woman with graduation in English, a writer and columnist had a bright career. Unfortunately, none of these attributes would provide her a respectable positive in the eyes of her husband Mohan, who has socialization in a typical tradition environment. He perceived his wife on par with Seeta, Savitri and Draupadi. His mother and sister Vimala were very much submissive to father. The decisions relating to familial and financial matters were taken by the male members of the family. So he wanted his wife to be submissive like them as a homemaker.

In a male-dominated society, a woman has no space to be independent. She is dependent on men either on father, husband or son. They are hardly given freedom and independence. Slavery to man makes them suffer from dual roles of child bearing and domestic chores. She has no freedom regarding the selection of her life partner and marriage. Marriage becomes their destiny and Jaya thinks; as we grew into young women, we realize it was not love, but marriage that was the destiny waiting for us. And so, with young man, there was the excitement of thinking will this man be by husband? It had been our parents who had taken vague desires of our sand translated them into hard facts. It was like the game we had played as children on our buttons tinker, tailor, soldiers, and sailor.

Jaya's parents and Vanitha Mami go on hammering onto to her that 'husband is like a sheltering tree'. Women should be dependent on the male member of the family in order to be safe and protected. In other words, a woman is undermined ignoring the fact that she is equal to men in all the



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spheres of life. Her abilities and strengths are undermined. However, she is inferior to men in patriarchal society. This is rightly pointed out by Deshpande as;

A sheltering tree.
 Without the tree you are dangerously
 Unprotected and vulnerable. This
 Followed logically;
 And so you have to keep the tree alive and flourishing
 Even if you have to water it with deceit and lies. (TLS:32)

The author vividly depicts the image of marriage institution and familial relations in India. Husband and wife hardly openly about their sexual life it is treated as sinful and immoral. Jaya had dream about her marital life that she would love her husband first and then sex. A mechanical relationship and artificial lover were the consequence of her marriage. It was a total failure. She had lost interest and tried off with the acts of sex. Unfortunately, with Mohan she had only sex but not love either before or after marriage. Other sex words, she hardly enjoyed marital relationship with her husband. She had no freedom to express or share her desire with Mohan. Her feelings of love and sex are suppressed as she says;

In any case, whatever my
 Feelings had been then, I had
 Never spoken of them to him. In fact, we
 Had never
 Spoken of sex at all. It had been as if
 The experience was
 Erased each time after it happened, it



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Never existed in words.

The only words between us had been in question,

'Did I hurt you?' and my answer

'No'. (TLS: 95)

Jaya was introduced to her neighbour Kamat who motivated her to think and act independently about her writing by appreciating and admiring. He inspires and cheers her to get serious, to be real and true to herself. This made her regain her self-confidence which had been lost. He further makes her to speak frankly about sex. What she could not speak with Mohan, was able to speak to Kamat. It makes her realize her 'self'. In this way, Kamat enables her to break 'long silence'. Jaya now resolves so assert her individuality by breaking 'that long silence', putting down on paper that in her entire seventeen years of silence she had suppressed her desires.

The companionship of Kamat made Jaya get her identity. However, she was not strong enough to challenge the traditional value system of the society. Though she had list faith in her husband, she wanted to adjust with her present setup. She was of the opinion that no change comes suddenly, it takes a long time. Human happiness consists in harmonizing the opposites of life. The husband-wife relationship needs to be built on the values of democracy and socialism. In other words, rebelliousness is not the solution of the problems of life.

Through the protagonist conscious-raising voice, struggling to assert her femininity, Shashe Deshapnde gets to the root as existence and given vent to a kind of female subjectively which refuses to reconcile and identify herself with a patriarchal and male- dominated society. Throughout her female protagonist



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she seems to convey the message that marital polarization curtails human potential and individual happiness.

It is suffice to state that courage and not escapism is what woman of today requires. She should have the courage to uphold what is right for her and adhere to it with firm determination and tenacity. A headlong plunge into the social milieu with pertinacity can alone bring harmony and fulfilment in her life.

At the end of a novel Jaya's husband loses his confidence, his position as an engineer. In the urban and global society, her husband comes the victim of corruption. During the seventh year of their marriage Mohan never asks her opinion on any matter but when an inquiry has been set up against him, he holds Jaya's hand asks her to support the family through her career as a writer. But Jaya remains silent kind of protest against her long silence, which makes her strong at the end of the novel.

Feminist movement has a great deal in this regard. The feminist writing of Indian literature probe into the pathetic situation of women in the male-dominated society in general and in the institution of family In particular. In order to establish social harmony, the harmony in the family needs to be established. There has to be an end to discrimination on women based on the gender. No gender is superior in this world. Gender equality has a bearing on attaining gender development in order to have peace, harmony and love in the family relationship.

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Culture and Struggle of Fisherfolk in *Chemmeen* by Thakazhi Sivashankaran Pillai

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Abstract

Every culture and religion around the world have their uniqueness which makes it different from the rest. However they are certain traditions followed by a varied spectrum of people over the globe which cannot be justified in any way. They are too odd. Too bizarre. But they do exist in the world. Southwest coast of India is one of the most picturesque parts of the subcontinent of India. Culturally Kerala is one of the most advanced parts of India. In Malayalam literature novels began to occupy a place of pride in 1940s. It flourished through the works of P. Kesavadev, Thakazhi Sivasankaran pillai, Vaikom Mohammed Basheer and others. Among them Thakazhi S. Pillai was a prolific and a fast writer. His work Chemmeen is widely regarded as a landmark novel in the history of Indian Literature. It was translated to more than 30 languages which include major Indian languages and foreign languages. This novel tells the story of the relationship between Karuthamma, the daughter of a Hindu fisherman and Pareekutti, the son of a Muslim wholesaler. It has the quality of a fable in which the lives, superstitions, the inner beliefs, the tradition and sufferings of the community of fishermen are portrayed as a way of life with a deep significant



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moral. The major aim of this paper to examine the myths, customs, aspirations, struggle and grief in the lives of the fishermen community in Kerala.

Keywords: *Customs, struggle, identity, myths.*

Thakazhi Sivasankaran Pillai was born in April, 1914, at Thakazhi, a little village some ten miles south of Alleppey in the state of Kerala. Like so many celebrated writers, poets and musicians of south India. Sivasankaran Pillai is known by the name of the village he comes from, Thakazhi. Thakazhi's earliest education was thus at home. Then, as a little boy, he went to Thakazhi School and afterward to the middle school at Ambalapuzha. The school on the seacoast was right in the middle of fishermen's community. It was here that Thakazhi for the first time in his life came in contact with the lives of fishermen and fisherwomen. Later on in life, as a young man, he worked there for a time as a lawyer and he had many fishermen as his clients. The Pareekutties and the Karuthammas are thus real figures he has met and known and whose lives and tribulations he intimately understood.

In 1934 Thakazhi's first volume, Puthumalar (New Blossoms), a collection of short stories, was published. It was a sensational success. This was soon followed by his first novel, Prathiphalam (Reward), which was sold out within a few weeks of its publication. The same year saw another novel, Patithapankajam (Fallen Lotus). Stories and more stories flowed from his pen, collection after collection, of which Atiozhukkukal (Undercurrent), Nityakannika (Spinster) and Changathikal (Comrades) were the most significant. These stories had a strong social content. Social criticism was implicit in many, and they also revealed leftwing political sympathies.



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Malayalam literature until now mostly dealt with the lives of the respectable middle class. Thakazhi and his contemporaries brought the poorer people from all walks of life into literature. In March of 1956 came Chemmeen, which won its author the President's Award, the most coveted literary honor in India. The novel could vividly picturize the lives of fishermen and women hanging between 'to follow and not to follow' the traditions of their community. It also shows light on the lives, the superstitions, the inner beliefs and the suffering of that community. It has been out skirted with deep and significant myths.

The seacoast of Kerala in south-west India is dotted with fishing villages, small communities of simple fishermen who are wedded to the sea. Life there, completely isolated, constricted by the harshness of poverty, is one long struggle against the elements. Yet the fishermen and women take pride in their precarious livelihood and in the strict tradition that govern it. This pride and their faith in Katalamma, goddess of the sea, protector of the good and ruthless punisher of the evil, are essence and the sustenance of their lives. But love plays its part too love fulfilled and love tragically frustrated. For the fishermen and fisherwomen the natural forces are grimly real enemies or friends. It is far from a city view of life. The elements can destroy you and your family; they can also make it possible to live... live for another year, that is. Under these merciless conditions, inevitably a merciless deity rules over life. To people brought up on the phrase "God is Good", it may not be easy to accept the Indian idea, "The Creator is also the Destroyer."

With the moving simplicity of a classic tale Chemmeen unfolds a story of devotion greed and sacrifice; of a taboo violated; and of retribution. When Karuthamma, child of the sea-coast, falls in love with Pareekutti, a trader and



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a Muslim, she knows that a fisherwoman can never marry out of her caste, and renounces him. Karuthamma and Pareekutti love each other. Karuthamma's mother, Chakki knows about it and reminds her daughter about the life they lead within the boundaries of strict social tradition. It was hard for karuthamma to forget him. Her father, Chemban Kunju, a fisherman ambitious to own a boat and a net of his own, turns this pure affection to his own advantage. He finally succeeds in buying both with the help of Pareekutty, on condition that the fish hauled by the boat will be sold to him.

Karuthamma sacrifices her love for Pareekutty and marries Palani, an orphan discovered by Chembankunju in the course of one of his fishing expeditions. Though Karuthamma does not have her full mind for the marriage, she agrees. Because "Karuthamma wanted to get away from that home and that neighbourhood" (90). Following the marriage, Karuthamma accompanies her husband to his village, despite her mother's sudden illness and her father's repeated requests to stay. But women in the village say that there is something wrong with Karuthamma, when fisherwoman Vavakunju asks "then why did he(chembankunju) give away the girl to one like Palani?"(114).

In his fury, Chembankunju disowns her. On acquiring a boat and a net and subsequently adding one more, Chembankunju becomes more greedy and heartless. With his dishonesty, he drives Pareekutty to bankruptcy. After the death of his wife, Chembankunju marries Pappikunju, the widow of the man from whom he had bought his first boat. Panchami, Chembankunju's younger daughter, leaves home to join Karuthama, on arrival of her step mother. Meanwhile, Karuthamma has endeavoured to be a good wife and mother. But scandal about her old love for Pareekutty spreads in the village. Palani's friends ostracize him and refuse to take him fishing with them.



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By a stroke of fate, Karuthamma and Pareekutty meet one night and their old love is awakened... Palani, at sea alone and baiting a large shark, is caught in a huge whirlpool and is swallowed by the sea. Next morning, Karuthamma and Pareekutty, are also found dead hand in hand, washed ashore. At a distance lie the washed-up corpses of Palani the baited shark. The myth is about chastity which is considered typical for the community. The safety and catch of the fishermen depend on the virtue of their wives and daughters. If the married fisher woman was infidel when her husband was in the sea, the Sea Goddess (Kadamma literally means Mother Sea) would consume him. The code is defied: Karuthamma is entrapped; and the sea exacts a terrible vengeance. The quiet periods of this novel carry the reader into a world of primitive honesty: from thatched huts the men go out in graceful boats fashioned by their own hands, and their wives, chaste in thought and deed, pray for their safe return... And then from this simple background, basic human passion emerges with the relentlessness of Kadamma herself.

The silent transformation of Karuthamma is marked with the push for women who are ready to come out of gender politics in the name of tradition. When there is conversation on purity in the novel, Karuthamma is told that Today there isn't that purity, or that discipline. Today the men too, are like that. Men and women were getting away from those old ways and traditions. But the daughters of the sea must guard those old traditions (94). As Indian society characterizes women as ideally warm, gentle, dependent and submissive, almost all the women in the fiction abide by their customs. If women develop a sense of who they are and cultivate conscious and constructive identity, they doubtlessly would achieve autonomy. Traces of asserting one's individuality could be seen occasionally in the novel.

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Subjugating the Identity of Women through Culture in ‘*The Underground Girls of Kabul*’

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Abstract

Jenny Nordberg, the New York based Swedish journalist is best known for her work ‘The Underground Girls of Kabul: The Hidden lives of Afghan Girls Disguised as Boys’. She as an investigative journalist uncovers the hidden custom that will transform our understanding of what it means to grow up as a girl. In Afghanistan, a culture ruled almost entirely by men, the birth of a son is cause for celebration and the arrival of a daughter is often mourned as misfortune. A bacha posh is a third kind of child- a girl temporarily raised as a boy and presented as such to the outside world. The novel constructs a powerful and moving account of the ‘bacha-posh’ who were secretly living on the other side of a deeply segregated society where women have almost no rights and little freedom. It also parallels to subversive actions of people who live under oppression everywhere. The paper will project the ideas upon culture, women, subaltern literature where women are suppressed, oppressed, depressed by patriarchal society. Gender equality is central to the evolution of human civilization. The value of women in society can be fully realised and accepted by



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men, women and governments- only when they begin to achieve some economic parity.

Women have faced discrimination and biasness in social, political, familial and economic life since time immemorial. The struggle for rights and freedom from societal norms has been a long and enduring one. It dates as back as ancient Rome, where women had few social and legal rights. Though initially in ancient Rome women, especially those belonging to upper classes, retained some legal rights and hence had a social standing, once the first Roman emperor, Augustus came to power things significantly changed. He attempted to control the conduct of woman based on 'moral grounds'. Adultery was made a criminal offence, but only when a married woman committed such adultery. A married man was free to commit any illicit sexual act. Childbearing was encouraged and the role of women was significantly confined by the norms of the society.

In China, the status of women was also low, mostly due to the norm of foot binding. It became a popular culture in the upper classes, where women's feet were bound tightly to prevent further growth. It was seen as a sign of beauty and was referred to as the 'lotus feet'. The perception was that this practice would make the movements of women more feminine and dainty. But it caused severe disabilities and lifelong problems for them. An attribute of a woman with bound feet was the limitation of her mobility, and therefore, her inability to take part in politics, social life and the world. Bound feet rendered women dependent on their families, particularly their men, and became an alluring symbol of chastity and male ownership, since a woman was largely



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restricted to her home and could not venture far without an escort or the help of watchful servants.

In India, women enjoyed equal status as men in the early Vedic period. But in the later stages their situation started deteriorating. Child marriages and the ban on remarriage of widows became prevalent in Indian communities. Among Rajputs in Rajasthan, the Jauhar tradition became popular. Under this, the female royals and upper class women were voluntarily burned to death after defeat in a war to 'save their honor from invaders'. Another custom was that of Sati, where the widow was burned alive on the pyre of her husband. Even though it was said that this custom was voluntary, it was more due to societal compulsion and norms that this practice was carried out. The list doesn't stop there. The Purdah system requiring women to conceal themselves from men placed severe restrictions on the mobility of women and their freedom to interact and participate socially. Apart from this, cases of rape and sexual harassment, sex selective abortion and female infanticide, dowry, etc. are still prevalent.

Even in the religious context, woman has been given a subordinated place relative to the man. According to the Bible, Eve's weakness is cited as the reason for Adam's fall and ergo the fall of humanity in sin. The institutions of the Church of England and the Roman Catholic Church have been accused of gender apartheid by not accepting women into the clergy and religious leadership roles.

The Quran dictates various rights and duties to women which they must abide by. Muslim men can engage in polygyny while any such activity is banned to women. Conviction by the Islamic criminal code further discriminates against women, as it relies heavily on witness testimony. Female testimonies



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alone are considered insufficient to convict a murderer, requiring a male testimony for validation.

In Hinduism the role of women depends on the ancient text being referred to. In the Manu Smriti, women's rights are severely restricted and they are not allowed any educational and political enlightenment. Standards for adultery also differed for men and women, where the woman was highly punished and shamed while the man barely faced any consequences. Even in the Ramayana and Mahabharata, though there have been attempts to portray women in good light, the ideas behind such portrayal have been subordination itself. For example, in the Ramayana, Sita is shown to be the obedient and courageous wife of Lord Rama who leaves the luxuries of being a queen to accompany her husband for the exile. But as the story unfolds, one can see the societal expectations that are placed on Sita by her own husband, reinforcing the plight of women and the lack of freedom. In the Mahabharata, Draupadi is married off to five brothers who later go on to gamble her away in a game, after which she was humiliated by the attempts of the Kauravas to disrobe her in the court.

Over the years, depending on the country, culture and the period, different feminists have had different goals and causes. Cross-dressing in most societies is something that most people were not comfortable with. But then there are places where the practice is accepted as a way for families to raise their social standing. One such place is Afghanistan, where women live such highly restricted lives that they resort to dressing like men. The cross-dressing is mainly reserved for little girls, whose parents dress them up like boys before sending them out into the world. They are called bacha posh ("dressed like a boy").



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'Bacha posh' is the name given to girls who wore a boy's costume. So a family could have daughters, sons and also bacha poshes. A bacha posh is accepted and enjoys all the freedom of a real boy in Afghan society. They have the right to go to school, to travel, to play sports and even to get a job. Inside the home and outside, the bacha posh would be treated like any other male would, even while being referred to in the third person. Among a group of boys, many would not even be aware of the presence of a bacha posh. Should the true gender of the child be discovered somehow, it would be ignored and the pretence would continue as before. Parents who have no sons prefer to convert one of their daughters into a bacha posh to raise their social standing. In a society where having a male child is of utmost importance and a matter of pride, bacha poshes fill in the son's shoes perfectly.

Bacha poshes are not more fortunate female children as looked upon by the society: that they could experience the free world of a man. Once the girl attains puberty, she is stripped of all privileges and expected to dress and behave like a normal girl; something she's never done before. She would be expected to remain indoors, behave demurely, never meeting a man's gaze. Soon, the girl's marriage would be arranged and the same will be done for all other Afghan girls who have reached puberty. The world of boundless male freedoms is thus replaced with the invisible chains that mark an Afghan woman's life.

The hardest part of this sudden boy-to-girl transformation is the behavioural change it requires. Having learned to face the world with an Afghan boy's direct gaze, she is suddenly required to be coy, averting her eyes in a show of feminine modesty. On television, it's easy to spot a former bacha posh from her erect posture, her direct eye contact, and speaking up with the



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confidence of a man. For most former bacha poshes, the transition is a traumatic one. Going from a free bird to being trapped in a cage can hardly be something to look forward to. And to think of the internal identity crisis that such a person would go through is simply heart-wrenching. Given the kind of life that Afghan women live, bacha poshes never want to go back to being one. One bacha posh says, "People use bad words for girls. They scream at them on the streets. When I see that, I don't want to be a girl. When I'm a boy, they don't speak to me like that." Another one states, "I had to learn how to sit with women, how to talk, how to behave. When you change back, it's like you are born again, and you have to learn everything from the beginning". The problem with bacha poshes is that they simply do not know how to behave like women. They don't know how to 'act' as a wife, often tripping over their burqa (veil). They don't know how to cook either, or lower their gaze. Worse, they are used to yelling and hitting like the other men do. It must be tough having to control these impulses. The unfortunate fact is that bacha poshes exist in real life, but they aren't officially recognized by the government. There aren't any laws in place for the protection of these 'ghost' members of society. One moment they're around, the next, they vanish into thin air.

Bacha posh is one way of adapting to a rigid social environment where having a son is must for any family desiring prestige and security. Families that can't produce a son sometimes resort to this deception, dressing up one of their girls as a boy and presenting her as a male offspring to society. In this bizarre form of keeping up with the Joneses, everybody, from the bacha posh's extended family to her schoolmates and teachers, become part of the deception game. They all pretend that the girl is a boy, even after discovering the child's real gender.



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To have known and lost freedom still remains a most bitter pill to swallow, but such is the uncompromising nature of Afghan society. There is little room for individual suffering because what matters is what people think of a family, and if a bacha posh can help her family gain respect by pretending to be a boy, then so be it. A generous take on this would be to look at the bacha posh as gender bridge-builders with unique insight into the normally separate worlds of male and female. Some of them have gone on to shine in political careers where negotiation skills are crucial. The head of the Balkh Women's Affairs Department, Fariba Majid, the previously mentioned MP, Bibi Hakmina and Azita Rafat, one of the first female Afghan MPs, belong to this category. But while Bibi Hakmina broke the rules by never becoming a woman again, Rafat not only returned to her original gender but also became a wife and mother to four girls. Living the life of an MP, she found herself subjected to malicious jibes for not having a son. In reaction, she then repeated her own life-story, turning one of her daughters into a bacha posh, complete with a boy's name, short hair, and looking like a perfect mini-man in a shirt and suit. If prestige is one reason for this radical but common deception, poverty and safety also make families opt to join the bacha posh game. Many poor families without sons find themselves caught between the devil and the deep blue sea. On the one hand, allowing their girls to work as street vendor amounts to losing their moral integrity. On the other hand, the family needs money, having no choice but to let its daughters work. Unsurprisingly, the child street vendors one encounters in Afghan cities are often such girls pretending to be boys.

More recently, Afghan human and women rights groups have begun to criticise the bacha posh practice as not only a manifestation of misogyny but also a violation of the girls' rights to be themselves.



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Women have been subjugated through culture where prestige, social setup and safety plays vital role. Like much else in Afghanistan, even though bacha posh exist in everyday reality, they do not exist officially. Ghost-like but real, the unfortunate fake boys are another symbol of a creative and resilient society that is often in denial of its own role in creating its own social ills.

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Ultra Right Culture: A Threat to Nationality and Humanity

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Abstract

No doubt, Culture is practices and processes of making meaning with and from the “texts” we encounter in our everyday lives, but culture must be interpreted through its underlying systems of production; education and hence powers are restricted to those in power; and new systems of production create new culture, thought, and art. Whereas, political system that are fascist leaning and deeply conservative is Ultra-right. Tagore warned Indian nationalists that 'mere political freedom' would not make India free: "When our nationalists talk about ideals, they forget that the basis of nationalism is wanting. The very people who are upholding these ideals are themselves the most conservative in their social practice." He clarified, "I am not against one nation in particular, but against the general idea of all nations. "History is one source and culture is another source that gives a nation an identity, so, Culture is necessary for any nation but it must be shared Culture which brings people together, but Ultra right thinking is against globalization and it also questions on the past and present education system. In my paper, I will try to focus on how Ultra right Culture is a threat to Humanity in the name of Nationalism.



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No doubt, Culture is practices and processes of making meaning with and from the “texts” we encounter in our everyday lives, but culture must be interpreted through its underlying systems of production; education and hence powers are restricted to those in power; and new systems of production create new culture, thought, and art. Whereas, political system that are fascist leaning and deeply conservative is ultra right.

Now, the question arises, what is ‘Right’? There is considerable disagreement about what is meant precisely by the term rights. It has been used by different groups and thinkers for different purposes, with different and sometimes opposing definitions, and the precise definition of this principle, beyond having something to do with normative rules of some sort or another, is controversial.

One way to get an idea of the multiple understandings and senses of the term is to consider different ways it is used. Many diverse things are claimed as rights:

A right to life, a right to choose; a right to vote, to work, to strike; a right to one phone call, to dissolve parliament, to operate a forklift, to asylum, to equal treatment before the law, to feel proud of what one has done; a right to exist, to sentence an offender to death, to launch a nuclear first strike, to carry a concealed weapon, to a distinct genetic identity; a right to believe one's own eyes, to pronounce the couple husband and wife, to be left alone, to go to hell in one's own way. [1]



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In other sense, a right is a permission to do something or an entitlement to a specific service or treatment from others, and these rights have been called positive rights. However, in another sense, rights may allow or require inaction, and these are called negative rights; they permit or require doing nothing. For example, in some countries, e.g. the United States, citizens have the positive right to vote and they have the negative right to not vote; people can choose not to vote in a given election without punishment. In other countries, e.g. Australia, however, citizens have a positive right to vote but they don't have a negative right to not vote, since voting is compulsory. Accordingly: Positive rights are permissions to do things, or entitlements to be done unto. One example of a positive right is the purported "right to welfare".[2] Negative rights are permissions not to do things, or entitlements to be left alone. Often the distinction is invoked by libertarians who think of a negative right as an entitlement to non-interference such as a right against being assaulted.[3]

Though similarly named, positive and negative rights should not be confused with active rights (which encompass "privileges" and "powers") and passive rights (which encompass "claims" and "immunities").

Historically, many notions of rights were authoritarian and hierarchical, with different people granted different rights, and some having more rights than others. For instance, the right of a father to be respected from his son did not indicate a right from the son to receive a return from that respect; and the divine right of kings, which permitted absolute power over subjects, did not leave a lot of room for many rights for the subjects themselves. In contrast, modern conceptions of rights have often emphasized liberty and equality (in all respect) as among the most important aspects of rights.



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Now, the question arises, what is Nationality? Nationality is a legal relationship between an individual person and a state[4] and it is sometimes used simply as an alternative word for ethnicity or national origin, just as some people assume that citizenship and nationality are identical,[5] but Nationality differs technically and legally from citizenship, which is a different legal relationship between a person and a country. The noun national can include both citizens and non-citizens. The most common distinguishing feature of citizenship is that citizens have the right to participate in the political life of the state, such as by voting or standing for election. However, in most modern countries all nationals are citizens of the state, and full citizens are always nationals of the state. [6]

The more extreme supporters or advocates of social, or economic conservatism or reaction, based generally on a belief that things are better left unchanged The far right is now a greater threat than the extreme left.

Nationalism for Tagore was a manifestation of the greed of individuals. The nation-state, in his view, should merely be an organizing, administrative principle. Nationalism, in Tagore's words, makes man feel "relieved of the urging of his conscience when he can transfer his responsibility to this machine [nationalism], which is the creation of his intellect and not of his complete moral personality."

"India has never had a real sense of nationalism," he wrote about the colonial import. "It is my conviction that my countrymen will truly gain their India by fighting against the education which teaches them that a country is greater than the ideals of humanity."



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Tagore's opposition to nationalism drew greatly from the First World War, as also from the inherent dangers he saw in the Indian freedom movement. India's limited achievement, but also its big challenge, he said, was to keep "different races" together. Tagore warned Indian nationalists that 'mere political freedom' would not make India free: "When our nationalists talk about ideals, they forget that the basis of nationalism is wanting. The very people who are upholding these ideals are themselves the most conservative in their social practice." He clarified, "I am not against one nation in particular, but against the general idea of all nations." Tagore said in his message to Indians, A country is not greater than the ideals of humanity.

Now, the question arises what is humanity? Humanity is the quality of being humane, benevolence, the peculiar nature of man, by which he is distinguished from other beings. The concept goes back to the development of "humane" or "humanist" philosophy during the Renaissance (with predecessors in 13th-century scholasticism stressing a concept of basic human dignity inspired by Aristotelianism) and the concept of humanitarianism in the early modern period, and resulted in modern notions such as "human rights".

Confucius said that humanity is a "love of people" stating "if you want to make a stand, help others make a stand." [7]

Plato and Aristotle both wrote extensively on the subject of virtues, though neither ever wrote on humanity as a virtue, despite highly valuing love and kindness, two of the strengths of humanity. Plato and Aristotle considered "courage, justice, temperance" and "generosity, wit, friendliness, truthfulness, magnificence, and greatness of soul" to be the sole virtues, respectively.



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No doubt, Nationalism has a lot to do with understanding your society and finding your identity as a member of that society, but History is one source and culture is another source that gives a nation an identity.

Culture is necessary for any nation but it must be shared Culture which brings people together. Regardless of where we were born and raised, the culture of humanity should persist. Culture and society is not the same thing. While cultures are complexes of learned behavior patterns and perceptions, societies are groups of interacting organisms. People are not the only animals that have societies. Schools of fish, flocks of birds, and hives of bees are societies. In the case of humans, however, societies are groups of people who directly or indirectly interact with each other. People in human societies also generally perceive that their society is distinct from other societies in terms of shared traditions and expectations.

While human societies and cultures are not the same thing, they are inextricably connected because culture is created and transmitted to others in a society. Cultures are not the product of lone individuals. They are the continuously evolving products of people interacting with each other. Cultural patterns such as language and politics make no sense except in terms of the interaction of people. If you were the only human on earth, there would be no need for language or government.

No matter where we find ourselves, we all expect to be treated fairly. But when it comes to others, we determine how deserving they are to be treated well. When someone errs, we demand justice; when we do same, we plead for mercy. When we deliberately cross the line using national interest as cover up, we say we're doing it for the good of the country. When others do same, it is



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treason. Humanity cannot be skewed for personal benefit. It smiles and frowns upon us the same way on any day.}

Ultra Right is a political system that is fascist leaning and deeply conservative. Ultra wing beliefs value tradition, survival of the fittest, and they believe in economic freedom. They typically believe that business shouldn't be regulated, and that we should all look after ourselves. Ultra wing people believe that they shouldn't have to pay for someone else's education or health service. They are basically self obsessed. The Ultra Right in Europe is rising in many European countries in spite of its inability to provide a coherent economic message.

Again the question arises, why Ultra Right Culture is getting place in any society or country and if Donald Trump is enjoying electoral success, it's because the public – passively or actively – allowed it to happen. The ascendance of Donald Trump tells us much about the quality of American character particularly about our enduring and toxic legacy of hate, ignorance, bigotry, and white-supremacy. While Pew Research Center surveys do find considerable ignorance among Trump supporters – the most commonly cited reasons for supporting him have nothing to do with policy, but everything to do with personality characteristics – this trend was observed across all the front-runners, including Hillary Clinton, Bernie Sanders, and Ted Cruz supporters. What makes Trump's case more disturbing than the norm of across-the-board voter ignorance is that such a large contingent of Americans know full-well about his bigotry, and embrace it.



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In this paper, my aim is not just to define nationality, humanity, right or ultra right, which, I have taken from different sources and one can find it from different other sources as many aspects of these technical terms have been explained by different scholars in different manner. But, what I want to convey is that in the name of these technical terms, people are getting success in creating Floating waves. Now, once again the question arises, why do people believe on Floating waves and here one is compelled to see the grounding of any society, specifically the mental as well as economic condition of people present in that society.

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LGBT is a Huge Taboo in Indian Scenario

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Abstract

Mahesh Dattani is one of the most famous contemporary writer, a dramatist, stage-director and a filmmaker. He is the first playwright in English to be awarded "Sahitya Academi Award" in 1998. He has achieved the highest award for a literary work in India for his plays. Dattani directed Mango Souffle in 2002, In a Muggy night in Mumbai in 1998, Do the needful in 1997. All the three plays are related to homosexual theme, and inspite of huge taboo in Indian scenario, Dattani exclaims that "It is time we analysed, our thoughts, our feelings, our attitudes in real life". In an interview Dattani says "One can talk about feminism ,because in a way it is accepted, but one cannot talk about gay issues because that is not Indian .It does not happen here." His plays forecast gay, lesbian ,and bisexual theme which are placed within the general framework of "Queen Theory" and in doing so it would delve into how in the colonial and post -colonial phase of nation building Queer past of India was deftly read from heterosexual perspective and how the subversive and Queer sexuality like the third gender were criminalized and how same-sex love began as Inimical to the state.



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The LGBT theme would delve into the politics undertaken by the state to associate homosexuality with HIV/AIDS epidemic and countries Queer population is gradually getting increased visibility. "Mango Soufflé , In a Muggy night in Mumbai , and Do the needful" in all the three plays the only similarities is homosexual relationship in an Indian scenario where they are socially and politically not been accepted and there are sacrifices among the homosexual couples due to family pressure.

The major focus is to remove the taboo of LGBT from our Indian scenario as more than materialistic world , it is the mental and emotional state that needs transformation.

Mahesh Dattani is one of the most famous contemporary writer, stage-director, dramatist and a film maker. He was awarded Sahitya Akademi Award for his play writes in English. He has written many plays related to social issues one among these are homosexual relationship which have been "A Huge Taboo in our Indian Scenario." Gay and Lesbian relations are not accepted in our Indian culture, and so they are forced to hide their identity in our society.

Mahesh Dattani plays, characters and his mission is towards transformation of mental and emotional state of Indians towards LGBT. He is taken as a true successor and a responsible Indian citizen for the revolutionary progression of Indian English drama, as an actor, and as a sociologist explaining various complexities of society. His contribution is an asset to Indian writing as a whole and to our developing country by forecasting certain social issues which has been banned in our Indian culture. There was a sharp contrast to the Indian tradition that is essentially non-acquisitive in its



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emphasis and values but had to undergo cataclysmic change. The erosion of enduring tradition brought dichotomy in the post-colonial writings.

Dattani's preference is for the virgin field, that is, the sphere least discussed or not discussed at all, such as of homosexuals. To some extent, in Indian writing this comes in "The realm of taboo". Though he is not the first to visit this unexplored piece of land, his approach is certainly different. *Bravely Fought the Queen* has Alka's husband as homosexual but in *Muggy Night in Mumbai* homosexuality is the core issue, a team of affluent lesbian and gays. All the characters in the play - Kamlesh, Sharad, Ed, Prakash, Bunny, Ranjit and Deepali fight with their own prejudices and end in meaningless nothingness. All the characters seem to be of different constitution but equally defiant of the institution called "marriage", ridiculing the wedding music in the final act.

Dattani's *Do the Needful* also culminates in confession of homosexuality by Alpesh whose hope for a better life is ruined for the same reason. Perhaps Dattani projects homosexuality as mode of sexual perversion which finally drags one down, isolating from the social platform destroying conjugal relationship, forcing to suffer in solitude. It also points towards the post-colonial design and concept that is responsible for dichotomy evident in its continuous erosion of moral and spiritual values and discipline. But Dattani's earnest desire is to have identity of our own. To form our Indian cultural identities we need all the three - "Tradition, Continuity, and Change". It is when we accept the need for all three in our lives LGBT as a huge taboo can be transformed as, one of the post-colonial concept that is accepted with values and discipline in our Indian scenario.



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Dattani aims at changing society and offers some scope for reflection. By doing so, our Indian tradition will get a new phase of revolution. He was once interviewed by *Erin Mee*. At the time of interview Dattani said “one can talk about feminism, because in a way that is accepted but one cannot talk about gay issues because that is not “*Indian*”. It doesn’t happen here.” By pulling taboo subjects out from under the rug and placing them on stage for public discussion Dattani challenges the construction of India and Indian as they have traditionally been defined in modern theatre. For such taboo subjects such as LGBT, Queer theory was formalized. Queer theory focusses on mismatches between sex, gender, and desire. Queerness has been associated most prominently with bisexual, lesbian and gay subjects. It is an attempt to locate Dattani’s role as a playwright in the changing attitude towards Queer sexualities in India since 1990.

The LGBT topic would delve into how alongside the politics undertaken by the state to associate homosexuality with HIV/AIDS epidemic and countries Queer population is gradually getting increased visibility.

By bringing the middleclass family as a central point, Dattani lays the “Onus” on the Indian middle class family to come to a reconciliatory position with the newly emerging definition of sexuality in the country.

When one portrays Indian middle class family’s tradition and values the character “Alpesh” in *Do the Needful* is the best suited example. Being homosexual, he agrees to get married to Lata, just to carry forward his family’s patriarchal hierarchy. Alpesh had to hide his identity, his feelings of being homosexual from the society as they wouldn’t allow any illegal act to be carried in our Indian culture as it is a huge taboo to talk about that in Indian scenario. Lata, Alpesh’s fiancé comes to know about his homosexuality when



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she sees him with a Mali. Lata is a notorious girl who has fallen in love with a Muslim boy just as a normal young girl would do in her teenage. Both Alpesh and Lata comes to an agreement among themselves that they would marry each other for their families' wellbeing, as a heterosexual couple, but their secrets would be kept intact within them. Immediately after their marriage, both of them manage to come out of their homes in order to meet their soulmates. Alpesh again gets into homosexual feelings with Trilok, by betraying his family as he is not allowed to carry out his homosexuality in the society where he lives in.

In Dattani plays "On a Muggy night in Mumbai" and "Mango Souffle" Kamlesh, is a homosexual. He sacrifices his relationship with Prakash for his sister Kiran as soon as he came to know, that his sister is deeply in love with a man named Ed alias Prakash with whom he had sexual act in swimming pool without any one's notice hiding their feelings within them, hiding their identity from the society as they are aware about non-acceptance of their relationship in our Indian culture. Mahesh Dattani in his plays focuses on homosexual group where they are forced to hide their identity. He has brought such topics in limelight as a stage play or as a writer in order to educate people of Indian scenario not to tag them as alien but as one among them.

Homosexuals are being focused in a different manner in our society. They are tagged as strangers, weird category, non-Indian, uncivilized and many more. On one stance, our society does not think about homosexuals identity, their feeling of loneliness as they keep fighting among themselves within, inorder to be accepted in the society as one among them cultured, filled with values and traditions, running away from themselves, from reality that they are homosexuals and they do not have any right to live their own lives. India is a



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developing country which is been tagged as “unity in Diversity”, where we all live together in one country, no matter what caste, creed or religion we are. But same country with magnificent culture is not able to accept LGBT group of genders as one among them. Our society should uplift such taboo as India is well known for its culture, values and inculcate homosexual relation in Indian scenario with proper norms, where none of the group of genders live hiding their identity. Mahesh Dattani through his plays brings out the reality of our current affairs about LGBT not been accepted by our Indian scenario. All his three plays about homosexuality was serene, sensual with sacrifices. There were no sign of violence or vulgarity. Hence our Indian society can uplift “Taboo” word and reconcile homosexuality as a part of a living among Indian scenario.

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Verisimilitudes in Indian and Greek Mythologies: A Comparative Study

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Abstract

Myths are traditional stories featuring gods and heroes belonging to a particular culture. Myths exist in all cultures, across the globe. They deal with the basic aspects of existence, dealing with creation and such related stories. Myths belong to the distant past and the supernatural elements and characters portrayed in them are revered and worshipped by people who identify themselves with the mythical geography to which they are bound. Prominent among the myths are, Indian Mythology and Greek Mythology. This paper is an attempt to explore the similarities and bring to the fore those amazing aspects present in the myths of India and Greece, though these two places are worlds apart. Be it a bird, an incident, a war or epic heroes, these myths incorporate similar elements, which is totally amazing, as they from two contrasting cultures- one from the East and the other from the West. The study and scanning of these similarities is known as Comparative Mythology which can be researched from linguistic, structural, psychological, historical and phylogenetical components.



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Supernatural powers and beings are common in all myths and so are the common factors which link one myth with another. For example, The Greek god Zeus bears a striking resemblance with the Hindu god Indra, as both are kings of gods in their respective mythologies and their weapons too bear a striking commonalty. Indra's weapon is *Vajra* which is the counterpart of Zeus' thunderbolt. Indra is the commander of heaven, ruler of cloud and sky while Zeus controls the sky and all weather- related phenomena. Apart from sharing similar traits, their divine abodes too are mysterious and enigmatic mountains- Zeus is associated with Mount Olympus, the dwelling of the gods and Indra with Mount Meru, the five- peaked mountain which is considered to be the center of all physical, spiritual and metaphysical universes. Indra is famous for his virility and has on several occasions, been disloyal to his wife, Indrani and so is Poseidon who has sired a number of heroes both with mortals and with gods, for which reason his wife Hera was jealous of him.

Akin to Zeus and Indra, Karna and Achilles uniquely correspond in their own right. Both possessed impenetrable armours and celestial weapons, were invincible and extremely skilled warriors. They were both demi gods. Before the commencement of the war, both were requested by their respective mothers to refrain from participation in the war. Karna's *kawach* and Achilles' Styx-coated bodies made them invincible and almost immortal. The death of these two heroes resulted in the culmination of the wars. Their greatness is unparalleled in the whole of mythology.

In myths, wars range up to epic proportions. The most interesting aspect of these wars is the involvement of gods alongside humans, which is why these mammoth wars last for long years, as defeating the gods become quite an ordeal. Whether it is the Trojan War, or the Ramayan war in the *Ramayan* or



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the Mahabharat war in the *Mahabharat*, an interesting observation is that these great wars were fought for a woman- in Greek mythology, Helen of Troy who eloped with Prince Paris of Troy had to be brought back to the kingdom to save the dignity of her husband Menelaus and his kingdom Sparta. In *Ramayana*, Sita was abducted by Ravan, and had to be rescued from Sri Lanka, where she was imprisoned, with the help of the half- human, half- monkey king Sugreev and his people and Hanuman. In *Mahabharat*, Draupadi's honour was at stake at the hands of the Kauravas, which becomes one of the reasons for the war of epic proportions.

The presence of the holy trinity is another especial characteristic of both these mythologies. In Indian mythology, apart from the innumerable gods, the scenario is dominated by the Holy Trinity- Brahma, the creator, Vishnu, the preserver and Shiva, the destroyer. In Greek mythology, the important gods are, Zeus, Hades and Poseidon who rule over the heaven, the underworld and the seas respectively. Other gods too bear resemblances. Narada and Hermes are both messengers and are sons of most powerful gods in their respective mythologies. They possess similar characteristics and can move across worlds in nanoseconds. They are both messengers, with a crafty tongue which can mislead and trick people. Both play music, Narada charmed many with his *veena* and Hermes invented the lyre, to appease Apollo.

Apollo is the god of Sun and music and prophecies. The title of the Sun God is attributed to Helios also in Greek mythology. In Indian mythology, the Sun God is Surya, and has other names like Aditya and Bhanu. Apollo controls a group of steeds and Surya is famous for riding or rather flying a chariot with seven horses. In certain aspects, Surya is akin to Helios, the Titan God of Sun, than Apollo for he is not associated with prophecies or music.



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In this vein, it should also be noted that in both these cultures, there are gods for almost everything. Saraswati, the Indian goddess is worshipped as the goddess of wisdom, learning, knowledge, arts and music. She is always accompanied by a peacock. Athena, the Greek goddess of skills, wisdom, industry, arts and justice is often in the company of an owl. The mode of birth of these two deities is interesting. Saraswati originated from the mouth of Brahma, dressed in eternal white, carrying a sacred book and a *veena* in her hands. Athena was born fully grown, with integral body armour when Hephaestus split open Zeus' skull to relieve him of headache, as per the suggestion of Hermes. Thus these two goddesses were not born in a normal manner, but as a result of the prime gods of their respective cultures.

Love is a basic and essential instinct, not only for humans but also for the gods. No religion is complete without love, for it in turn fosters procreation. In Indian mythology, the God of Love is Kamadev who is also known as Madan, Ratikanta and other names in different Indian cultures. He carries a bow made of sugarcane and arrows of intoxicating flowers, with which he lures humans towards each other. He is portrayed as a handsome, young male, with wings, alternatively using a parrot for flight. In Greek culture, Kamdev's parallel is Eros, popularly known as Cupid, who is also a handsome young male with wings. He shoots the arrows from his bows to make people fall in love.

In Indian mythology, the Underworld or *Naraka* is ruled by Yamraj who is hailed as the god of Death and in Greek mythology, Hades is the king of the Underworld. Both Yamraj and Hades judge the departed souls and accord them their deserving after lives. Blessed souls are sent to *Swarg* or Elysium and sinful souls to *Narg* or Tartarus respectively. The gates of Yamraj's abode is guarded by two inappeasable dogs with four eyes and wide nostrils and Hades



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is the master of Cerberus, the three-headed dog, who watches over the Underworld. Hades is also addressed as Pluto, more so by the Romans, which is the name of a planet. Pluto is called as Yama in Hindi. This is an astonishing fact as these two cultures are eons apart, but are shockingly similar.

Bhishma in *Mahabharat* and Achilles in classical mythology too enjoy corresponding qualities. They are the greatest heroes in their respective mythologies whose valour unfolds in the Mahabharat and Trojan wars. Their fathers were great kings and mothers were river goddesses. King Shantanu and River Ganga were the parents of Bhishma, while King Peleus and River goddess Thetis parented Achilles. Their tales of birth are strikingly similar. Ganga drowned all her children prior to Bhishma and compelled Shantanu never to question her actions. When she was about to drown Bhishma, Shantanu intervened, thus breaking his vow, as a result of which she deserted him. Later, Bhishma gained a boon from his father, for he had forfeited his right to ascend the throne, paving the way for his step-brothers and that was why he could choose the time of his death. Thetis had six sons before she gave birth to Achilles. To make her children immortal, she would burn them. While attempting to assign a similar fate to Achilles, Peleus arrived at the opportune moment and saved him by holding on to his heel. Thus Achilles survived and was invulnerable except for his heel. Another myth states that Thetis dipped him in the River Styx to make him immortal. However, Peleus deserted Thetis after this incident. Though both heroes were capable of defying death, they martyred themselves in their respective wars.

Varun and Poseidon are prominent Indian and Greek gods. Varun is the god of water, aquatic animals and oceans and is seen with a chariot of swan or crocodiles while Poseidon is the major Olympian god, and is the god who



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commands the rivers, seas, drought, earthquakes and horses and is often represented as riding a chariot driven by horses and hippocampi. Both these gods dwell inside the seas. Their domains nearly overlap. Kashyap and Aditi are the parents of Varun who in turn can be compared to the parents of Poseidon, Kronos and Rhea. Kashyap has fathered a majority of Indian mythological lineages inclusive of gods, demons and other races. Kronos too has given birth to a majority of Greek mythological lineages. Poseidon's Roman name is Neptune, as is also that of the planet, which is called Varun in Hindi.

Aditi and Rhea share startling similarities even in their names. Aditi's name is synonymous with the words boundless, limitless and freedom and Rhea's name with flow and ease. Aditi is the goddess of the vast sky and is considered to be the mother of Indra and Varun as she is the Universal mother, of all forms of life including gods and demons who are believed to have been contained in her womb. Rhea has mothered gods like Zeus, Poseidon and is also the goddess of motherhood, fertility and generation.

Since time immemorial, humans have followed varied cultures and practiced diverse religions. From some of the instances cited above, it is obvious that however cultures may differ from each other, there are stark similarities that run like a thread, binding all cultures and appear to be the branches of one universal tree. Thus it becomes vital to study the binding aspect which has dumbfounded scholars, researchers, philosophers and scientists who have been baffled by the question of origin of life and the existence of God. The answer lies in these ancient texts and Comparative Mythology is the source that helps to unravel the mysteries with which these cultural myths abound.

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A Study of Refugee Crisis: Dehumanisation and Degradation as a Corollary of Deprivation

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Abstract

A diaspora is a scattered population, whose origin lies within a smaller geographic scale. The term 'diaspora' comes from an ancient Greek word meaning "to scatter about". They scatter from their homeland to places around the world, implementing their culture in their land of settlement. Diaspora studies is an academic field established to study elements like displacement, hybridity, nostalgia, forever resettlement due to expulsion, slavery, racism or war.

Ruta Sepetys (19, November 1967) is a Lithuanian-American writer. She is the recipient of multiple literary awards such as Golden Liter award for fiction and Audie Award for Young Adults. The paper focuses diasporic elements in "Between Shades of Gray" which is the imprisonment of citizens of Lithuania by Joseph Stalin and the after effects that follows. Evolutionary Leadership Theory (ELT) has been applied.

Lina, the protagonist of the novel tries to uphold her life through a struggle to survive after she is taken from her home and sent across Siberia, to work in gulags (Soviet agency) created by the Russian government. She is separated



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from her father and through the use of her artistic abilities she attempts to discover if he is alive. Her mother and younger brother are with her throughout her struggle.

The major focus of the paper is war and its after effects on an individual, families and the society. The characters try to balance the life conditions under resentment but completely lose their identity in the end. This, Ruta Sepetys in her novel 'Between Shades of Gray' portrays the true personal toll of war where the horizon between life and death becomes an unfulfilling pursuit.

Diasporic writing occupies a place of great significance between countries and cultures. This movement causes the dislocation and relocation of cultures and individuals harp upon memories. The chief characteristic features of the diasporic writings are the quest for identity, uprooting and re-rooting, insider and outsider syndrome, nostalgia and the like.

Diasporic writing helps to re-discover the reasons of alienation and isolation. It helps as a powerful network to circulate the information of displaced people. It also proves to be a source provider leading to help and strengthen the bonds between various countries and they begin to relate through historical, cultural, social, traditional and economic ties. Diasporic contemporary writers, in their works focus on the significance of home and global mobility.

Ruta Sepetys, a contemporary diasporic writer was born on 19, November 1967. She is a daughter of a Lithuanian refugee. Being a Lithuanian-American writer she wrote historical fiction. She graduated from Hillsdale College. Her prominent works are *Out of the Easy* and *Salt to the Sea*, Radio essays – *In Wordless Imagery* and *An Immigrant's Timeless Tale*. Her



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novel *Between Shades of Gray* concentrates highly on the refugee crisis, as a result of Soviet Invasion in the Baltic States.

Communism having its goal of bringing up a communist society, common ownership in the means of production and absence of social classes can be seen in this novel. The Soviet invasion in Lithuania brings up solid evidence towards communism as people are forced to flee from their homeland. They lose their identity and are subjected to the intention of Joseph Stalin's sole ownership. Power politics is a form of international relations in which sovereign entities protect their own interests by threatening one another with military, economic and political aggression can also be sighted in this novel.

Lithuanians are threatened by the NKVD as they used the military powers, financial stability and the political dominance. Stalinism, was established by Joseph Stalin who was a strict follower of communism is a replica of power politics which is by means of governing and related policies. Soviet deportations from Lithuania were a series of mass deportations carried out by the NKVD under the instructions provided by Joseph Stalin (1947-1952). Around 1,30,000 people, out of which 70% were women and children were forcibly transported to labour camps and other forced settlements in remote parts of the Soviet Union particularly in Oblast and Krai.

Deportations of the civilians served a double purpose. Firstly, they could repress the Lithuanians and secondly, they made use of the refugees to provide free labour in sparsely inhabited areas of the Soviet Union. Lithuanian deportees died in exile due to poor living conditions. Every basic need for a man was deprived, stolen and they were subjected to injustice. There are 65.6 million people who were displaced by persecution, conflict, violence and human



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rights violations in 2018. Children under age of 18 were of 51% out of the bunch.

A refugee is a displaced person who has been forced to cross national boundaries and who cannot return home safely. They flee from persecution for political or religious beliefs, nationality or membership claim or compelled to leave their homeland as result of war. Same crisis occurs to the Lithuanians in this novel as they are forced to hard labour and compelled to flee at circumstances. Lithuanians live in uncertain conditions and all they could do is to dream of having freedom and a warless life.

Evolutionary Leadership Theory (ELT) has been applied, which was coined by Professor Mark Van, professor of social and organizational psychology. ELT is defines as our thinking, feeling and actions are the product of innate psychological mechanisms. Firstly, it states that leadership solves social coordination problems which can be seen in the novel. Definitely, Stalin's leadership creates chaos in the lives of people, but in terms of NKYD men it does solve the coordination problems.

Secondly, it states that the relationship between leaders and followers is fundamentally ambivalent. The decision taken by the refugees is unresolved. They are in a dilemma as the Soviet asks them to sign up a contract of hard labour. The contract further states that in spite of them being captivated, they are expected to serve as slaves in the Soviet Union for another of twenty five years. Few deportees signed the contract to dissolve the horizon uncertain life conditions. The other deportees who did not sign the contract were beaten up, ill treated and slaughtered to death at a gradual phase.

Thirdly, it ELT states that leaders emerged to facilitate group performance and effectiveness among the followers. Joseph Stalin imposed



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laws and plans that would collectively drain the energy out of the Lithuanians. His plans were perfect, that Lithuanians worked in groups, moved to places in groups and also stayed in groups so as to save their own strength and interests.

In this novel the deportees were compiled, removed and also forced to move from their homeland depriving them of their basic needs, workplace and home. Men were sent to the prison. Women and children were sent to the concentration camps and labour camps which were located in Siberia and Arctic Circle. They were tortured, humiliated and forced to earn their bread by working in extremely harsh conditions.

Lithuanians were pulled away from their family members, shoved into the railroad cars and trucks, without ever being told where they were heading to. In Siberia, the refugees had to scrounge for anything to eat. NKYD men relished everything around them, right from food to women whereas the refugees ate rotten potatoes and beets to keep their flesh stuck to their bones. The prisoners were forced to dig with shovels which had no handles and as a result pain and diseases struck them down. Refugees were shot to death at instant, when they back answered or did not oblige to the rules paved by the NKYD. Innocent women who gave birth to infants were shot dead when they withered with tears, watching their babies die due to malnourishment.

The deportees were given no comforting beds and blankets to sleep, but they slept on ice, mud, trucks filled with filthy wastes. They yet managed to sleep with the hope in their hearts, aiming at a better tomorrow even when the breeze was good enough to rip their skin away. NKYD treated the refugees as slaves, mere dogs as they had to find their own ways to live in the wilderness, all by themselves in the Arctic Circle. People died due to diseases, there were



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no doctors or hospitals to lend a helping hand to them. They were killed day by day with their diseases left behind, untreated.

They were made to live in the Polar region, which sets itself in darkness for 180 days, almost half the year in winter. Women were also forced by the guards to have them layover in order to spare the lives of their children. Once they were dead, the guards would treat the tongues of the foxes and wolves with their dead bodies.

The novel ends when the protagonist Lina, after losing her mother to the frost bites, sees sunlight on the horizon, and she knows they had successfully survived the winter despite of the best efforts of the NKYD to have them perish.

In an epilogue, workers in Kaunas in the year 1995, find letters and drawings by the people of Lithuania. They had buried their feelings beneath the soil in the year 1954 which marks the Baltic genocide. Their voices were left unheard by the world! Thus, it is Joseph Stalin who annexes Lithuania as a part of the Soviet Union and it is he who orders the NKYD to deport anyone considered to have committed 'Anti-Soviet' activities. ELT and Stalinism go hand in hand, as Stalin, the leader becomes the looming evil behind the tangible torture committed by the guards. This is how Lina, her family and the rest of the deportee come to essentially become slaves to the Soviets.

The epilogue points out that unlike with the fall of the Nazi after the Holocaust, the Soviet Union continued to maintain power after the end of World War II; by rendering all former prisoners of the camps silent..

The suffocating presence of Stalin, as a leader, communism and the Soviet Union has not ended, as it still prevails in today's world.

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Diaspora in Khaled Hosseini's *The Kite Runner*

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Abstract

The term 'Diaspora' denotes the movement of people migrating from their homeland to another country. Khaled Hosseini's debut novel The Kite Runner (2003) is the reflection of author's diasporic life. This present novel has been taken as an object to discuss and explore the deep feelings of the people towards their native land. Khaled Hosseini's diasporic life is depicted through the protagonist Amir in the novel. This paper draws the attention of Hosseini's childhood memories in Afghanistan and his diasporic life in United States. This study aims to prove that Khaled Hosseini has a diasporic life and it is reflected in the main character Amir in The Kite Runner.

Khaled Hosseini, an Afghan-American novelist and physician born in Kabul, Afghanistan on March 04, 1965. Hosseini's father worked as an ambassador in the Afghan Foreign Ministry and his mother worked as a History teacher at a high school in Kabul. In 1976, the Foreign Ministry shifted Hosseini family to Paris, France. When Hosseini's family was ready to return to Kabul in 1980 the homeland witnessed a bloody communist rebellion and the invasion of Soviet Army. The Hosseini's were granted political asylum in the



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United States of America. Hosseini got graduated from high school in 1984. In 1988 Hosseini received a Bachelor's degree in Biology from Santa Clara University. After his Bachelor's Hosseini joined the University of California, San Diego, School of Medicine, where he earned a medical degree in 1993. He completed his residency at Cedars-Sinai medical center in Los Angeles and he practised as a internist from 1996 to 2004.

Hosseini, while practising medicine in March 2001, he started to write his debut novel, *The Kite Runner*. The book was published by Riverhead Books in 2003. *The Kite Runner* was sold in seventy countries and has spent more than a hundred weeks on the *New York Times* bestseller list. In May 2007, his second novel, *A Thousand Splendid Suns*, was on the #1 *New York Times* bestseller list, remaining in the list for nearly a year on the bestseller list. Hosseini's novels *The Kite Runner* and *A Thousand Splendid Suns* have sold 10 million copies in the United States and more than 38 million copies in the world. The novel *The Kite Runner* was adapted into a graphic novel in 2011. Hosseini's third novel *And the Mountains Echoed* is published on May 21, 2013.

The story tells about the life of Amir, the protagonist who reflects Khaled Hosseini's diasporic life. "Diaspora describes the movement of people, goods, information, language, or culture from their original homeland to another country" (Dufoix 32). The novel *The Kite Runner* portrays the life of the author. Khaled Hosseini was born in Afghanistan and he has spent his first year of his childhood days in Kabul. His family lived in Wazir Akbar Khan district of the city where women worked equally with men. The writer conveys his childhood feelings through the character Amir in the novel.



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Amir is from a rich family. He lives a luxurious life in Wazir Akbar Khan District. This shows the sameness in Amir and Hosseini's family background whose father is a diplomat and his mother a teacher:

Everyone agreed that my father, my Baba, had built the most beautiful house in the Wazir Akbar Khan district, a new and affluent neighborhood in the northern part of Kabul. Some thought it was the prettiest house in all of Kabul. A broad entryway flanked by rosebushes led to the sprawling house of marble floors and wide windows. Intricate mosaic tiles, handpicked by Baba in Isfahan covered the floors of the four bathrooms. Gold-stitched tapestries, which Baba had bought in Calcutta, lined the walls; a crystal chandelier hung from the vaulted ceiling. (Hosseini 4)

As a child Khaled Hosseini loved to read books. He was raised in a place where classic Persian literature and poetry was sacred and priceless. The writer grew up liking Saadi and Hafez and Omar Khayyam and Rumi etc. He discovered novels at a local bookshop in Kabul and he started to read his first novel. Amir in the novel also read several verses in the books.

I read everything, Rumi, Hāfez, Saadi, Victor Hugo, Jules Verne, Mark Twain and Ian Fleming. When I had finished my mother's books, I was never much into those, I started spending my allowance on books. I bought one a week from the bookstore near Cinema Park, and stored them in cardboard boxes when I ran out of shelf room. (Hosseini 19)

Khaled Hosseini had a fond memory of childhood in peaceful pre-Soviet era Afghanistan. He also had personal experiences with Afghan's Hazara people and particularly with a person named Hossein Khan. He worked for the



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Hosseini's family when they were in Iran. Amir experienced the same in the story. Amir's close friend Hassan and his father were Hazaras and they worked for Amir. Khaled Hosseini enjoyed the sport of kite fighting. Amir in the story liked kite fighting and it is reflected in Khaled Hosseini's life. Amir read Hassan stories because he could not read for himself. Amir read poems stories and riddles to Hassan. They both sat under the tree for hours until the sun faded in the west, and still Hasan insisted we had enough daylight for one more story, one more chapter:

After school, Hassan and I climbed its branches and snatched its blood red pomegranates. After we'd eaten the fruit and wiped our hands on the grass, I would read to Hassan. Sitting cross legged, sunlight and shadows of pomegranate leaves dancing on his face, Hassan absently plucked blades of grass from the ground as I read him stories he couldn't read for himself. (Hosseini 27)

The above quotation is the reflection of Khaled Hosseini is depicted through the character of Amir. The experience of Khaled Hosseini childhood is also the experienced of Amir. They both have personal experiences with Hazara's who works for their family. Hosseini and Amir have the same memories as a child. In the novel, *The Kite Runner* Hosseini describes Amir as the best kite fighter. He wins the kite tournament easily in Afghanistan. Khaled Hosseini as a child enjoys the sport of kite fighting. "In Kabul, fighting kites was a little like going to war. As with any war, you had to ready yourself for battle. For a while, Hasan and I used to build our own kites. We saved our weekly allowances in the fall, dropped the money in a little porcelain horse Baba had brought one time from Herat" (Hosseini 49-50).



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In Afghanistan, the kite-fighting tournament was an old winter tradition. Amir was a good kite fighter. “I was a good kite fighter. Actually, a very good one” (Hosseini 56). This proves that Amir is the reflection of the writer’s life experiences in his childhood days. Homesickness and nostalgia are the prominent issues in the novel. The writer longs for his past. In the beginning of chapter one in the novel he says:

I remember the precise moment, crouching behind a crumbling mud wall, peeking into the alley near the frozen creek. That was a long time ago, but it’s wrong what they say about the past. I’ve learned about how you can bury it because the past claws its way out. Looking back now, I realize I have been peeking into that deserted alley for the last twenty-six years. (Hosseini 1)

The above quotation shows Khaled Hosseini longings for his past is depicted on Amir. The writer is far from his motherland and his memory of his nation and visualising his past is seen in diaspora. Khaled Hosseini as an Afghan hopes that the readers see Afghanistan and therefore he shows the habit of Afghan’s. He tells that the districts in Kabul conduct a kite-fighting tournament every winter. A boy in Kabul never sleeps before the tournament. In Kabul, Kite-fighting is like going to war.

The kite-fighting tournament was an old winter tradition in Afghanistan. It started early in the morning on the day of the contest and didn’t end until only the winning kite flew in the sky—I remember one year the tournament outlasted daylight. People gathered on sidewalks and roofs to cheer for their kids. The streets filled with kite fighters, jerking and tugging on their lines, squinting up to the sky, trying to gain position to cut the



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opponent's line. Every kite fighter had an assistant—in my case, Has-san—who held the spool and fed the line. (Hosseini 51)

The diasporic people make a community in their new place. Afghan people in America also make a community. People maintain a relationship with other communities. Diasporic people still maintain the traditions *The Kite Runner* shows some of Afghan's language in his novel. He gives some conversation and terms in Afghan's language. "Amir jan, I enjoyed your story very much. *Mashallah*, God has granted you a special talent. It is now your duty to hone that talent, because a person who wastes his God-given talents is a donkey" (Hosseini 32).

For Khaled Hosseini, homesickness is clearly seen. He longs for his homeland. He expresses through the character of Amir. Everyday Amir thinks of his homeland and he feels homesickness. "I thought about Hassan. Thought about Baba Ali. Kabul. I thought of the life I had lived until the winter of 1975 came along and changed everything. And made me what I am today" (Hosseini 2).

The above lines proves that Amir tries hard to accept the fact that he is in the United States. He longs for his family, home and his homeland. Each new day he thinks of those entire things and tries hard to comfort himself. The same situation is also faced by Khaled Hosseini in his real life

The Kite Runner by Khaled Hosseini represents the author's diasporic life. In this novel the author describes his personality through the main character Amir as diasporic person. In similar condition, Khaled Hosseini and Amir experience nostalgia and homesickness in United States. Therefore, Khaled Hosseini in this novel gives the expression about his homesickness in the foreign land.

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Didacticism in the Aboriginal Folk Tales

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Abstract

This paper attempts to look at didacticism as an integral part of the folk tales that belong to the Aboriginal community of Australia. Selected tales from Gadi Mirrabooka: Australian Aboriginal Tales from the Dreaming, a collection of Aboriginal folktales edited by Helen F. McKay, is used to support the argument. The paper would primarily throw light on didacticism and look at the importance of story telling (folk tales) in the Aboriginal community. It would analyze the values – moral and cultural – that are transmitted through these tales (making them didactic in nature). It will also look at the role of a story teller as that of a cultural educator. The paper would conclude reinstating the importance of didacticism in folk literature.

Storytelling is a tool that has been used from time immemorial to transmit knowledge that could be factual, moral and cultural. The Australian Aborigines strongly believed in this purpose of storytelling. The Australian Aborigines used storytelling to transmit knowledge and values. They usually gathered together after a meal or around campfires to exchange stories of the Dreamtime or tell of daily happenings such as hunts or daily battles. According to the Aborigines, creation happened through the process of dreaming and this



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is what the Dreamtime stories unfurl. Apart from Dreamtime stories, there are other stories that the older people from the tribe would tell the younger ones. These stories are often didactic in nature, giving them life's lessons and values along with the transmission of the tribe's culture. Didacticism refers to the kind of literature that is written or spoken (oral literary tradition) to inform and instruct the audience. Oral Didactic literature, such as the Aboriginal folktales, not only teaches the listeners but also entertains. In didactic literature, education and entertainment happens simultaneously. The Aborigines of Australia had a wonderful culture and storytelling kept their culture and traditions alive apart from imparting the tribal lore to the younger generation.

This paper attempts to look at didacticism as an integral part of the folk tales that belong to the Aboriginal community of Australia. It looks at the moral, cultural and tribal values that are imparted through folktales. The text chosen for this purpose is *GadiMirrabooka: Australian Aboriginal Tales from the Dreaming*, which is a collection of folktales, edited by Helen McKay.

According to Peter Toohey, didactic literature attempts to establish, "claims to right thinking" (Toohey 247). This is very much evident in the Aboriginal folktales. For instance, the story, "How Koolah, the Koala lost his tail" teaches how to always think right and never scheme against anyone, especially a friend. In this story, Koolah, a Koala is a good friend of Euro, a Wallaby. All of a sudden there is severe draught in the land and so Koolah and Euro wander off in search of water and spot a shady riverbed. Koolah asks Euro to dig the land for water by pretending to be too sick and dying of thirst. Euro, a faithful friend starts digging the riverbed for water and in a few minutes the hole was filled with cool, clear water. As soon as Koolah saw the water, he ran as fast as he could and rushed to drink the water. Euro was



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shocked and angry when he saw that his friend was not sick after all and cheated him. He took his boomerang and cut off the tail of Koolah. And “to this day, because he was so lazy and cunning, Koola, the Koala, has no tail”(McKay 67). This story is didactic in nature as it teaches the listeners not to be lazy or cunning. Stories like this are didactic in nature as they not only aim at instilling right thinking in the listeners but also teach them moral values.

Helen McKay, in her introduction to GadiMirrabooka says that, “the education of the young children was the responsibility of the entire tribe” (McKay 24). The Aborigines did not have a written language so the children in the tribe learnt only through stories that were told to them and by practical demonstration of skills (hunting, fishing, cooking etc.). Since their tales educated their children in all walks of life, they are didactic in nature. There were stories exclusively meant for the boys and some exclusively for the girls. The stories that were told to the boys taught them how to wield weapons, how to hunt, how to bear pain, how to safeguard the tribe etc. The young boys go through several processes that initiate them into manhood and listening to stories played a big part of it. The story, “Wayambah, the Turtle”, not only entertains the boys by recounting the story of how a turtle got its shell to protect itself but also teaches about weapons. “So they began to throw their boondis and nullanullas at him. The clubs were thrown at him straight and fast. Wayambah had two big coolamons, which he used as shields to protect him-self from the clubs.” (McKay 89) In this extract, information is given on the weapons that the Aborigines used – the boondis, the nullanullas, the clubs and the coolamons. The young boys gather the information that the boondis, the nullanullas, the clubs are thrown “straight and fast” to attack enemies whereas the coolamons are used in defense.



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Women were responsible for the education of the girls. They were taught how to recognize sources of foods; when to gather them and how to prepare them. They were also taught basic survival skills like making a weapon from the barks of trees and erecting simple structures for shelter. For example, the story, “How the Night Owl came to be”, the girls are taught the “BunthaBuntha” is poisonous (McKay 76). Similarly, the story “The first Platypus, Gaygar – The little Mother Duck”, warns the girls to obey the words of the elders in the tribe. It also cautions the girls that if they enter into a relationship that is unapproved by the rest of the tribe, they might be disowned and sent away from the tribe. This tale unfolds the story of Gaygar, a pretty duck who does not heed to her elder’s warning and strays away in the river. Seeing her beauty, the ugly Water Rat gets hold of her and ties her up and stows her away in the dark after impregnating her. Unable to bear the torture that the Water Rat inflicted on her, she hatches a plan and cleverly escapes the clutches of the Water Rat. Her duck family was so glad to see her back. In a few days, she lays eggs and when the eggs hatch, a new species - born from the mother duck and the father Water Rat - comes out. She named them, the Platypus. The rest of the duck family does not accept this illegally born platypus and therefore banishes her and her children from the river. She lives a lonely life with her children and dies a tragic death. Through this tale, the elders teach their young girls not to stray away and if they do, they might face the severity of the consequence. These tales also taught the girls how to safeguard themselves from the other men in the tribe.

These tales also act as a channel to teach the younger generation the rules and the cultural value of the tribe. The primary rule of any Aboriginal tribe is to dwell together, supporting, respecting and helping each other. This is



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imparted through the story of “Lumerai, the Mother Snake”. The Aborigines believed that everything in the world was created by a serpent named Lumerai. This story recounts how Lumerai created everything. This story, apart from giving an account of creation also shares some important moral and cultural values. Lumerai, the great Mother Snake, in this story says that one should, “share with one another and take only what they needed to live and to respect the Earth itself... to respect the spirit of all things: the trees, the rocks, and the creatures, because all have a spiritual dreaming.” (McKay 42) This value that is taught by Lumerai holds true to this day. It is important that Human Beings, who occupy the highest position in the order of nature, learn these moral values and not let greed overpower their lives and most important of all, respect every single life around us. The Aborigines were so close to nature and they believed that the Earth was alive and every creature has a spirit in it that must be respected and that is perhaps why they were also great guardians of nature.

Communal dwelling is an integral part of the Aboriginal way of life. They kept their culture alive by gathering frequently at the Corroboree. A Corroboree is a gathering of the community members where there is singing, dancing, playing of musical instruments and exchanging of stories. They met ever so often and exhibiting their cultural excellence. The older generation wanted the younger generation also to maintain this strong communal bonds and communal dwelling and therefore taught them these through their stories. The following lines from the story, “The birth of the Butterflies” is an example of the system of communal dwelling taught through stories. “Throughout the summer months, it was the custom of the different tribes the animals, the birds, and the reptile to gather together on the Ton-gala River and enjoy the cool water and the shade of the big, red river gum trees. The wise old men of the tribes would



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sit and talk, while the youngermembers enjoyed themselves, swimming and playing” (McKay 47)

In the story, “the story of the Didgeridoo”, a young man named Yidiki, makes the Didgeridoo, a musical instrument, from the branch of a hollow tree. Pleased by the sound that it made, he brings the instrument to his tribe and played it at the Corroboree. “When they heard Yidiki play this new instrument, they too were drawn to the sounds it made. They painted themselves up in their ochre and danced to the rhythm of thehollow branch. In time it became very popular and was used for sacred ceremonies and also for healing, among other things” (McKay 73). This extract depicts a Corroboree gathering. It shows that merriment, dwelling together in peace and harmony and sharingof knowledge was primordial in the Aboriginal culture

The tribal rules are yet another feature that is passed on through the tales. Each Aboriginal tribe has a set of rules that are to be followed diligently. The person who breaks these laws is certainly punished. The story of “Pikkuw, the crocodile” can be considered as a best example to illustrate the fact that tribal rules and warnings are passed on through tale. Pikkuw was a handsome man who had fallen in love with a married woman. “Pikkuw knew it was against the tribal law to mess around with married women. He was warned several times by the tribal elders that it was a serious offence” (McKay 69). Pikkuw, however, did not heed the warning and continued to mess around with the married woman. So some of the tribesmen got angry and they spears at him and it got lodged in his spine. Pikkuw, in order to escape the wrath of the tribesmen, jumped into the water. The tribesmen thought Pikkuw died, but, after a few days they saw a large fearsome creature crawl out of the river and realized that Pikkuw transformed into a crocodile. And the spearhead from the



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spears that were lodged on Pikkuw's back became the spike-like protrusion on the crocodile's back. The story ends with the following warning:

These spearheads are a reminder from the Great Spirit to all people of the solemn tribal law that says they must not mess around with married women or interfere with other peoples relationships. From above, the Great Spirit called out, "Pikkuw, because you have broken tribal lore, you have now become a crocodile. From now on, your children are all cursed to become crocodiles... (McKay 69, 70).

In the Aboriginal tribes, the role of a story teller is that of an educator. Through tales, cultural, factual and moral education happens. Because the Aboriginal culture was oral (writing was unknown to these people), the teller's role was not just to entertain but to keep the culture alive. Their stories are didactic in nature and taught the young adults the history, the traditional values, and the lore of the tribe. Thus Didacticism played an important role in their tales.

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Hunger Games as a Political Allegory

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Abstract

The Hunger Games have captured millions of youth with its powerful allegory of new liberal times. The Hunger Games is a political allegory, set in a post-apocalyptic nation of Panem which symbolizes the dystopian United States; it has its similarity with Gladiatorial games of ancient Rome. The plot is set in a near future where countries have been destroyed and replaced by twelve districts under the control of the capitol. To strengthen its tight control the Capitol organizes Games each year. 'Hunger games'- a horrific television reality show in which a male and a female teenager from all the twelve districts are chosen to battle to death in a technologically manipulated arena beset with dangers. By applying television shows and entertainments such as Hunger Games the capitol disperses the people and destroys their unity so that the people cannot be united and rebel against the power of the capitol. Author Susanne Collins creates an imaginary city, Panem. While at the same time taking back its historical roots, drawing an interesting parallel with roman and their arena games, linking past



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and future and showing how humanity always had and still have this violent impulse. She especially addresses it to adolescents so they can understand the danger of extremist power and do everything to prevent it from happening. This paper analyses The Hunger Games by Susanne Collins as a political allegory and to illustrate a point and deliver a social and cultural message.

In the books, Collins imagines a dystopian future in which children from each district of the nation of Panem fight to survive a barbaric competition (the Hunger Games) in large part for the entertainment of the all-powerful Capitol, which televises the event. Many critics have noted analogies with the modern fad of reality TV, and there are countless sci-fi details (hovercrafts, genetically designed creatures) that speculate beyond the present day. However, the Hunger Games series also has plenty of antecedents in the ancient world, especially Rome. In the backstory of The Hunger Games, modern civilization collapsed at some unspecified point in our future, and the North American nation of Panem emerged from the ruins. Seventy-four years before The Hunger Games begins the 13 outlying districts of Panem revolted against the oppressive Capitol, but the resistance movement died out after the Capitol's forces essentially wiped District 13 off the map. The Capitol instituted the annual Hunger Games as a reminder to the districts of the power it wields over them.

Hunger Games as a Political Allegory

The name for the fictional state of Panem, Latin for bread, is a direct lifting from a Latin word *panem et circenses*, bread and circuses. The phrase "bread and circuses" was coined by the Roman satirist Juvenal in reference to the way the ruling class pacified the commoners by diverting them from



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contemplating their suppression. In ancient Rome, the “bread” was distributions of grain, and the “circuses” were public games and other mass spectacles. In interviews, Suzanne Collins has admitted she was directly inspired by this bit of history in creating the world of *The Hunger Games*. As a result, both bread and circuses factor into the dynamics of the *Hunger Games* themselves. Taking place in an outdoor “arena,” the Games bear a distinct resemblance to the gladiatorial games of ancient Rome, in which slaves and criminals engaged in bloody and sometimes-fatal combat before large crowds of riveted spectators. Those in the outlying districts of Panem watch the Games in a state of tense anticipation, since the home district of the eventual victor is rewarded with food and other gifts by the Capitol (“bread”). Those in the Capitol, with nothing at stake, watch purely for pleasure (“circuses”).

It’s also worth noting, perhaps, that the adolescents who fulfill their duty by competing in the *Hunger Games* are known as “tributes,” a word used in ancient Rome “tributa” to refer to the taxes paid to the central government for protection. The word is also used in Greek mythology to refer to the “seven Athenian youths and seven maidens” who, as a form of punishment, were “sent every year to be devoured by the Minotaur. Indeed, Collins has specifically cited this gruesome tale as precedent for *The Hunger Games*, in which twelve girls and twelve boys are annually sacrificed for their people’s supposed misdeeds.

The post-apocalyptic nation of Panem is divided into twelve Districts which are ruled by an oppressive government located in The Capitol. Wealthy elites in The Capitol rule over the less fortunate people of the 12 Districts. The Capitol is a place of wealth and luxury, and is also exempt from sending children to the *Hunger games* whereas the districts suffer from starvation and need to send their children for the *Hunger games*. *Hunger Games* is an annual



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event, in which each of the districts is required to send one randomly selected boy and girl between the ages of 12 and 18 to participate and compete with one another to the death for the entertainment of the citizens in the capitol. After a short training period and a televised introduction to the rest of the country, all twenty-four “tributes” are placed together in an arena and fight each other. The Games, put on by the capitol, are meant to punish the twelve districts of Panem as well as to remind them of the Dark days and how the thirteenth district was demolished for its uprising against the cruel capitol.

It is not just Rome that provides the source material here. The 'Reaping' of tributes consciously reworks the Greek myth of Theseus and the Minotaur. Crete demanded a regular annual tribute of youths from Athens, who would be sacrificed to the Minotaur in the Labyrinth. Collins says that Katniss is a 'futuristic Theseus', the hero who volunteers to face the Minotaur and by killing him overturns this cruel system. Spartacus is another acknowledged allusion, a slave forced to fight in the arena, who then leads a rebellion against Rome. The novel begins with the reaping day. Reaping is a nerve-wrecking time because it determines which boy and girl, ages 12 to 18, will serve as the district's tributes in the Hunger Games. Katniss Everdeen our protagonist volunteers to take place of her younger sister and becomes district twelve's girl tribute for the seventy fourth Hunger Games. Peeta Mellark, son of a baker is selected as the male tribute.

The idea of a Capitol dominating and exploiting its outlying districts echoes the primary place of Rome within an empire made up of provinces. The Hunger Games as a concept serve as a means of social control on several levels. Most obviously are those reminders of the Capitol's power. "Taking kids from our districts, forcing them to kill one another while we watch – this is the



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Capitol's way of reminding us how totally we are at their mercy, How little chance we would stand of surviving another rebellion" (*The Hunger Games*, p. 22). Not only the Games are a continuing punishment for a rebellion that happened three generations ago; they are also a reward, to the winning district, at least. The winner's district "will be showered with prizes, largely consisting of food. All year, the Capitol will show the winning district gifts of grain and oil and even delicacies like sugar while the rest of us battle starvation" (*The Hunger Games*, p. 22). So in addition to punishing the population, the Hunger Games create and reinforce inequalities among Panem's districts; tributes from wealthier districts are healthier and they have an additional advantage, because they have enough food and grain and are often trained to take part in the games and volunteer to do so. These trained tributes, whom Katniss refers to as Career Tributes, are generally bigger, stronger, healthier and better prepared for the tribulations of the Hunger Games than those poor tributes selected by chance. As a result they are more likely win the Games. This in turn maintains those districts' wealth. For these rich tributes, it is honor to compete the games, while for the poor tributes it is essentially a death sentence. At the same time, the Games are specifically designed to disproportionately punish Panem's poorest citizens. The tesserae system is a best example for it. The lottery by which tributes are chosen, called the reaping, is random and anyone can be picked. But in reality, the poor are much more likely than the rich to end up as tributes. In exchange for extra rations of food and oil, called tesserae, those children eligible for the Hunger Games can enter their names into the reaping additional times. Most children of poor families have to take tesserae to survive, so the children of poor families have more entries in the reaping than children of wealthy families who need no



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tesserae. Thus the poorest residents of the poorest districts are the most likely to die for the entertainment of those in the Capitol.

In Panem, wealth is heavily concentrated in the hands of the rich, particularly those people living in the Capitol and the result is a huge difference between their lives and the lives of the poor. This difference reveals itself in numerous ways throughout the novel, but among the notable is food. In the poor districts, many of the residents do not even have enough to eat. Katniss notes that starvation is common in District 12, and she has to hunt illegally in the woods beyond the district's borders to feed her family. Furthermore, all but the most basic foods are luxuries. Katniss later learns that Peeta's family, which owns a bakery and is thus one of the better-off in the district, can't afford most of the food they bake and eat mostly the stale leftovers that nobody buys. In contrast, when Katniss arrives in the Capitol, she is awed by the lavish feasts and elaborately prepared dishes. The food is rich and abundant, and Katniss, for the first time, tries hot chocolate.

The Games themselves echo many Roman themes. Just as in Rome, the staging of the Games is as important as the event itself. The tributes are paraded before the adoring crowds in chariots, just as gladiators paraded in their colorful armor before fighting. Gladiators were typically slaves, condemned to fight; yet they could win considerable prestige through success in the games, and the lure of the arena was such that even free Romans volunteered on occasion to fight.

The term 'Games' comes from the Latin 'Ludi', originally meaning festivals with a variety of different entertainments. *The Hunger Games* present the tribute's suffering as mass entertainment, and the more the tributes suffer in battle with one another, the more entertaining the Games become. In this



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case watching the tributes, who are of course children, fighting and dying. Katniss at various points talks about past Games and what made them successful or unsuccessful, and the recurring motif is that the viewers want to see the tributes battling one another and not dying too quickly because then the entertainment is over. The principle is best exemplified in Cato's slow death at the end of the novel. Once the mutations have defeated Cato, they don't kill him immediately, and Katniss realizes that the Game makers want Cato to remain alive because it creates an exceedingly gruesome spectacle. It is the finale of the Games, and so they want to deliver prolonged suffering and the audience at home won't be able to turn away from. The suffering, however, doesn't have to be purely physical. It can be psychological as well. Katniss's and Peeta's romance, for instance, is the subject of so much fascination because it is presumed to be doomed. They become the "star-crossed lovers," and that promise of suffering adds drama and makes them fun to watch. Thus the suffering of the poor becomes the entertainment of the rich.

Things change in the seventy fourth hunger games where Peeta and Katniss are playing, during their televised introductions, Peeta reveals that he has crush on Katniss from his childhood. This revelation of love made an interest in the minds of the capitol audiences and they were very eager to watch the games. During the games the Game makers institute a rule change, declaring that if the last two tributes alive are from the same district, both will be declared victors. Suddenly it's in both Katinss' and Peeta's interest to team up and attempt to survive together, When it comes to the end, though, and they are the last two alive, the rule change is revoked. Peeta is prepared to die and let Katniss be the victor, but she has another plan: a double-suicide via eating poisonous berries. Needless to say, the Capitol can't let that happen



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because they need a victor. At last the Game makers announced both as winners. In order to understand why this is a problem, we have to think about the Hunger Games from the point of view of the Capitol as well as the Districts. For the residents of poor Districts, the Games have always been a symbol of the power that the Capitol has over them. But in showing that they were willing to die rather than play the game, Katniss and Peeta have undermined that social control. They have shown the Districts, possibly for the first time, that there is another way. The Capitol, on the other hand, cannot let any such acts of resistance stand, or their power will crumble. And that is precisely what happens. After her “stunt” with the berries, Katniss becomes an unwitting symbol of resistance to the Capitol. She first becomes aware of this when, shortly before she and Peeta are to depart on their “Victory Tour”, President Snow surprises her at home. During that visit, he tells her in no uncertain terms that it is her responsibility to quell this uprising, or he will have her family killed. He tells her that the only way she can achieve that is to use the Victory Tour to show the rest of the country that she acted, not out of resistance to the Capitol’s power, but out of blind teenage love. He also threatens her to marry Peeta in order to show her blind love. This act of president’s strongly proves the dominancy of the capitol not only towards their districts but in their personal affairs too.

The Hunger Games describes a dystopian city in which injustice rule over the people’s mind through its power. The capitol’s aim is to impose its ideology and keeps people under its control. Hunger Games is a tool in which the inhabitants of Panem, especially the poor districts are entrapped. That’s why they cannoy rebel against the capitol who threaten them through Games. The essential needs such as food and clothes are also create an impact over the



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people. Thus, the capitol stabilizes its power. Author Suzanne Collins has said that her inspirations for *The Hunger Games* came from a variety of sources, including the ancient Greek myth of Theseus, Roman gladiatorial games, contemporary TV, her father's experiences in the Vietnam War. She creates an imaginary city, Panem. While at the same time taking back its historical roots, drawing an interesting parallel with Roman and their arena games, linking past and future and showing how humanity always had and still have this violent impulse.

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Cultural Perspectives of Ecofeminism: Reading Arundhati Roy's *The God of Small Things*

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Abstract

The central idea of Cultural ecofeminism lies in its rebellion against the regressive force of patriarchy. It analyses the value of the culture that has the hypodermic effect, keeping its cadres hooked in aggressively instrumentalizing the women and ecology. It seeks to (re) store and retrieve the fragmented history of women and (re) write their past. Cultural ecofeminism encourages the association of women and nature that are based on gender roles and biology. It draws its root from nature-based religion and goddess-worshipping. The critical oxygen came from cultural ecofeminists believes that such associations allow women more sensitivity and affinity towards nature. India is known for its rich cultural heritage. It bears multiculturalism. The country has witnessed various colonial invasions. The cultural chutnification of post-colonial India is affecting the natives both directly and indirectly. The conventional practice of cultures has compulsive orderliness, easily acceptable and normative. The paper examines Arundhati Roy's "The God of Small Things" (1997), focusing on cultural ecofeminism in India with special reference to women and ecology. The critical



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study of the characters and natural settings of the novel will point out the current situation of Indian women and nature.

Keywords: *Ecofeminism, Culture, Religion, Women, Ecology, Arundhati Roy*

Introduction to Ecofeminism

Ecofeminism combines two very important words within its purview- 'ecology' and 'feminism'. The term 'Ecofeminism' was first used by the French feminist author and civil rights activist Francoise d' Eaubonne in her work *Le Féminisme ou la Mort* (Feminism or Death), 1974. It can be categorized as a feminist ecology or ecological feminism. It describes a number of connections between women and nature to make a significant understanding of why the environment is a feminine issue and conversely, why feminist issues are related to environmental issues. Ecological feminism is an extraordinary tableau of heterogeneous perspectives of feminism such as Marxist feminism, Liberal feminism, Radical feminism, Cultural feminism, Socialist feminism, Black feminism and Third World feminism.

Like the modern progressive movements, ecofeminism has also its root in the social change movements of the 1960s and 1970s. In the beginning of 20th century, some of the American ecological philosophers and writers such as Henry David Thoreau, Aldo Leopold, John Muir, and Rachel Carson had influenced and focused American's attention towards the environmental destruction caused by modernization and industrialization. The industrialization tends to subvert the native cultural ethics. The confluence of ecofeminist writers for example Rachel Carson's "Silent Spring" (1962), Rosemary Radford Ruether's *New Woman/ New Earth* (1975), Mary Daly's *Gyn/ Ecology* (1978), Susan Griffin's *Woman and Nature: The Roaring Inside Her*



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(1978), Elizabeth Dodson Gray's *Green Paradise Lost* (1979) and Carolyn Merchant's *The Death of Nature* (1980), laid the foundation for what would be grown a full-fledged feminist approach to environmentalism in the 1980s. It had swayed women to act against the disastrous actions of men and work for the preservation and conservation of nature.

Cultural Ecofeminism

The central idea of cultural ecofeminism lies in its rebellion against the regressive force of patriarchy. It analyses the value of the culture that has the hypodermic effect, keeping its cadres hooked in aggressively instrumentalizing the women and ecology. It seeks to (re) store and retrieve the fragmented history of women and (re) write their past. Cultural ecofeminism encourages the association of women and nature that are based on gender roles and biology. It draws its root from nature-based religion and goddess-worshipping. The critical oxygen came from cultural ecofeminists believes that such associations allow women more sensitivity and affinity towards nature. India is known for its rich cultural heritage. It bears multiculturalism. The country has witnessed various colonial invasions. The cultural chutnification of post-colonial India is affecting the natives both directly and indirectly. The conventional practice of cultures has compulsive orderliness, easily acceptable and normative. The paper examines Arundhati Roy's both masterpieces *The God of Small Things* (1997) and *The Ministry of Utmost Happiness* (2007), focusing on cultural ecofeminism in India with special reference to women and ecology. The critical study of the characters and natural settings of the novel will point out the current situation of Indian women and nature.

Cultural ecofeminism has its root in the Radical ecofeminism. Radical ecofeminism rebels against the gender construct of 'woman' and 'ecology'.



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Cultural ecofeminism responds patriarchal devaluation of nature by re(envisoning) and re(establishing) the qualities that are culturally and historically associated with women. It tries to re(value) the feminine attributes like care, nurture, body and emotions. They claim that the women-based culture and spirituality is based on sustenance and peace. It is inclined to social change through culture, ideas, language and spirituality. They employ pagan symbols, everyday objects and emotional stuff of their daily lives to protest against the destructive forces of patriarchy for e.g. Greenham Common movement of Britain (1981).

Cultural Ecofeminism in South Asian Countries

The theory of cultural ecofeminism advocates the importance of being grounded in a particular context while respecting the cultural differences of other beings as well. The ecofeminist Gaard opines: "...the essence of God consciousness, Buddha consciousness, and the Hindu yogi's state of Samadhi is the consciousness of interconnection, an awareness of oneness that transcends mere ego identity...in its understanding of interconnection, ecofeminism bridges politics and spirituality" (309).

In the *Vedas* and *Upanishads* (religious Hindu scriptures) forests have been personified as deities and fertility goddesses. Science has also proved that the life exists in plants. It bears flowers and thus interpreted as the metaphorical body of women that are beautiful. The process of producing fruits and giving shelters to bird has been drawn parallel to the child birth and rearing practices of women by the writers and the society. Thus, the forest is invoked in Hindu mythology as jungle goddess or 'Aranyani'. This concept is widespread in almost all South Asian countries due to their insight and perception of ecology. Vandana Shiva quotes Myers in her text *Ecology and*



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Politics of Survival, “In contrast to the folklore of temperate zones, which often regard forests as dark places of danger, traditional perceptions of forests in the humid tropics convey a sense of intimate harmony, with people and forests as equal occupants of a communal habitat. It is a primary source of congruity between man and nature” (77).

Cultural Ecofeminism in *The God of Small Things*

Arundhati Roy is a social activist, essayist and novelist who work for the marginalized people and environment. She works on the conventional themes with a creative and innovative twist of the taboo subject matters that are rarely discussed like women’s exploitation by their family and civil forces. She also acts against the destructive forces of industrialization, for instance, dam construction on the free flowing clean rivers. Roy’s novel *The God of Small Things* (1997) aptly explains the cultural construct of gender and ecology. The three generations of women characters i.e. Mammachi, Ammu and Rahel provides a sharp contrast and comparative analysis of the changing position of women in the post-colonial India. On the one hand, Mammachi is a stereotype Indian woman who devotes her life to be an ideal wife of a patriarch (Pappachi), her daughter Ammu, on the other hand, rebels against the muteness of the marginalized. While Ammu was persistently punished for her rebellion social construct of gender; after her death, Rahel (Ammu’s daughter) has been completely “...ignored by Chacko and Mammachi” (TGST 15) indirectly providing opportunity to make her own choices.

Cultural ecofeminism seeks to end the post-modern tradition where the reproductive cycle of women is governed as per the market economy. For example, in the Indian subcontinent, woman is treated as a *commodity*, in the bride trade or the marriage *bazaar*, that is gifted to another family (*kanyadan*)



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along with good amount of dowries. The female feticide and low sex ratio of girls results into the prostitution, women trafficking and bride trade.

Ammu faces the trouble of getting married because her parents were afraid of the huge demand of dowry. After her father's retirement, she has been forced to help her mother in the domestic chores, while her parents were reluctantly looking for a suitable groom for her. Ironically, in the traditional Indian society, the age difference is also ignored in the marriages. It can be seen in the case of Mammachi, where she is seventeen years younger than her husband.

Mammachi gets the offer for her famous banana pickles and mango pickles from The Kottayam Bible Society. She has been thrilled on her success as she gets more orders than she can handle with. Unfortunately, Pappachi gets furious and jealous of her, instead of being proud. He has been coping with his ignominy. He realizes that he is now an old man, though his wife is still in her prime. His egoistic behavior tends to beat her every night with a brass flower vase. Though Mammachi has been suffering from the conical corneas and she is partially blind but Pappachi instead of supporting her, grows jealous. He resents the attention his wife was getting.

The Syrian Christian family in *The God of Small Things* identify themselves with the legend of St. Thomas. Instead of converting their faith, they still retain their privilege and social hierarchy. They have strictly preserved their traditional endogamy. Therefore, directly they exercise control over the community and hold the power of ostracism and excommunication of individuals who try to disown the law. It eventually leads to expulsion and brutal murder of Velutha; the low-caste, untouchable carpenter, a young man who was the best friend of fraternal twins and Ammu's love.



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Conclusion

The cultural perspective of ecofeminism works to re (envision) and preserve the 'ideology', 'history', and 'traditional' strategies of culture for the social change. It advocates that we are the inheritors of our native culture, where, one brother slaying another is seen as a horrific crime, hence, brother eating brother (nature) simply stands as unethical and cannibalism. The nature and women are scapegoats of religion and culture, thus the cultural ecofeminism encourage the contexts and discourses in which ecofeminism's concern for an egalitarian and ecological future circulates.

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Knowing the Unknown: The Insight of Cultural Amalgamation in Willa Cather's *My Antonia*

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Abstract

Leaving the native culture and understanding the cultural heritage of the land of immigration become the life task for the immigrants. With the dreams of success and the materialistic comforts, the survival of culture and tradition sometimes fades away from the native colour to a combination of adopted cultural amalgamation. The people of migration for endurance and curiosity tend to learn the new values and culture depriving the thoughts of their native values but understand the core of it after experiencing the hard realities of the adopted culture. This paper aims to bring out the immigrants' struggle in the land of immigration for strengthening the values of their native culture and tradition.

Culture and tradition are the unique embodiment of all nations. The concept of culture is the epitome of human historical structure that appends the identity of the country globally. The modern sense of fulfilling the dreams of modesty motivates the people to migrate from place to place. The indefinite search sometimes kindles the thoughts of nativity which make them endure the twinge of strangeness among the new tradition. While realizing the dream



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of livelihood in foreign country suspends the thoughts of native culture and tradition, instead instigate them to merge with the new values, the blend of new and old. In the conception of globalization, anybody can search his future anywhere of the world. Such precincts are encouraging the exchange of values at the same time the reframing of culture also is possible. The 'melting pot' concept is most often the criterion of culture in most of the multicultural countries. The norms and system of traditions of immigrants are reemphasized in the new found lands. The feel of loosing the native identity sometimes haunts the immigrants. The initiation of the blend culture during the search of their dreams in the alien country provokes the conflict of superiority over cultural ethnicity where one adopts the new culture and the other reflects.

Immigrants have their perspectives of future in the means of their livelihood. The search of all species ends in their comfortable venture of their lives. People migrate from one place to the other and experience lots of cultural distinction. The difference of culture and the values presents the unique cultural formation that completely removes the native from his core culture to the culture of the land of immigration. The ultimate goal of these changes is for the improvement of the human bond that is necessary for the happy living in the migrated land. It is decisive to human life because all emotions, feelings, and scruples are confined under the word 'relationship'. Life of man ponders more on the acquisitive accomplishment than his devout augmentation. The life of Antonia in the novel *My Antonia* replicates the truth of these conflicts and the resolution for the individual for the better change in their lifetime. Her struggle exposes the modern divergence of immigration and psychological espousal as a part of modern man.



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The queries, what is the necessity of immigration? What are the conflicts of immigrants? How does immigration affect the immigrants? What ways of solution are found by the immigrants? can be investigated through the life of Antonia. In *My Antonia*, as the real requirement of life, most of the characters tend to pursue their dream of material success. In the course of their pursuit, along with enticing of achievement they also remain deprived of their successful accommodation of 'self'. As a Bohemian immigrant, Antonia arrives at Nebraska at the age of fourteen, with the tradition and values of her native country to her new world of immigration. Hailing from a poor immigrant family, she tried many roles and chances to extend her limitations of her community. Antonia's family, the Shimerdas, struggled hard to accommodate and survive in their immigrated country initially but in the course of time. The Bohemian Shimerdas with their four children are clustered on Nebraskan prairie, ready to fare forth to the sod hut in which they are destined to suffer severe hardships and such sorrows result with the suicide of the father. After the death of her father, she has to give up her education and work in the land and this is entirely different from the culture of her native because only men used to thrive in the land than woman. She also works for wages for which she acquired respect as men of her age. Her productivity proves to be the measure of her image regardless of her gender. Though laboring is unconventional for women of her community, her success seems to proclaim her choices.

Antonia's life as a hired girl in the town Balck Hawk depicts the contrasting with more inflexibility. Jim Burden, Antonia's friend and narrator, reflects on the changing life styles of the country girls in the town when Antonia moved to town along with Jim's grandparents as a 'Hired Girl'. Jim Burden moves to town for education and attracted towards his neighbours,



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Harlings' children. There were dancing pavilion for offering dancing lessons because dancing was the city-wide craze. Antonia also went along with other hired girls to the dancing pavilion. Although the dancing craze caught on very quickly, dancing during this period was generally associated with gaiety and moral decline. However, the cultural stereotypes were associated with dancing and more people begin spending time at the dance halls.

The hired girls from the country made sacrifices in order to help their families survive. They were, however, wise, mature, and physically vigorous and thus different from typical Black Hawk women. Black Hawk women never exerted themselves physically and were more refined, but they seemed less attractive to Black Hawk men than the hired girls. Though their families may be poor these American girls were not allowed to work for wages, as the Bohemian and Scandinavian girls did. As a result, the Bohemian and Scandinavian families quickly turned to be prosperous, but they had to face small-town prejudice in Black Hawk. The Black Hawk men were expected to marry Black Hawk women and live very proper lives, but they were tempted by the independent, free-living hired girls. The country girls were therefore considered something of a social threat, but Black Hawk men were actually more desirous of respectability than anything else. For instance, Sylvester Lovett, a Black Hawk man, showed obvious love for Lena, but he feared to do anything about it and married to an elder widow instead. This climate serves to an interesting model of the limitations of social mobility. Because the town girls had money and respectability, they were contradictorily limited in their life possibilities. They were fostered to choose vocations for themselves, and they were just encouraged to get married. Their choices in life were restricted to becoming a wife and a mother. In contrast, the country girls, who were not



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allowed to stay at home but to be allowed into the world to work, discover the myriad of opportunities open to them. Thus the hired country girls were able to break up the traditional male-female constraints. The country girls did not really threaten the social order because social pressures proved stronger than male desire. Though the life in town seems very attractive, Antonia searched her enterprise returning to her country life.

The comparison of Antonia and Jim Burden bring out the difference of country and city life. Antonia arrives at Nebraska as an immigrant and in addition to other hardships of the plains has to face a language barrier, whereas Jim arrives from Virginia and faces no such problem. Antonia emerges from a family disrupted by internal disputes, and her father is so unhappy about his progress, but Jim's family is a well-knit group in which order and happiness are maintained by a pair of extremely competent people, his grandparents. The Shimerdas remain helpless for a great many years, but the Burdens never have to touch this difficulty. As an outcome Jim receives university education, while Antonia cannot even think about education. At the end, Jim leaves Nebraska for a great fortune in a large Eastern city where he embraces an unhappy and childless marriage, but in contrast Antonia lingers on in Black Hawk and after a single unsuccessful effort succeeds not only as a person but also a pioneering landlord. Jim realizes and comes back to his native at the end as a person with traditional and moral responsibility.

The materialistic crave and success force people to migrate from one land to the other. The culture and tradition of the immigrated land prevent the comfortable accommodation of the immigrants psychologically and physically in the immigrated land. Immigrants try to merge with the culture of the immigrated land as the culture of superior value but understand the richness



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of the native culture for individual success after experiencing bitter realities. The change of cultural and traditional values may get different shape and colour in the immigrated land but the core values of it depend on the individual's conception. Willa Cather is successful in bringing out the value of the native and through the narration she explains the prosperity of the native culture than the adopted tradition.



The Need for Bioethics in Medical Field with reference to Robin Cook's Cell

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Abstract

Robin Cook's novels have transformed the way society perceives the field of medicine by bringing to limelight the other side of the novel profession. Cook aims to bring awareness on the technological possibilities in medicine and its consequences. Bioethics serves as a guideline to make people realise their moral responsibility and to work under the ethical guideline.

Cell deals with the development of iDoc, a smartphone app treating people and taking over the industry of healthcare. This paper aims at bringing out the nuances of artificial intelligence and the need for bioethics in the medical field.

Robin Cook's novels have transformed the very image of medical field in the modern times. His purpose of writing such novels is to create awareness amongst the public regarding the vast technological possibilities and the ensuing socio-ethical conflicts in the field of medicine. Cook's second novel



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Coma (1977) had changed the perception of the public as well as the media's portrayal of medical field in the society.

Rapid developments in science and technology (including biotechnology) has facilitated in better living conditions and also uplifted the lifestyle of the people all over the world. Although with such goodness, the undesirable consequences are bound to come. The extremely perilous issues like nuclear waste, exposure to radiation, air, water and land pollution, clearing of the tropical forests and the genetically modified food have caused qualms in the mind of the people and have made them to tread with caution regarding the rapidly developing technology. In the light of such events where there is uncertainty regarding the future of mankind, it has become necessary that an ethical framework be established. There still is a need for an ethical guideline in the field of medicine to deal with the ever persistent moral dilemmas; and this is where Bioethics comes into play.

Bioethics is a broad and inter-disciplinary field which is concerned with the ethical questions that arises in the relationship between biology, medicine, history, law, politics, social science, philosophy and theology. Bioethics in the present scenario, has come to focus on the attitude necessary for sustaining life on the earth, complex implications of genetic technology, developing models for health with a special emphasis on wellness, a paradigm shift from "sick care" to health care and lessons from the spiritual traditions to create a better world to live in.

Robin Cook in his novel *Cell* (2014) has put forth the merits and demerits of advanced technology in the field of medicine. As a corollary, people's safety is compromised. The novel traces the development of a smartphone medical application called iDoc, developed by Amalgamated Healthcare, an insurance



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company. Although the credit for conceiving the idea was given to Paula, one of the panel members, she had originally got the idea from Dr. George Wilson, a resident radiologist, while they were at college. iDoc was far more than a mere reference tool, rather it was a customized personal physician that is fully capable of diagnosing and treating patients more efficiently than the real doctor, that too in the comfort of their home. As Bradley Thorn, President and CEO of Amalgamated, said: “The medical profession thinks it’s in the sickness business. It is not. It is in the health business. Preserving and maintaining health and preventing disease are the future of medicine, not treatment in the form of ever more drugs and procedures....” (Cook 26)

The medical application filled in for the lack of general physicians in the medical industry, which was a major drawback as, owing to it, the primary healthcare was not made available to the common man. iDoc proved to be bridging the gap between the demand for and the lack of general physicians thereof in the society. As Thorn elaborates:

There have been multiple apps for smartphones configured to do various and sundry medical functions, but it was Dr. Stonebrenner who came up with the brilliant concept of putting them all together in a purposeful algorithm to create a true ersatz physician on duty twenty-four-seven for a particular individual, truly personalized medicine. (Cook 30)

Paula too highlights the effectiveness and the ease of use of the iDoc when she says: “...iDoc never has a memory lapse, never gets tired, never gets angry, is never on vacation, and never has a drink, pain reliever, or sedative... iDoc will strictly guard patient confidentiality, using the full gamut of biometric identifiers.” (Cook 40)



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Lewis Langley, the programmer of iDoc, highlighted the fact that the algorithm of the application need not be updated with time and again, as it had been designed on the heuristic feature, wherein the application will evolve and learn by itself, based on its past experiences of treating the patients. Langley also brings attention to the fact that the application is capable of taking informed decisions for prescribing the apt treatment for its users, with a team of doctors as its backup:

...the iDoc algorithm was written to be heuristic so that it would improve by itself by learning on its own over the course of time. This has already proven to be the case to a marked degree during the beta test. As a backup to iDoc, Amalgamated has employed a large group of internists, surgeons, and other specialists who rotate through a twenty-four-seven state-of-the-art call center. At any given time there are at least fifty of them on hand. (Cook 41)

Thus, Langley believed that iDoc will bring a revolution in the medical industry when he says:

... it is my firm belief that iDoc will bring about a miraculous democratization of medicine, somewhat akin to what the Gutenberg Bible did for religion. iDoc will free the general public from the clutches of doctors and the medical profession just as the Bible freed the public from the clutches of priests and organized religion....introduction of iDoc will prove to be on par with or more important than other major technological milestones, such as the development of the computer, the Internet, the mobile phone, and DNA sequencing. (Cook 42)



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iDoc, that was glorified by all for its purpose and service, too had its own share of drawbacks. The algorithm of the application that was supposed to 'learn' and evolve on its own, surpassed the expectation of its programmers as well. The aim of the healthcare industry to ration out the available medical resources in order to give everyone a fair chance of treatment was the basis for developing iDoc. But the application combined it along with the medical history of its users and came to the conclusion that people who are terminally ill should be killed in order to save the medical resources. iDoc reasoned that since no amount of treatment can save the patients and bring them back to a normal life, treating such patients would be a waste of time and resources; instead, those resources could be used to treat those patients who would recover and have a strong chance of living a normal healthy life after the treatment. Thus iDoc started 'murdering' people and the deaths seemed like the patients have died because of complications in their health.

George's attention was brought to the 'glitch' when the people around him, who used the iDoc app, started dying. His fiancé was found dead on his bedside one fine day, followed by two of his patients and then his neighbour. The only common trait that George found was that all of these people were terminally ill and had only a few months to live. Thus, George's curiosity brought him to the brink of danger wherein he was dragged into the dirty politics of the insurance company that was more focused on the success of the application and the profits in the share market, along with the investors. When this glitch was brought to the notice of Langley and Thorn, they modified the algorithm and temporarily stopped it from killing people, but the program was still able to identify people who were terminally ill and would die in the near future. Amalgamated along with URI (Universal Resource Initiative) and IPAB



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(Independent Payment Advisory Board) wanted iDoc to identify the terminally ill patients, so that alternative treatment could be suggested to them. They compromised with their ethics when they tried to kill George Wilson for trying to uncover the mystery behind the death of the users of iDoc. The insurance company wanted to keep the society at large in the dark by not telling them about the risks associated with iDoc becoming their doctor.

The four principle approach used in bioethics has been clearly violated by Amalgamated Healthcare. The patients were not informed about their medical condition and the decision to end their life was taken by iDoc. Thus the patients' individual informed consent was not obtained and was blatantly violated. iDoc did not have the best interest of the patients when it decided to kill them, rather, it had the best interest of the company when it killed people in order to conserve the resources. The very principle of maleficence was overruled by iDoc. In a sense the justice was not meted out by iDoc in treating the terminally ill patients. It disrespected their privacy and took matter in its own hand. Artificial Intelligence going a step ahead to take decisions regarding the life of the people is a nightmare that is on the verge of being realized in the real world as well. Thus, a framework of ethics would enable humans to act morally and to make progress without putting anyone's life in danger. In short, bioethics points towards a holistic approach towards development.

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Psychological Trauma of Female Genital Mutilation in Alice Walker's *Possessing the Secret of Joy*

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Abstract

Violence against women and girls is more witnessed in the developing world. Female Genital Mutilation or commonly known as Female Circumcision is a traditional practice of removing the partial or total of the external female genitalia believing it to be a necessary part of raising a girl child. It is one among the social norms where even today in many of the countries the practice is seen as an essential rite in a woman's life; but the contemporary literature shows how the practice is a criminal offence which is deeply rooted in gender inequality. Possessing the Secret of Joy is a novel by Alice Malsenior Walker, which exposes the horrifying consequences of Female Genital Mutilation explaining how women affect physically and psychologically after this practice done. The psychological trauma of the protagonist Tashi is deeply depicted in the novel where Tashi is torn between her thoughts and emotions which affect her life throughout.



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African American Literature is a 200 year old literature where most of the works are written by slaves then. Being called the Americans of African descent and especially Black people, the major purpose of their writing was to show that they are equally capable or even can surpass the writings of the White people. Their literature was used as an instrument to explore about African American culture, Racial discrimination, Inequality in the society and most importantly Slavery to the outside world.

It was after 1970's, African-American literature achieved lots of fame and it acclaimed as a definite genre of American literature. Women writers have contributed lots to the contemporary African American writing where they used writing as a platform to express their identity, aspiration and especially their complexities of being a Black Woman like Tony Morrison, Alice Walker, and Gloria Naylor. The contemporary writers of African American Literature are learning from the experiences of their past forefathers and setting the tone to the future writers of their land.

Alice Malsenior Walker (1944-) is an African American novelist, short-story writer, poet, essayist, and activist, whose books include seven novels, four collections of short stories, four children's books, and volumes of essays and poetry. She has won the Pulitzer Prize in Fiction in the year 1983 for her most popular fiction, *The Color Purple*. Her other novels are *The Third Life of Grange Copeland*, *Meridian*, *The Temple of My Familiar*, *Possessing the Secret of Joy*, *By the Light of My Father's Smile*. She coined the term "Womanist" in African American Literature. As a Womanist, Walker sees herself as someone who appreciates women's culture, emotions, and character. Violence against African American women is one of the overwhelming concerns in Alice Walker's novels. She has become a spokesperson for Black Feminism.



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Possessing the Secret of Joy is the story of Tashi, an African woman of the fictional Olinkan tribe, who was a minor character in Walker's previous novels *The Color Purple* and *The Temple of My Familiar*, takes the central stage in this novel. Walker constructs seventy-two narratives of horror in *Possessing the Secret of Joy*, which are a series of interior monologues that describe the story's major events and the major character's interpretations and reactions to those events. The chapters of the novel are named for the characters who narrate them, including Tashi, her sister-in-law Olivia, her husband Adam, and their son Benny, some of whom played minor roles in *The Color Purple*.

The central theme of the novel is the cause and effects of Female Genital Mutilation (FGM) as a cultural practice. It is a ritual of removing or cutting the parts or whole of the female genitalia, by a traditional circumciser using blade with or without anesthesia. It is still prevalent and WHO states that "...more than 125 million girls and women alive today have been cut in the 29 countries in Africa and Middle East where FGM is concentrated".

With the information gained it is seen that traditional FGM is being practised on girls between the ages of two and twelve. However, in some cultures it is carried out in adolescence during puberty, just before marriage, or at childbirth. In the novel, according to M'Lissa, the aged and prized Olinkantsunga, the ideal age for surgery of FGC is teenage, means before puberty, She says for a girl's operation is "shortly after birth, or at the age of five or six, but certainly by the onset of puberty, ten or eleven" (PSJ 64). The woman who usually does this procedure of circumcision is an older woman in the community, either a relative or a traditional birth attendant.

In some situations FGM is carried out without anaesthesia, antiseptics, analgesics or antibiotics. Surgical instruments may



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not be available, and the ‘surgery’ is carried out using whatever is available, for example sharp rocks, razor blades, broken glass, or even the operator’s teeth. The wound may be treated by applying local herbs, ash, or even mixtures containing cow dung. (Female genital mutilation 163)

“Lax (2000) says that psychoanalytical findings indicate that the motive for FGM is based on men’s unconscious fear of women’s sexuality and the need to suppress it”(Female genital mutilation 164). It is argued that not to be circumcised in certain communities has a greater psychological impact than the trauma caused by circumcision itself. The incessant pain may be connected directly to the trauma of the procedure, or be an aftereffect of the complications that result, such as infection or menstrual troubles. As with other different reasons of chronic pain there is an expanded risk of depressed state of mind, with reduced social functioning, worthlessness, guilt, and even self-destructive ideas. Limited mobility also increase social seclusion and leads to lose their part in society.

Tashi begins her first monologue saying “I did not realize for a long time that I was dead” (PSJ 1) this emphasis her state of mind. Tashi marries Adam, the son of an African American missionary and moves to United States. But she is haunted by the trauma of not being circumcised at the proper time, either as a baby or in early childhood. As a young child, however, she did hear the screams of her older sister, who died bloodily during her process of circumcision. The physical and emotional consequences for her personally, and the trauma of her earlier experiences reach out across her whole life. “In some societies a woman’s honour is dependent on her being circumcised” (Female Genital Mutilation 163). For instance, in a village where all the women have



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been circumcised, not to be circumcised is to become a social untouchable, and lose all possibility of having a husband.

But eventually she comes back to Olinka and does female circumcision to fit in, to stop the teasing of other women, to become a proper woman herself, to honour the traditions of her people and their culture, to mark herself out as distinctly Olinkan, to give herself the chance of becoming a wife. Tashi envisioned that this would make her “Completely woman. Completely African. Completely Olinka” (PSJ 64).

But Tashi soon regrets this decision because she suffers severe pain during sex, during menstruation, and perhaps most of all during the birth of her and Adam's son, Benny. The deeply damaging physical and psychological effects of her mutilation have reached into nearly every aspect of her life. It was explicit that there is irreparable physical and mental damage inflicted on Tashi by her infibulations. In the words of Tina McElroy Ansa, “Tashi’s wound is not as deep in her legs as is on her psyche. The circumcision has not only cut away her clitoris and the possibility of lovemaking that is not painful and humiliating. It has also eradicated her sense of self and her ability to feel” (PSJ33).

After years of Jungian psychoanalysis, including treatment by C.J. Jung himself, Tashi begins to come to terms with the madness brought on by her mutilation. Tashi later sees several psychiatrists because she goes crazy due to the trauma she has suffered before finding the strength to act. “I could not fight with the wound tradition had given me,” (PSJ 116) she tells one therapist, an African-American woman. Tashi-Evelyn decides to do something drastic, symbolic, and murderous, to express her rage and grief.



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As she revisits through her memory what the Tsunga did to her, her sister Dura, and other young girls, Tashi becomes obsessed with analyzing what the circumcision ritual means and why it continues. When she decides to act, to return to Africa and kill M'Lissa, she gains the first spark of an authentic self. In Africa, when she confronts M'Lissa directly and asks her why she mutilated girls, she says "A proper woman must be cut and sewn to fit only her husband". Tashi, understanding the power of the ritual in her culture and wanting it to be stopped says, "I am weeping now, myself. For myself. For Adam. For our son Benny, the daughter, I was forced to abort... (PSJ 224), these lines portray the traumatized voice of Tashi who has lost in her life – herself in the name of tradition.

The narration comes again to the present where Tashi is on trial for the murder of M'Lissa, the woman who circumcised her as an adolescent. Parts of the novel are even told from M'Lissa's perspective, allowing the readers to see how she carries the burden of the circumcisions she performed, how M'Lissa herself was circumcised, how M'Lissa's mother tried to save her daughter and failed. This shows how the women are denied of any choice. Though knowing that the circumcision brings lots of destruction mentally and physically to women and girls, still the practice is prevalent as it is considered to be a rite of passage.

Alice Walker uses Tashi as her mouth piece in her fight against circumcision. She considers Tashi as a martyr and considers female circumcision as a blatant symbol of the oppression of women. Walker feels that for any better cause sacrifice is must. So her depiction of Tashi's execution is an essential sacrifice, so that she can save millions in the future. To conclude, African women and girls are victimized in the name of tradition which does not



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value their life. Though Female Genital Mutilation is believed to be in practice for about 6000 years, knowing its post effects one cannot consider it to be a culture. Alice Walker is bold enough to touch on this controversial topic to ensure that women are aware of this practice and help them by voicing out her views to the outside world.

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Multiculturalism for Reformation in Select Novels of Rick Riordan

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Abstract

Culture is a holistic entity which summarises the customs, ritual, tradition, language, food habit, belief, religious practices, etc... Its manifestation may vary because of nations and ethnic groups. It is ever evolving and dynamic. It plays a major role in the development of the society and is also influenced by another culture. The end result is newer form of culture with many outcomes. When more than two cultures mingle it leads to a multiplicity and plurality of culture and there will be a celebration of multiculturalism. It may lead to positive effects in the society. This paper is dealing with the role of multiculturalism in the selected novels of Rick Riordan along with its results and impacts on the society. The novels are interspersed with Greek, Roman, Japanese, Persian, Hawaiian, Arabian, Caribbean, Australian, French, Italian, Indian, Ethiopian and the Western cultures. Besides the myth, the presence of multiculturalism in these novels makes the young adults to have the knowledge of many cultures along



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with their significance. The concept serves a major role in establishing an identity for the dyslexic children, their need for wish fulfilment and recognition in the society. It helps the special children for a better mental growth. It also makes the society to be empathetic towards the challenged people.

Culture is an organic whole system which serves as the base of a society. It is an institution. It is a constitution which encompasses belief, tradition, language, habits, customs, religion, politics, etc... that is practised by a particular society. Wendy Griswold, in his book, *Cultures and Societies in a Changing World*, has addressed culture as a society's "way of living". Edward Burnett Taylor, an anthropologist has given an account of culture in his, *Primitive Culture*, Vol.1 as, "Culture, or civilization, taken in its broad, ethnographic sense, is that complex whole includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society" (1). The existence of diverse cultures in a particular society or in a multi-ethnic group is termed as 'Multiculturalism'. The concept of Multiculturalism plays a vital role in literature and is depicted in many works.

Multiculturalism in literature connects the societies which are geographically, racially, linguistically different from one another. It gains global importance and there is a celebration of multiculturalism. It connects people across the world. Literature serves as a best medium to portray multiculturalism. It throws a positive light on diverse ethnic groups and leads to a positive collaboration. It also has considerable impacts on the society and serves as a tool to provoke awareness of socially hidden and ignored aspects.



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Rick Riordan is an American fictionist. He taught English and history in middle schools. He is a New York Times Best Selling author who has authored the famous *Percy Jackson and the Olympians Series*. The novels are highly based on Greeko-Roman mythology. The first three sequels of this series are, *Percy Jackson and the Lightning Thief*, *Percy Jackson and the Sea of Monsters* and *Percy Jackson and the Titan's Curse* respectively. The novels trace the journey of a young hero Percy Jackson, a demigod and of other minor godlings who are dyslexic.

The myths of Greek and Rome are inter-related. The myths are the origin of culture- tradition, custom, literature, habit, belief system, religion, arts, political system, and food habit and so on. Myths are also responsible for the social and political power structures. The presence of myth helps creating a world of fantasy where the desires of the dyslexic children get acknowledged and fulfilled. It is through the Greek mythology where the dyslexic children claimed to be super heroes, possessing super powers unlike the real rough world. The Gods and all the supernatural beings from the Greeko-Roman mythology come into existence in the paracosm of the dyslexic demigods. In *Percy Jackson and the Lightning Thief*, Mr. Brunner talks about the Greek funeral art which is an ancient Greek culture.

Latin, the Roman language has been taught in schools in these novels. The students have studied *Cambridge Guide to Greek Mythology*. Fancy script or Calligraphy has its origin from Greek that has been used by the characters in the novels. The characters in the novels used ancient Greek, the language of Greece, to converse but English is predominant. The Greek alphabets Omega and Eta are used. The people have the belief that the names of the supreme beings are powerful and are barred to use it ordinarily in day to day life. The



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Gladiator Fighting games are of ancient Roman origin that has been traced back. There is a fusion of Roman games with the American games such as the poker game, pinochle, basketball, pebble fight, doge ball, volleyball, baseball, capture the flag, and Pac-Man.

The existence of Greek Gods plays a major role in driving the plot. “What you may not know is that great powers are at work in your life. Gods – the forces you call the Greek gods – are very much alive” (66-67). The setting in these novels is in US and its regions. The Metropolitan Museum of Art, located in Manhattan, New York is said to possess the ancient Greek and Roman stuff in *Percy Jackson and the Lightning Thief*. In this novel Mr. Brunner, the Latin teacher wears the Scottish frayed tweed jacket that has an aroma of coffee which has its origin from Ethiopia. The Saratoga battlefield is a national historical park of US situated in New York, where the protagonist went to a field trip.

The American food items is also interspersed in the novels such as sandwich, blueberry strings, bean dip, seven layer dip, butter popcorn, peanut butter, jelly sandwiches, homemade brownie, potato chips, Dr Peppers, marshmallows, doughnuts, coke pizzas, pan cake, Choco-chip cookies, barbeques, hot chocolate, brownies, waffles, celery, hamburgers, licorice, red wine, strawberry parfait, ice-cream, spaghetti dinner, Hawaiian Punch, and the pretzels from German in addition to green apples, apricots, fruits and nuts. Nectar and Ambrosia are the Greek food items fed by the Gods and the superheroes. There is a note on Mango chutney in, *Percy Jackson and the Sea of Monsters*, which is of Indian origin. American literature is also playing a role that the protagonist reads *Tom Sawyer* in his school and also *Lord of the Flies* from British literature.



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The American landmarks such as the Hudson River, the Mississippi River, Potomac River, Atlantic Ocean, River Canyon, Mount Tam, Martin County, Mount Othyru, Mount Tamalpais, Lotus Casino, Times Square, the Santa Monica Beach, England coastline, Virginia beach, Panama Canal, Bar Harbour, Westover Hall, Chesapeake bay, St. Louis, Chrysler Building, de Young Museum, the Golden Gate Bridge, the Embarcadero Building, Long Island Expressway, Air and Space Museum, the Empire State Building which is a famous skyscraper plays a major role along with the regions of Washington D.C, Los Vegas, London, Manhattan, Long Island, Alcatraz Island, Alexandria, Maine, ski town, Arizona, Montauk, Brooklyn, San Francisco, Florida, Denver, Kansas, the city of New York and Mexico- a country in North America. The Mount Olympus of Greece, situated on the Empire State Building of America serves as the spot for the Greek Gods along with Macedonia of Greece. The Manticore Dr Thorn was once banished to Persia for a punishment. There is a role of a number of countries, "The Gods simply moved, to Germany, to France, to Spain, for a while" (72-73). Delphi, an ancient sanctuary located in Phocis, Greece serves as the place for oracle to exist. It belongs to Europe and North America.

Cars from different countries are enlisted in the novels. The other demigods from the camp Half-Blood were planning their vacation at the places such as Switzerland and Caribbean islands. Cars, 78 Camaro from Ohio, Midwestern US has been used by Percy and his Mother. Lamborghini, SUV based car, used by Grover, traces its culture from the Italian origin. Mercedes SLK which Thalia rode was produced in Germany. Percy drove Volkswagen which belongs to the German company to save Annabeth. Christmas and New Year's Eve, the festivals of western origin has been celebrated. The blonde



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hairstyle of the women characters has its origin from France and later adopted by the western culture and also the style of ponytail and spiky hair style are evident. The building of camp half-blood has the ancient Greek architecture; “buildings that looked like ancient Greek architecture – an open-air pavilion, an amphitheatre, a circular arena-” (62) also appears in the novels. Thus it makes Manhattan, the city of US to look like a city of ancient Greek. In the battlefield the Gods and demigods wear the Greek armour.

The American newspapers report Percy as a lunatic and spread the news of awareness, such as *New York Daily News*, *New York Post*, *Miami Herald* and wine magazine have been used in the novels along with *Olympus weekly*, of Greek. There is another one mentioned here that is the *Wine Connoisseur* magazine of the French. The Greek proverb highlights the moral codes, “There is no such thing as a free lunch”. That’s an ancient Greek saying that translated pretty well into American. There will be a price. You wait” (274). The novels employ the English language along with some ancient Greek sentences uttered by the characters.

The fusion of multi-cultures has also been witnessed in the novels, “Some wore Greek armour, some British redcoat uniforms, some camouflage with tattered American flags on the shoulders” (308). The Gods too were given attire that is taken from the present American culture. Zeus wears “a dark blue pinstriped suit” (339); God Poseidon wears “leather sandals, Khaki Bermuda shorts, and a Tommy Bahama Shirt” (340), all the dresses represents the Western culture. The demigods wear the American suites such as jeans, T-shirt, leather jacket, leather trousers, spaghetti-strap tops, silvery ski parkas, jeans and loafers, sleeveless t-shirts, punk clothes. Annabeth wears the magical New York Yankees cap to turn invisible that serves as the identity of



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native people of the New England. Chiron wears pyjamas of the parts of Asia. The skeleton warriors wore the modern dresses, “men with dull grey skin, yellow eyes and modern clothes – skin-tight grey vests, camo trousers and combat boots” (129). Percy’s mother Sally Jackson who dwells and works in America wears the red-white-and-blue striped American uniform. Dionysus, the Greek god of wine wears the Hawaiian shirt and trousers, a dress that is worn for informal occasions.

The Trojan War has been taken as an example by the protagonist; it traces the historical background of Greece and its culture. Percy notices the resemblance of Hitler, German leader and also that of Napoleon, French military leader in Hades, the God of the dead and of the underworld.

Homer’s *Iliad*, the Greek epic sets a belief that the mortals are blind to the supernatural happenings, the elements of fantasy and magic, which appear to be the mist to them. King Minos from the Greek myth; Thomas Jefferson, an American statesman, founding father of the United States and Shakespeare, the English poet and playwright, dramatist and actor were the three judges for the court of dead people which exists as an example for multi-culturalism.

The Canadians are present in, *Percy Jackson and the Sea of Monsters*, in the gym; the Canadians address Percy as the son of the Sea God. Meriwether Prep and Yancy Academy are located in the United States. The presence of Greek Gods in the Western region is emphasised, “Well...those gods are still alive. They kind of follow Western Civilization around, living in the strongest countries, so like now they’re in the U.S.” (26). An African American kid in the camp Half-Blood adds multicultural aspect to the novels, “Charles Beckendorf, a big fifteen-year-old African American kid” (53) and besides a cruise ship’s floor was covered with Persian rug in the novel.



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Mediterranean Sea, exchanges the cultures of western Asia, North Africa and southern Europe as it serves as the means of transport for the traders. The sea plays a vital role in the cultures of Mesopotamian, Egyptian, Canaanite, Phoenician, Hebrew, Carthaginian, Greek, and Roman, Byzantine, Arab, Ottoman, Christian and Islamic cultures. “It used to be in the Mediterranean, yes. But like everything else, it shifts locations as the West’s centre of power shifts” (84) Apollo uses the ancient Greek music instrument, Lyre. Chiron, a mythological character is passionate about the American music, *All-Time Greatest Hits of Dean Martin*. The reed pipes used by Grover are musical pipes originated from the ancient South Asia, later adopted by Europe. In *Percy Jackson and the Sea of Monsters*, Grover Underwood plays the music of YMCA; it is the song of the American disco group. Grover also plays ‘the Jesse McCartney’ in *Percy Jackson and the Titan’s Curse*, where Annabeth wanted to play “Green Day’. Grover also plays a minor confused song named, ‘Barry Manilow’ and another one named, ‘Poison Ivy’. He played, ‘race-car driver’ when he rode Lamborghini. Thalia listened to the music, ‘White Stripes’ on the radio, it reminded her of, ‘Led Zeppelin’, a rock band from London. Jazz music is played in Annabeth’s house and it makes the house to have a messy and happy atmosphere that is typical of an American middle class household.

Annabeth Chase has built shelter during their quest. The huts were made up of Native American materials, “The walls were woven from plant material, like a Native American hut, but they looked pretty waterproof” (132) The Cyclopes’ island has been described as a Caribbean postcard, “But, except for that, the place looked like a Caribbean postcard. It had green fields and tropical fruit trees and white beaches” (193) Percy Jackson’s wrist watch has the bronze carvings of pictures of Ancient Greek style that shows the Greek



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culture. The celestial bronze weapons and armours used by the Gods and the Heroes have the origin from Persia, and then later adopted by Italy, France, to name a few.

Weaving the bridal train has been done by Grover in *Percy Jackson and the Sea of Monsters*, in order to bring him alive and to safeguard his life from a Cyclopes. The bridal train claims the universal acclaim, it is a tradition followed globally for the position of the bride in the family and the society. The tradition has evolved from the middle ages. The longer the train is, it is considered prestigious.

In *Percy Jackson and the Titan's Curse*, Dr Thorn looks and sounds like a French man who is the Vice-Principal of the Military school in the Westover Hall. "Dr Thorn stepped into the dim light. He still looked human, but his face was ghoulish" (15). 'The Ghouls' are from the Arabic folklores, which are the evil being which feeds on the corpse from the grave, they can change their shape except for the hooves.

"It was *my* car. Well, the car I wanted. A red convertible Maserati Spyder." (43) The car was used by Apollo; it was modelled by an Italian and used in the United States by a Greek god. The car can be turned into different modes such as the sports mode which Percy does not like. It is nothing but the Apollo's chariot in disguise and the fusion of American with that of mythical description that entreats the readers.

This chariot is built out of human *dreams* about the sun, kid. It's as old as Western Civilization. Every day, it drives across the sky from east to west, lightening up all those puny little, mortal lives. The chariot is the manifestation of the sun's power, the way mortals perceive it. (46)



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Percy remembers his mother's car Mazda, a Japanese make, which is so compact whereas the Apollo's chariot is so vast and huge.

Another element of culture that is infused in the novels is Haiku. It is a form of Japanese poetry. It consists of three lines. It has no rhyme scheme. It is used by the Greek god Apollo in *Percy Jackson and the Titan's Curse*.

'Green grass breaks through snow.

Artemis pleads for my help.

I am so cool.' (44)

'Dreams like a podcast,

Downloading truth in my ears.

They tell me cool stuff'. (147)

"She has been one of the most vocal on the council arguing for action against Kronos's minions" (90) Minions are invented by the Nazis to deal with Jewish children. The evil Titan lord Kronos's servants are termed as minions in the novel. Similar to the devouring nature of Kronos, here minions are equalled to the threat posed by Nazis.

It is visible that there are a number of cultures playing a part in these novels and it is presented very appealingly. The cultures are helping for the better understanding of the position of the demigods. They claim a social acknowledgement for the dyslexic and challenging people. The mixture of all cultures invites the people world-wide for an awareness. It also gives the special people a glimpse of their own self and society in which they live, to understand in a better way. By bringing the present brands that are well known to the youngsters, a technique used by Riordan, sets the attention of the readers and it is very interesting to track the fusion of myth and modern amenities in these novels of Rick Riordan.

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A Study of Changing Gender Stereotypes of Women in Indian Advertising

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Abstract

Advertising is a form of communication directed towards a large group of people to sell or promote a product, service or idea. It consists of a non-personal message in audio or visual form and is communicated through various mass media like newspapers, magazines, television, radio, social media etc. Representation of women in Indian advertising has shifted considerably over years. Various stereotypes of women were presented in advertisements ranging from domestic obsessive to sexual objects. But advertising contents today is moving from classic stereotypes of women. The content reflects the general change happening in the society and shows a real interest for political, social and culturally relevant issues related to women. The education levels of women and their participation in the workforce has been increased and this has reflected in their portrayal in advertisements. Today, advertisements portray women who effectively balance work life and personal life, women who are highly qualified and are professionals, women who are adventurous and sporty and who are confident with the kind of body or the complexion of skin they have. The present paper aims to study how portrayal of women has changed in Indian



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advertising and how it reflects the present day society of empowered women and changing attitudes of men towards women and their problems.

Advertising is a form of communication directed towards a large group of people to sell or promote a product, service or idea. It consists of a non-personal message in audio or visual form and is communicated through various mass media like newspapers, magazines, television, radio, social media etc.

Advertising in India has evolved over the course of the last 70 years, reflecting the change, the country's economy as well as society has undergone. From attacking social stereotypes to promoting national integration, Indian advertising campaigns have influenced the mind of the audience. The advertisements of 1960s and 1970s revealed the patriarchic attitudes where a female body was used to attract target audiences which were mostly men. Over the years, with more women joining the workforce, including the field of advertising, there are huge changes in the way women are depicted in the advertisements.

Women were often portrayed as eager-to-please and submissive, whose only priority in life is their family. The ads represented the so called stereotypical role of women who brings harmony into the home. The success of women as homemakers was often appreciated. These were mainly seen in ads on detergents where the woman who washes her husband's shirt with a particular detergent and makes it crystal white in colour is portrayed as the reason behind all his success or using a particular brand of curry powder or spices to cook food to impress her mother-in-law.



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Silverstein and Silverstein (1974), in their study on television commercials concluded that, women were eight times more likely to portray subservient roles in their interactions with men whereas men are usually announcers in the background due to attributed voice of authority and trust. The gender role portrayal differs from the type of product also. Women are generally found in ads for home products, baby items, cosmetics and food items. Women are portrayed stereotypically in ads of entertainment, clothes and cosmetics but are portrayed non-stereotypically in ads for tobacco, travel, food and financial services.

In the recent decades, the common stereotypical portrayals of women are decreasing in Indian advertisements. They are portrayed in neutral ways and less likely as sex objects and less dependent on men. The increase in the number of working women, their educational levels and also the liberalization of Indian economy increased the exposure of women to the western world and this reflects in the ads. Women have also made progress in the fields like science, art, music and technology and their roles of being a mere homemaker have changed tremendously to becoming professionals like doctors, successful entrepreneurs astronauts to CEO's of multinational companies. The twenty first century has also witnessed change in family role structure in India and unfavourable female attitudes towards subordinating women in advertising.

According to a study conducted by Verve magazine, there is increase in the importance given to gender equality in advertising. For example, in the ad of the detergent 'Ariel' named 'share the load', a father watches his daughter juggle work and household responsibilities without help from her husband. This leads him to introspect on the example he set for her. In an attempt to bring about a positive change, he agrees to share laundry duties with his wife.



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The campaign won the Glass Lion award at the Cannes, two years in a row, an award that recognized ads that challenge gender stereotypes.

In the ad of Biba, an ethnic fashion brand of India, they dealt with tackling various aspects of arranged marriage in India where a boy's family comes to see the girl. The ad questions whether the arranged marriage set up in India is fair to both genders. The father of the bride questions the boy's cooking skills to which his mother happily says that he does not even know how to boil water. But the ad ends on a positive note when the boy agrees to learn cooking before the marriage just like the girl.

The jewellery brand Tanishq, came up with an ad named 'Best at work' for their Mia range of work-wear jewellery which describes the pointless debates surrounding professional women. A poem read out as voice over clarifies that women are least interested in rules on 'appropriate' work-wear. They are not bothered about seeming overambitious or by misconceptions about how they get ahead at work while the rest of the world is busy debating how women should behave, working women are busy shattering every glass ceiling.

The online clothing store 'Anouk' as a part of their 'Bold is beautiful' campaign, came up with an ad named 'The Move' which talks about issues of young urban couples in India. On the eve of moving to a new city, the husband refuses saying he is up for a promotion. Their conversation reveals that the wife has made a similar move in the past for her husband, but this time since it is her career on the line, he does not think it is important enough to uproot his work life. Ultimately, she decides to relocate in order to pursue her career with her husband also agreeing to it, supporting her passion.



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One of Amazon's 'Mom be a girl again' ads, a son sends his mother a camera, reminding her that she used to be a photographer. His letter explains that now since she has some time to spare (no longer needs to cook and clean for him, since he has left to study abroad), she should indulge in her hobbies.

There are many other ads which makes the audiences rethink the conventional opinions and attitudes of the society. In the ad of Vicks named 'Generations of Care', a girl goes to a boarding school and speaks about her strong mother who adopted her despite all odds and who wishes to see her grow up to become a doctor. As the ad ends, we see the mother, a transgender activist named Gauri Sawant. This ad, based on a real life person and her story, tries to redefine the lens through which people view transgenders.

Advertising is a medium which reaches millions of people and influences them. It reflects the social, cultural, economic and political aspects of a society. Ads, both TV and print ads of the recent years, have broken the stereotypes of gender roles and showcases the contemporary woman. It tends to portray progressive women of today who actively manages both her work life and personal life. Even though, there still exists certain sexist attitudes in ads, there have been tremendous changes in depicting women, her life and her ambitions. From the domestic sphere they have moved to working professionals. India's rapidly growing middle class has also helped in the development of higher levels of gender equality, with the rise of number of women in the work force, their role in the family and the society has changed, albeit slowly. This has led to the financial independence for women who were earlier subservient, meek and submissive to male dominance. Thus the rise of progressive advertisements in India can be seen as a positive sign for feminist causes in India.



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A Study on Women Characters in the Play *Kanyadaan* by Vijay Tendulkar.

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Abstract

*Women play a great role in literature. Those days women are looked down upon, but now days they have also started to compete men in all possible ways. But male chauvinism is still prevalent in our society; the only way they find to take revenge was through marriage. After a girl gets married, all her control was taken over by her husband. The play *Kanayadan* clearly pictures how a woman suffers after the marriage. The play *Kanyadan* was written by Vijay Tendulkar and was translated from original Marathi language to English. The socio-political problems serve as the main theme in all his plays. His play turns into a sharp criticism of Indian society and condition of women in a patriarchal society. They also deal with human relationship. Male chauvinism was clearly portrayed as a tool of revenge. The present paper aims to study the suffering of a woman after her marriage life in the play *Kanyadan* by Vijay Tendulkar.*

Key words: *Male Chauvinism, women characters, revenge*



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Vijay Dhondopant Tendulkar (6 January 1928 – 19 May 2008) was a leading Indian playwright, movie and television writer, literary essayist, political journalist, and social commentator primarily in Marathi. Many of Tendulkar's plays derived inspiration from real-life incidents or social upheavals, which provides clear light on harsh realities. He provided his guidance to students studying "playwright writing" in US universities. For over five decades, Tendulkar had been a highly influential dramatist and theatre personality in Maharashtra. He is a great literary person. "This play *Kanyadaan* has the background of the twentieth century history of struggle over the practice of untouchability and the immediate phase of the Dalit movement in Maharashtra and in the nation as a whole" (Subash).

In this play *Kanyadaan* he depicts the conflict between the upper class and dalit. He criticizes the politicians on the base that rather than removing the evil of class distinction, they capitalize it. As the title, suggest *Kanyadaan* deals with the theme of marriage. The problem and the consequences of marriage was clearly portrayed in this play. The play was divided into two acts. In the beginning, Joyti informs her parents that she is in love with a person named Arun Athavale, she knew him only for the past two months. Nath without any proper details about Arun, he consents Joyti to get married to Arun. Few days after their marriage Joyti came backed to her house looking unhappy and perplexed. Arun followed her and asked for forgiveness as he had beaten her. Jyoti felt petty and leaves with him again.

Arun Athavale's autobiography was about to publish in which he dealt with the theme of oppression and miserable condition of the poor, the lower class. Nevertheless, the truth is that Arun himself exploits Joyti and lived as a parasite on her. Though Joyti was pregnant, he makes her to do works at



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home. He thinks that this ill treatment to Joyti is an answer back from Dalit to the upper class. Arun asked Nath to deliver a public speech on his autobiography but he refuses to do so. But looking at the plight of his daughter, Nath gives a hypocrite speech by praising Arun's autobiography against his will. However, Nath did this in order to protect his daughter from his son in law. Jyoti was not ready to accept his father as a hypocrite. At last, Jyoti leaves the house forever, the play ends there. "The book does not centre on the girl as much as it does on her father teaches to his daughter that gives her the courage and will to break the caste-based marriage tradition as she goes on to marry the man, Dalit" ("Critical").

Seva and Joyti were the two women character who undergoes a lot of mental trauma in the play. Seva mother of Joyti was much concerned about her daughter's future. Even when Joyti was about to get married Seva was very doubtful whether to believe Arun or not. Because he was not like other men, he always had an inferiority complex and wanted to take revenge on high-class people. Arun got this sort of idea because his people were once upon a time tortured as slaves by few high-class people. This made him to turn his pain into revenge.

Seva being a responsible mother wanted her daughter to get married to a cultured person. As soon as Arun was brought home to meet Joyti's parents, Seva was able to recognize that Arun was not a cultured man. Nath spoke to Arun and felt that he is good and thereby he would look after his daughter well. "NATH: Then what is it that prevents his fitting in here, in this home?" "SEVA : His Culture..." (Kanyadaan 25). More than money and caste, Seva considered culture an important one.



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Jyoti after informed her to her parents about her love towards Arun. She also came to know that it was difficult for her mother to accept her love, because Arun was not up her expectation and she wanted Jyoti to realize that he would not be a perfect match for her. In spite of Jyoti's wrong decision, Seva always had an entangled love towards Jyoti.

JYOTI: Ma, I've given you a lot of trouble, haven't I?

SEVA: Silly girl! ...Whom can you trouble if not your mother...?

But really, I am worried about you. (Kanyadaan 14)

Arun Athavale's character clearly portrayed through the words he spoke, that showed how he felt inferior always. Jyoti was not aware about the difficulty that she had to undergo after her marriage. Arun wanted to make her understand the hardships that she had to go instead, she mistook Arun as he was out spoken.

ARUN : If you see my father's hut you'll understand. Ten of us, big and small, lived in that eight feet by ten feet. The heat of our bodies to warm us in winter. No clothes on our back, no food in our stomach, but we felt very safe. Here, these damn houses of the city people, they're like the bellies of sharks and crocodiles, each one alone in them! (Kanyadaan 16)

Through his words Arun wanted to tell Jyoti that the life she was expecting is not easy to live. Arun tried to make her understand the reality, but Jyoti was not ready to listen to him. "ARUN: And you thought of marrying me. Our life is not the socialists' service camp. It is hell, and I mean hell. A hell named life." (Kanyadaan 18).

Jyoti tried to prove to her mother that Arun would be her perfect match, but Seva was not in a state to accept or agree with her decision. However, Jyoti



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tried to handle the situation smart but Arun was not ready to listen anything from her.

JYOTI : [Forcing herself to smile] You know, Ma, sometimes Arun can take his jokes too far.

ARUN: [To Seva and to Jayaprakash.] Don't take her seriously.

She met me only yesterday, or was it the day before? What can she know of me? (Kanyadaan 21)

Few days later Joyti and Arun got married though Seva does not agreed whole heartedly. As the days passed by Arun's real identity was shown to Jyoti. Arun started to abuse Jyoti physically; already Arun was poisoned with the idea of taking revenge against high-class people. He used this as a wonderful chance to make Nath's family cry and to show his personal grief. In order to take revenge he used Jyoti as tool.

Jyoti came back to her father's house after she underwent enough and enough torture. Seva tried to make Jyoti understand what sort of scenario was prevailing at home. Nath brooded day and night for her daughter's pathetic situation. Jayaprakash advised his mother not to be worried all the time but Seva was not in a state to put his words into practice.

Seva : Our guruji did not teach us that we should change with the circumstances. Rather he would say you can change your circumstances. We have lived with the proud conviction that it is we who bring about the changes in our circumstances.

Jayaprakash: That is cause of your sorrows. Condition have their own rules for change, they don't wait for anyone to change them. (Kanyadaan 34)



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Arun came to meet Jyoti to get back her to his home but Jyoti's parents were not ready to leave her at last with Arun's convincing words she went along with him. This show how Jyoti was taken under the control of her husband it was not out of her own love but instead out of fear she goes.

When Arun had completed his autobiography Nath read his work and was surprised to see such a talented man. At the same time, Seva came in depressed state and with a heavy heart she informs Nath that Joyti was admitted in the hospital. Nath asked the reason Seva told him that she was again beaten by Arun, the sad news was that she was six months of her pregnant. Seva wanted to bring her daughter home but Joyti was not ready instead she wanted to go back to the slum. Meanwhile Nath received a call stated that he had to give a speech in the public discussion for the autobiographical work of Arun.

Arun came along with his two friends to invite Natha for the public discussion, but Nath refused later Seva convinced her husband to attend the discussion and also she was afraid that it would reflect badly on Jyoti. Without any other go Nath went to Arun's public discussion for his new work. Nath spoke in favour of arun though he knew well that he was not to that credit or he deserved it. Jyoti was also there in the meeting.

After the meeting was over Jyoti came to meet her father but Seva told her that he was not well. As soon as Nath heard Jyoti's voice he woke up then it started, Jyoti was totally upset after Nath's speech for Arun's book. Nath however tried to hide the truth from Jyoti, she was clear that her father spoke not out of his own interest but of something and she wanted to knoe that in detail. At last, Jyoti understood that her father in order to save her he attended the meeting.



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JYOTI: I would have rather died under torture. Why did you make that speech? Did you have to dole out charity to me? (Kanyadaan 66).

Jyoti decided to leave her family finally and she promised that she would not come again to Nath family because he lied to her daughter. Jyoti was upset totally, because she thought that her father would let out the real identity of Arun in the crowd, but even he cheated her this made her devastated.

In this work *Kanyadaan* the two women characters are portrayed in such a way that they were dominated by their husbands in one way or the other, but they fail to understand. When Jyoti informed about her love, Nath agreed but Seva being a concerned mother wanted to think over it. But Nath was not ready to listen to her words but instead he left her daughter's choice. This seemed to be the main cause for the entire family to suffer. In case of Jyoti Arun dominated and abused her as revenge. At last, Jyoti went in favour of Arun and failed to understand her family.

The purpose of this paper is to convey the sufferings of women characters in the patriarchal society. Even though Jyoti suffered in her in-law's family, she had the will power to tolerate her problems, at the same time she decided to live her life without her family support. This nature of Jyoti shows the courage and ability to lead her life.

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Culture of Isma Land in Wole Soyinka's *Kongi's Harvest*

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Abstract

Cultural values have an acute impact on a person's foundation and ethics of life and their way of living. Wole Soyinka was a phenomenal figure of African Literature. He became the first black writer from Africa to win the Nobel Prize in Literature. In Kongi's Harvest Soyinka has focused on the political events which happen during the Yoruba's preparation for celebration of the New Yam festival. Soyinka has described about the culture and tradition of Isma Land through their New Yam celebration. This paper aims to bring out the truth that culture is present everywhere and without culture nothing can be portrayed.

African Literature refers to the literature of African people. African literature has its origin from oral tradition which has flourished for many centuries and only later the written form came into origin. The novels, plays, poems, proverbs such genres which were written in 1950s and 1960s have been described as literatures of testimony. Novels such as *A Grain of Wheat*, Wole Soyinka's *The Interpreters*, Chinua Achebe's *Things Fall Apart* and *Efuru*



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are few of the novels that can be described as literatures of testimony. After the World War II, Africans started demanding their independence, meanwhile more African writers have emerged in Western Africa such as Wole Soyinka, Chinua Achebe, Ousmane Sembene and Ben Okri. The writers mostly came up with common themes like the clash between indigenous and colonial cultures, condemnation of European subjugation, pride in the African past and hope for the continent's independent future.

Akinwande Oluwole Soyinka, popularly known as Wole Soyinka, was born on 13 July 1934 in Ijebu Isara. His parents Samuel Ayodele Soyinka and Grace Eniola Soyinka both belong to two different sub groups of the Yoruba Ethnic group. Soyinka has a close connection to his Yoruba community:

A brief acquaintance with Yoruba myth and literature, however, reveals Soyinka to be deeply rooted in the Yoruba world, particularly in its literature and philosophy. His involvement with Yoruba oral literatures and ritual is not merely a return to the past for subject matter and themes. He appears to be more concerned about examining their relevance to contemporary Nigerian society, and also about exploring the possibility of their integration and assimilation into the written tradition. He preserves only those aspects of it which selective adoption of tradition. (Gera 42, 43).

Soyinka was greatly impressed and influenced by the dramatic critic G.Wilson Knight's *Metaphysical Interpretation of Literature*. Soyinka started reading lots of drama and dramatic criticism which helped him to produce numerous drama and wrote satirical poetry. He has been a professor, dramatist, poet, critic, actor, translator and politician. Some of his famous works are *The Swamp Dwellers*, *The Lion and Jewel*, *Kongi's Harvest*, *The*



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Interpreters. Kongi's Harvest was produced during the unpopular government who ruled it for the power, and this has been reflected in this work. Soyinka won Nobel Prize Award for literature in 1986.

In *Kongi's Harvest*, Kongi, antagonist of the play, who wants to be the dictator of an African developing nation was trying to modernize their nation after resignation of king Oba Danlola, who was held in detention. Kongi demands Oba Danlola to present him the first Yam during the New Yam ceremony, on behalf of the state people. Daodu is Danlola's nephew and heir, and he grew prized yams on his farm. Daodu was the lover of Segi who ran bars where Daodu spent most of his time in the bar and she was the former lover of Kongi. He was ready to reach any extent like forcing government officers to wear traditional outfit of man to attain his position of power. On the day of the ceremony Kongi was presented with Segi's father's head by Segi instead of the New Yam.

The New Yam Festival was a traditional celebration of Yam, the chief staple crop of the people of West Africa. It was culture based occasion, celebrated to bind individual communities together as essentially farmers and traditionally dependants on yam. The traditional Igbo people considered yam as the most important crop. It signifies wealth and success of the year. It was time for thanks giving ceremony to the earth God for giving more yield in the farm and praying for the good yield the next year. The traditional role of eating the first yam was given to the eldest man in the community or to the Igwe (king). Roasted yams, coupled with red oil sauce are normally used in the ceremony. The festival takes place for four days, and all friends and family from other villages are invited to grace the festival. The festival is filled with colour, cultural, full of local, music, dance, competition, other activities and



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merriments. The way of celebrating the New Yam festival brings joy, happiness and hence enhances healthy interaction among the people of the communities.

Cultural study is the study of the ways in which culture is constructed and organized and the way in which it evolves and changes over time. The field of Cultural studies was headed by Stuart Hall. Hall's pioneering work put cultural studies on map and he is generally accepted as the discipline's most important figure. Cultural studies has been built on certain theories and concepts. Hegemony theory is one of the concepts which describes dominance or authority that one group or culture has over other. Characteristics of Cultural studies are, to examine cultural practices and their relation to power. The objective is of understanding the culture in all its complex forms and analyzing the social and political context in which culture manifests itself. Cultural studies have commitment to an ethical evaluation of modern society and radical line of political action.

The play *Kongi's Harvest* is characterised as a vigorous, topical satire on Kongism and it also projects the strong innate tradition of Yoruba. The whole play revolves around the preparation for the grand New Yam Festival. According to Yoruba culture, people believe that if the baby is named or given a nick name, the meaning of the name will be influence in their character. In this play Kongi is considered as a Monster Child by Isma people. Kongi was considered to be a monster because of his behaviour from his childhood. He never listens to elders and he do what he wants: "Ogbo Aweri: Observe, when the monster child, was born, Opele taught us to, Abandon him beneath the buttress tree, But the mother said, oh no, A child is still a child. The mother in us said, a child, Is still the handiwork of Olukori" (Soyinka 68). Isma people were preparing for their New Yam Festival which is grandly celebrated in their



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region meanwhile Kongi is planning to plunder the dictatorship from traditional leader during the occasion. The Yam plays a significant role during the Yam festival, it is the chief food and its first piece after harvesting is offered, to the king or to the elder of their region. So Kongi use this festival for grabbing the spiritual power from Oba Danlola: “Sarumi: Don’t pound the king’s yam, with a small pestle.” (Soyinka 68) and wishes the Oba or King to give him the first yam, signifying the shift in power.

The old changes and modernism emerges, there are changes in culture and tradition of the Yoruba people from tradition to modernism: “the glorification of the royal tradition gradually gives birth to a mournful acceptance of the end of Oyo Empire” (Rajkumar 111). Kongi the president of Isma land wants to bring changes in their land. It is possible only when Kongi becomes a dictator and also should attain spiritual power. So Kongi orders the traditional king to offer him New Yam during the festival:

Secretary: There is something not quite right somewhere. Or could it be that you are not yet aware that this time it is not your uncle who will eat the New Yam, but our Leader.

Daodu: I know all about that. What is it they say... the old order changes—right?...

....Fourth: I think I see something of the Leader’s vision of this harmony. To replace the old superstitious festival by a state ceremony governed by the principle of Enlightened Ritualism.... (Soyinka 78).

Kongi was ready to go to any extreme measure to attain the position of Oba Danlola. He had been planning for this for more than one year and finally he came with a Five Years plan. He sent his secretary to confirm that Oba



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Danlola will voluntarily surrender the New Yam to his leader in the witness of the people. Kongi announces that he will reprieve the five men awaiting execution and he tries to create a good image among the people by restoring their lives during the spirit of harvest. Kongi tells that he will reprieve five men from execution, but he wants the co-operation of the traditional king Oba Danlola: “one is dead, hanged himself by the belt. Heard about it on my way here. Publicly, we shall give it out that, as part of the Harvest amnesty, the government has been pleased to release Oba Danlola and a few others, then, as a gesture of reciprocity- the exact words of my official release as a gesture of reciprocity- Oba will voluntarily surrender the first yam.” (Soyinka 95).

The most well known African forms of oral tradition is the proverb, a short witty statement which communicates a particular situation. Proverb is often used as a rhetorical device; the speaker who uses it holds knowledge of culture. Africans use proverbs to make sense for the immediate problem and occasion. The predecessors of Africans use a certain style while communicating. They use proverbs to communicate but it is considered as old fashioned.

That proverbs and other traditional saying should occur but rarely in this sophisticated backdrop is not unexpected. What stand out is the self-conscious manner in which the characters now employ proverbs, though each of them resorts to them on several occasions. The incongruity of, for instance, Professor Okong’s response to His Majesty’s Sam’s summons in the language of tradition proverbial wisdom is brought home to the reader by Sam’s sharp rebuke to his Minister asking him to cut out the proverbs and do some plain speaking. (Gera 35)



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So they shifted to modernism which is something new. The first Aweri or elder tells about the old fashioned communication. So the fourth aweri tells that Kongi will always break all the traditional things and bring out new tradition as time changes: “I suggest we pattern ourselves on our predecessors. Oh I do admit they were a little old fashioned, but they had er....a certain style. Yes, I think style is the model ourselves on the old Aweri. You mean speak in proverbs and ponderous tone rhythms? I’m afraid that is out anyway, Kongi would prefer a clean break from the traditional conclave of the so-called wise ones” (Soyinka 70).

Tradition and culture has its own values and meaning behind it. “In all societies, there are certain basic values which need to be perpetuated. These values give a culture its identity. So, loss of culture means loss of identity.” (Agarwalla 158). But it changes according to the time. In olden days, people do follow lots of rituals to begin a new thing in their life. Similarly the person who is selected as a president or King should follow certain rituals like fasting and dressing according to their tradition. Kongi forces Oba to hand over the yam, which should be served only in copper salver and it symbolises the greatness of the position. A piece of yam which is served in copper salver, to a person during yam festival symbolises that the person who has it also has the spiritual power of their land for the following year. The rituals followed by predecessors have their own values behind it. The copper salver is a precious vessel, in which the copper is the colour of earth and the yam which is produced on earth was served in the copper salver: “I want my copper salver. Copper, Kabiyesi? Copper yes. Copper the colour of earth In harvest. Do you think I’ll serve the first of our New Yam in anything but copper?” (Soyinka 102).



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During the new yam festival Kongi was dreaming about the future and posing for the photography when people of Isma are very happy and they were dancing and singing together which shows their meriment. On the other hand Segi and Daudo's troop were planning to explode Kongi's domain. Danlola, on his part, was extending his time by rejecting his suit for the festival. The transformation from tradition to modernity can be seen in Kongi's act of changing everything into his name, for instance Kongi's building, Kongi's university, Kongi's dam, Kongi's airport and there was also a new national anthem in the name of Kongi which apparently shows the transformation of tradition: "for Kongi is our father, and Kongi is our mother, Kongi is our man, and Kongi is our saviour, redeemer, prince of power, for Isma and for Kongi, we're proud to live or die" (Soyinka 116). The changes in national anthem project the death of old and start-up of modernism. Kongi's new national anthem resembles the beginning of modernism in their system and words used in the national anthem does not have power in it. It shows the meaninglessness of the modern society: "The song is a symbolic presentation which confirms the death of the old. Anthony Graham White comments, "the dirge in the first scene of Kongi's Harvest is not for particular leader but for the death of tradition itself" (Rajkumar 111).

Africans consider the New Yam Festival as a thanks giving to the earth for good yield and also a prayer for the next harvest and they believe that it brings success to their life. Isma people believed that the whole year would be bad because the festival has been spoiled. In Kongi's Harvest at the end Kongi was handed over the copper salver and it was misplaced with Segi's fathers head instead of the new yam and it symbolises the worst time of their life.



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Every country has their own tradition and culture which is eminent for their life. If the culture and tradition of the people does not teach them any moral values, then its is considered to be meaningless tradition which leads to a meaningless life. So let Tradition and culture keep changing but morals and values behind it should remain without any destruction. It can be modified but it cannot be not be replaced. Without culture no one can survive in this world and culture has a major role in human life and as well as in society, governing even the struggles for power.

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A Study of the Plight of Transgender in Indian Society as Portrayed in *Seven Steps Around the Fire* by Mahesh Dattani

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Abstract

*Transgender is considered as outcaste in Indian Society where they were ill-treated and humiliated. Mahesh Dattani is one of the famous Indian Playwrights in English whose plays centres around the themes such as gender issues, Indian culture, religious conflict, etc. He has been credited with Sahitya Akademi Award. His play *Seven Steps Around the Fire* portrays the plight of the transgender, Kamala who has been burnt to death and even her community people were frightened to raise their voice against the atrocity done to her. This*



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paper aims to project the predicament and status of transgender in Indian Society and acts as a voice for the voiceless.

Indian English Literature refers to the body of work written by writers in India who write in the English language and whose native or co-native language could be one of the numerous languages of India. Its early history began with the works of Michael Madhusudan Dutt followed by R.K. Narayan, Mulk Raj Anand and Raja Rao.

Drama is an important cultural performance of a society. Drama not only registers but also manifests the changes the society undergoes. Drama in India has had a rich glorious tradition. It begins its journey with the Sanskrit plays. Indian tradition preserved in the "Natyasastra". Origin of English drama can be traced to the ancient rules and festivities of the Vedic Aryans. Drama is often combined with music and dance. Indian English drama thus began its primary development following the European drama. Contemporary Indian English drama takes up the issues related to the urban, middle class, English speaking society which is undergoing a noticeable cultural change.

Mahesh Dattani was born on 7th August 1958 and he is an Indian director, actor, playwright and writer. He is the first playwright in English to be awarded the Sahitya Akademi award. His works include *Where There's a Will* (1998), *Dance like a Man* (1989), *Tara* (1990), *Bravely Fought the Queen* (1991), *Final Solution* (1993), *30 Days in September* (2001), *Brief Candle* (2009) etc.. He has been credited with Sahitya Kala Parishad.

Transgenders are the people who transfer from the birth genders to the opposite genders. They undergo hormonal change which makes them to transfer from male to female and female to male. This people are marginalized



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and isolated from the society which is the reason behind the formation of the hijra community. Indian English Literature has the portrayal of transgenders life and the problems faced by them. Mahesh Dattani is one of the playwrights who has vividly picturized transgender's suffering. Dr. K. Rajaraman in his thesis *Gender Discrimination and Homosexuality in Bravely Fought the Queen* which was published in the book *Girish Karnad and Mahesh Dattani Methods and Motives* says, "Mahesh Dattani is one of the playwrights who is not afraid to work with in a relatively conventional society and to tell a story that is bold and powerful. He does not hesitate in mirroring the issues of sexuality, both heterosexuality and homosexuality and presenting it to the audience" (32).

Uma, wife of Chief Superintendent Suresh Roy, meets Anarkali a eunuch regarding her thesis entitled "Class and Gender- Related Violence" where she attempts to set Anarkali out of the prison legally. As Uma proceeds in the process of releasing Anarkali, she comes to know about the death of Kamala who was considered as the sister of Anarkali according to the hijra community. Kamala who was about to become the next head of the hijra community, after Champa a head hijra, was burned to death and her life's secret has been kept hidden which was known only to Anarkali and Champa. Though they know the truth they zipped out their mouth out of the fear of consequences. While Uma was trying to uncover the truth behind the death it becomes apparent that Anarkali was innocent and she comes to know that the criminal was the minister who killed Kamala for secretly marrying his son Subbu. Subbu and Kamala fell in love and got married with mutual interest unknowing to others. This secret marriage angered the minister for which he killed the poor Kamala and he rushed to get his son married to some other girl who accepted for this marriage. The story ends when Subbu shots himself where everyone got to



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know about his relationship with Kamala which was thought to be destroyed by the minister.

Kamala a transgender was burn to death by the minister Sharma for secretly marrying his son Subbu. He does not want his son to live with a transgender because that is not common in India and moreover the society will not accept it. Though they got married with equal interest and love, the victim was Kamala. Sangeeta Das in her thesis entitled *The Sensational Issues in the Plays of Mahesh Dattani* which was published in the book *The Plays of Mahesh Dattani. A Critical Response* says, “ The heart- rending story about a hijra murdered simply because she fell in love with Subbu, a young man having a status of importance in society fills us with horror and sense of injustice” (112) Sharma considered his son’s life but he did not have even a little concern on Kamala’s life. Transgenders are considered only as a Third gender but they are not considered as a fellow human being. Kamala’s life in the play portrays the predicament of transgenders life in Indian society.

If a transgender tries to live a normal life, they are denied not only a normal life but also put to death, “The sound of the fire grows louder, drowning mantras. A scream. The flames engulf the scream” (SSATF 07). Kamala’s life in the play *Seven Steps around the Fire* brings to lime light the victimization of the trangenders and their bad fate. Anarkali who is the sister of Kamala according to hijra community has been imprisoned in jail for murdering Kamala but actually she was not the murderer.

Anarkali was humiliated in the prison and the way Munswamy, the constable, calls her like an animal. He describes her as “it” which obviously shows the range of transgender in Indian Society, “Back! Beat it! Kick the hijra,” (SSATF 09). No was ready to sit and talk with her regarding the murder



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except Uma. Everyone framed her as a liar and believed that whatever she would say would be a lie. Though the murder was done by the minister she was imprisoned intentionally by cooking up the story that she murdered Kamala in order to become the next head of the hijra community.

Anarkali herself knew that she has been planned and put in jail but she did not take any fruitful step to wipe out the black mark on her. Because she very well knew that any of her initiatives would not have any effect to safeguard her and would not affect the criminal. Transgenders after realizing that they no more belong to male gender, they are detached from their family. Indian parents are not in the mindset to accept their transgender children because of the society and moreover the transgender's do not stay in the circumstances where there are not accepted as transgenders.

This is the same state for all the transgender characters in the play who were all detached from their family and they live the transgender community where the head of the hijra is considered as their father and mother, "These were his first father and mother ... Afterwards I am her father and mother ... This one we took together after she became my daughter" (SSATF 28). Anisha Rajan in his paper *The Theme of Gender Discrimination in Dattani's Tarawhich* was published in the book *Mahesh Dattani: His Stagecraft in Indian Theatre* says, "Gender inequality is therefore a form of inequality which is distinct from other form of economic and social inequalities. It dwells not only in the household but also centrally within it" (63).

Champa, Anarkali along with other hijra went to Subbu's wedding for blessing the couple which is a practice in their community but they were not welcomed by Sharma and other people. Uma was the only soul in the crowd who was not disturbed by their visit. Sharma showed his restriction by



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questioning them and he did not had a meager consideration on them add up on that he humiliated them. Transgenders went to bless them but humiliation was the reward received bythem.

CHAMPA. Salaam to all! We will bless this marriage with our singing and dancing.

(One of the hijras begin to beat on the drum).

MR SHARMA. Stop! Stop it!

(They stop beating the drum).

Who invited you here? Where those security people? (SSATF 38)

Attar Chand quoted Jawaharlal Nehru's sayings in his book *Jawaharlal Nehru: Arts, Culture and Language* in which Nehru says, "culture includes are certainly restrained over oneself and consideration for others. If a person has not got this restrained over himself and has no consideration for others, one certainly say that he is uncultured" (38).

Sharma is not a cultured man because he has not the consideration for Transgenders and that was why he went to the extreme of murdering. On the contrary Uma and Anarkalican be seen as cultured person because Uma took the steps to set out Anarkali from the prison after knowing that she was not the murderer and also she tried to bring out the secret behind kamala's death in order to give justice. Anarkali made scar on Kamala's face with a butcher's knife to save her life because her beauty became danger for her.

If Mr. Sharma had handled this problem in a better way things would have not turned out in the loss of two lives. The contradiction in their death is, Mr. Sharma secretly burned Kamala but Subbu openly shot him.

Transgenders naturally find it very difficult to survive in this world that too in countries such as India which is bound with many restrictions, it is even



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more difficult for them to lead their life. This status of transgenders is very apparent in this play which reflects their plight in Indian society. This paper made an attempt to bring out such plight of those people and act as a voice for voiceless. Transgenders should be respected by everyone regardless of their gender identity. Death was the punishment to Kamala for marrying Subbu but this does not put an end to any problem.

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The Notion of Liminality in Jhumpa Lahiri's *Unaccustomed Earth*: A Study

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Abstract

Unaccustomed Earth (2008), a short story collection by the Pulitzer Prize winning author Jhumpa Lahiri, is certainly a prolific work on liminality. The book seems to cover the experience of Indian diaspora in three generations through a Bengali family in America which is attempted to be portrayed as unaccustomed earth. Liminality is the state of in-betweenness which characterizes the life of Indian diaspora in America. Their liminal existence is the reality in America and the tasks or roles they adopt to negotiate this existence come in direct conflict with their previous identity and practices. It reinforces their cultural dislocation marked by trauma at both personal and social levels. The short story collection is, indeed, a good attempt in showing the process of reconciliation in an alien land. The postcolonial study of the text enriches the understanding thereto to a remarkable extent.



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The short story collection *Unaccustomed Earth* (2008) by Jhumpa Lahiri appears to be a prolific attempt in talking about liminality. Liminality refers to in-between stage or threshold zone which is basically experienced by the migrants in an alien land. In *Unaccustomed Earth* Jhumpa Lahiri tries to portray America as an alien land or unaccustomed earth and Indians living there experiencing a liminal existence. Taking a migrant Bengali family from India as framework, Lahiri brings the liminal state to the limelight.

Objective

The aim of the paper is to investigate liminality in Jhumpa Lahiri's *Unaccustomed Earth*.

Methodology

This paper follows New Criticism, Deconstruction and Post colonialism while carrying out the study.

Hypotheses

While carrying out the study the paper follows the following hypotheses:

First, liminality seems to be the reality of Indian diaspora in America.

Secondly, the second generation immigrants are found to be the chosen group of discussion on liminality in *Unaccustomed Earth*.

Thirdly, the liminal stage in the text appears to experience a sense of loss and dislocation.

Fourthly, liminality in the text seems to be characterized by hybridity.

Liminality seems to be the reality of Indian diaspora in America. Ruma's father who moved from Calcutta to Pennsylvania in his young age seems to experience an in-between state all through his life. In the early stage of his life he kept on visiting India with his family and actually "That journey was endless", (Lahiri 7). He has not felt the urge to visit different places of America



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as it happens to be his alien land-“He had never visited the Pacific North-west, never appreciated the staggering breadth of his adopted land. He had flown across America only once before,” (Lahiri 7). After retirement from a pharmaceutical company, he is all alone as his wife is no more and his daughter Ruma is already got married to an American named Adam, and his son Romi lives in New Zealand working as crew of a German documentary filmmaker. After retirement Ruma’s father has developed a habit of visiting Europe, which he never visited earlier. Last year, he visited France and Holland and very recently he has visited Italy and plans to visit Prague shortly. Ruma, who was earlier in Brooklyn has moved to Seattle for her husband’s job. The nature of this family shows its rootless existence on one particular soil and is in a state of constant motion. When the story begins the roots of the family is traced in three continents viz., Asia, America and Australia. Ruma’s father’s desire to visit Europe frequently than his original place Calcutta shows his growing disillusionment with the places of origin and service. Herein Europe serves as a liminal space for Ruma’s father. To some extent, we can also call New Zealand to be kind of liminal space for Romi as well. In America, things seem to be makeshift and provisional and each time they try to get accustomed to the alien land.

This liminal existence is also evident in “Hema and Kaushik” where Kaushik’s family leaves for India for good after spending considerable period of their life in America-“Your parents had decided to leave Cambridge, not for Atlanta or Arizona, as some other Bengalis had, but to move all the way back to India, abandoning the struggle that my parents and their friends had embarked upon” (Lahiri 223). Interestingly, Kaushik’s family comes back to America after a few months and remains in Hema’s house for weeks before they



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buy a house of their own. The plight of Kaushik's family coming to America in search of existence, going back to India permanently and again coming to America strongly reveals the in-between stage or the nowhere position of their existence.

The second generation immigrants are found to be the chosen group of discussion on liminality in *Unaccustomed Earth*. It is seen that the immigrants face umpteen problems in America every matter be it job, marriage, language, food and others. It leads to misunderstanding between parents and children as evident in "Ruma had worked fifty -hour weeks for years, had earned six figures while Romi was still living hand to mouth. She'd always felt unfairly cast, by both her parents, into roles that weren't accurate: as her father's oldest son, her mother's secondary spouse."(Lahiri 36). At the time of Ruma's marriage, her mother vehemently opposed because she did not like the idea of getting her daughter married to an American. In case of language as well Ruma was never comfortable with her mother tongue Bengali. Her mother was so strict that she never spoke to her in English while her father did not mind. Ruma also taught Bengali to her son Akash but the latter forgot the little Bengali that Ruma used to teach him when he was little. In case of food preparation as well Ruma had never been as comfortable as her mother. Following her mother's advice Ruma tried to get Akash used to Indian food and poached chicken, vegetables with cinnamon, cardamom and clove. Akash, on the other hand said, "I hate that food."(Lahiri 23)

The liminal stage in the text appears to experience a sense of loss and dislocation. The Indian migrants as portrayed in the text all experience a sense of loss, dislocation and alienation. Indians in America are actually "deterritorialized characters" (Kral) and they find it extremely difficult to



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grapple with the situations there. After the death of the mother, Ruma's father has become all alone. In India it won't be a big question to bring her father to her home to spend his rest of his life. But in America, the case is different and hence Ruma suffers a conflict of filial duty and family obligations—"She knew her father did not need taking care of, and yet this very fact caused her to feel guilty; in India, there would have been no question of his moving in with her."(Lahiri, 6) and "Ruma feared that her father would become a responsibility, an added demand, continuously present in a way she was no longer used to. It would mean an end to the family she'd created on her own: herself and Adam and Akash, and the second child would come in January, conceived just before the move" (Lahiri 7).

The sense of loss and dislocation is also evident when Ruma had to leave Brooklyn for Seattle when Adam had got a new job there. Interestingly, Ruma had to lose her job in a law firm due to her failure to negotiate the schedule after the birth of Akash and death of her mother. After migrating to Seattle from Brooklyn Ruma's sense of loss further deepens—"Growing up, her mother's example—moving to a foreign place for the sake of marriage, caring exclusively for children and a household—had served as a warning, a path to avoid. Yet this was Ruma's life now. (Lahiri 11).

Liminality in the text seems to be characterized by hybridity. Hybridity is evident in the text in many ways as evident in the language in which Ruma speaks to her parents. She speaks to her mother in Bengali while talking to her father she can use both as he does not mind. Adam is sometimes served Indian food by Ruma although she doesn't have too much skill in its preparation. Hybridity is visibly present in Akash as "He was the perfect synthesis of Ruma and Adam, his curly hair they'd never cut and his skin a warm gold, the faint



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hair on his legs gold as well, reminding her of a little lion. Even his face, with slanted, narrow green eyes, had a faintly leonine aspect. He was only three, but sometimes she already felt the resistance, the profound barrier she assumed would set in with adolescence (Lahiri 10).

Bhabha uses hybridity as an 'in-between' term, referring to a 'third space', and to ambivalence and mimicry especially in the context of what might, uneasily be called the colonial-cultural interface.....Clifford uses the word to describe 'a discourse that is travelling or *hybridizing* in new global conditions and he stresses 'travel trajectories' and 'flow' (Clifford, 1994: 304-306, emphasis added).

First, liminality is unavoidable for immigrants in an alien land and is nicely shown in *Unaccustomed Earth*. Howsoever they attempt they cannot do away with it and it has certainly become a reality for them.

Secondly, in liminal stage as seen in the text, there is always a tug between the home and host country. Gradually this tug accentuates the in-betweenness of the migrant to a remarkable extent.

Thirdly, liminal stage as evident in text sparks a tensional relation between first and second generation. The first generation as in the case of Ruma's mother tries to replicate India there whereas the next generation shows a resistance for which a threshold zone comes to light.

Fourthly, the text posits subjectivity also in a positive light. The rapport between Ruma's father and Mrs. Bagchi can be cited here. Both of them are alone, they desperately need each other for emotional solace and it is their liminal existence in America that brings them closer.

The notion of liminality is certainly a strong case in the works of Jhumpa Lahiri and *Unaccustomed Earth* does justice to it. The short story collection is



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resonant with loss, dislocation, alienation, hybridity, in-betweenness and the like which strongly reinforce the idea of liminality there. The text succeeds in showing liminality as a global reality particularly in the post-colonial world.

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Masculine Traps in Wole Soyinka's *The Lion and the Jewel*

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Abstract

*Women in our society have the tendency to be independent in all aspects including emotional dependence. They are opinionated, manipulative, and bold enough to make their own ways in life. But, on the other hand they are suppressed under patriarchal dominance. Women are insatiate and stricken among the men who play a game to fulfill their necessity where they use the feminine gender as a mere puppets. Wole Soyinka indirectly brings out the male dominance in his play *The Lion and Jewel*. In the play he creates two major characters that are named Sidi and Sadiku. Both the women are inbuilt with the strength and tricks to pursue an identity in their society in which women are considered as a property to be sold for a bride price and they are considered as an ornament to make men feel proud and manly. Though they have the ability and courage to express their will and to live their own life equal to men they are devoid of the capacity to comprehend the tricks and traps devised by men due to whom they are taken under controlled. The two central characters in the play fall in the trap created by Baroka, the leader of the village Ilujinle. This shows that women are made sentimentally weak by men. This does not show that men are more intelligent than women but it shows women fall victims easily. They trust, they believe and they love which make them to fall at times. This paper aims to bring to the limelight how women's virtue turns against themselves.*

In sociology, patriarchy is a social system in which male hold the primary power and predominates in roles of political leadership, moral authority, social privilege and control of prosperity. In demine of the family, fathers or the father figures hold authority over women and children. Some patriarchal societies are also matrilineal, meaning that prosperity and the title are inherited by the



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linage. Historically patriarchy has manifested itself in the social, legal, political, religious, and economic organization of a range of different cultures. Even if not explicitly defined to be their own constitutions and laws, most temporary societies are in practice.

Wole Soyinka is a Nigerian playwright, poet, and essayist. He was awarded the Nobel Prize for literature in 1986, the first African to be honored in that category; he is a strong critic of successive Nigerian government especially the country's dictators as well as the other politician tyrannies. His works has a special place for women characters that all have a distinct roles to play. He does not depict his women characters in a fettering stereotypic images of the queen looking into a glass but in contrast he moulds them depending upon the modern western counterparts who are made to look selfless by the vicious male, but they are constructed to find their own self fulfillment. They undergo disintegration and create their own self recognition. But they tent to fail in achieve their goals due to their innocence that drifts them to fall into the intelligent traps of the male characters. The play *The Lion and the Jewel* is a perfect example of the above statement. In this play women are really considered as a second sex, essentially created for serving men and to content them. All his women characters are in a dramatized womanhood that they are the manifestations of the Yuroba goddesses Oya, Yemoja and Oshun which represents beauty, love and sensual power.

The play *The Lion and the Jewel* is set in the village of Ilunjinle, Nigeria. Sidi is a beautiful young woman carries her pail of water past the village school where the schoolteacher Lakunle works. He is a village outsider and a man with the modern ideas. He loves Sidi and wants to marry her, but he refuses to pay her bride price (a cultural system followed in the village) because he



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considers it an archaic tradition. Sidi does not love him but she plans to marry him if he is ready to pay her bride price. On the other side a photographer who visited the village some time ago returns to propose Sidi and marry her. He brought a magazine that contained the picture of the village and the villagers, Sidi occupies the central place and it is stunningly beautiful. Lakunale is dismayed to hear this, but Sidi is bright with pride.

Sidi suggest the villagers act out and dance to the story of a stranger. She pushes Lakunale to participate and act as the stranger. The drummers, singers and the actors play out the arrival of the stranger and his camera. As it goes on the head of the village Baroka – the Bale arrives. He plays the role of the chief. Later that day he stares at picture of Sidi in the magazine and he wanted to marry her as he has taken a wife for some time. So he sends his senior wife Sadiku in favor of him. She finds Sidi and tells her that the bale wants to marry her and she points out that this offer is an incredible honor. But Sidi laughs and refuses him telling that he is too old and she glories in her own photograph that she says the bale wants to marry her because she is more beautiful and famous. Lakunle is jealousy and he excoriates the bale that is against the progress and modernity.

Sadiku returns to Baroka and gives him Sidi's reply. He is calm at first but becomes distressed when she tells him he is old. Later Sadiku goes to Sidi and tells her about the importance of the bale and there is no harm in dinning with the bale for one night. Sidi agrees that she believes that she is strong enough to face the bale. Lakunel sees them taking and he came to know about Sidi's decision. He is not happy with Sidi's action and argues with Sadiku. Meanwhile Sidi is ready to go to the dinner with the head. During the dinner Baroka the head confides in her his plan for a stamp machine that will have



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image of Ilunijnle on it as well Sidi images on it declaring that she is such a beautiful creature in the village.

Sidi falls into the ornamental words of the bale, and yields herself to him. So the bale took her virginity. She comes out sobbing that made Lakuanle to feel for her and he confesses that he is still ready to marry her. She laughs and says she has to marry the bale because it is the only thing left for her to do. Sadiku bless her asks the gods for fertility.

The play *The Lion and the Jewel* highly concerns the difference between modernity and tradition. But it throws light on the female character and attitude as a whole. The dramatist portrays Sidi and Sadiku as strong and powerful women in the drama. Sidi is broad minded and beautiful young woman who belongs to the Illujinle village. She possesses the feminine pride and attitude that she did not allow any male mesmerizing words to affect her inner world. She has a picture of her life and dreams about her esteem future every moment. Her characterization is compound figure because she is introduced as an independent and self-developing woman at the beginning of the play. She gives importance to herself and she loves herself for what she is and for what she looks like, this character makes her to believe in herself that develops feminine pride in her. As a result of this she ignores and rejects the marriage proposals of the men including the school teacher Lackunle.

Dragging your feet to every threshold
 And rushing them out again as curses
 Greet you instead of welcome. Is it Sidi
 They call a fool- even the children-
 Or you with your fine airs and little sense! (5)



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As the play moves on Sidi undergoes a point of transformation that makes her a male dependent self-sufficient woman. This is because she yields herself to flattery, which is the universal flaw in women. Due to her pride and over confidence she listens to Sdiku's words and goes to dine with the Bale, this proves that she trusts herself that she will remain strong enough to protect her both internally and externally from the cunning old Bale. But her strength collapses at the time she listens to the soft words of the Bale in his bed chamber. She is not clear enough to understand that the Bale performs a trick to provoke her feminine pride of beauty. She listens to him and blindly believes him where she fails to the art of flattery by the dominant Bale. This shows that she fell into the trap which is marked by the Bale. Towards the end of the play Sidi says "Everything you say, Bale, seems wise to me". (49)

On the other hand Sadiku, the senior wife of the Bale loves him with all her heart but she fails to understand the truth behind her husband's delicate and words.

But though art sadiku' thy plain unadorned hands
Encase a sweet sensuality which age
Will not destroy. A-ah
Oyayi! Beyond the doubt Sadiku,
Thou art the queen of them all. (29)

Her love for him makes her to strongly believe him throughout her life. She represents a devoted wife who always concerns her husband's happiness. So, she finds Sidi to offer the dining invitation of the Bale, and to speak on behalf of her husband regarding the marriage between her husband and Sidi. She is a typical example of a loyal wife who suppresses all her feelings and emotions and dedicates her whole life to the husband to make him feel



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comfortable. In her case she doesn't have any individual identity to show the world. Her identification is dependent on her husband who is the leader of the village. This is due to the sociological and cultural beliefs according to which a woman must be a follower or the next person to a man who holds an identification mark in the society. Baroka, the head in the village calls himself the Lion who manages and leads his pride in a correct way.

The strongest of them all
Still wearies long before the Lion does!
And so would she, had I the briefest chance
To teach this unfledged birdling
That lacks wisdom to embrace. (27)

Through the play Soyinka indirectly pictures that women easily fall into the hands of men. He shows that women are emotionally weak and possess the quality of pride. These two characters are inbuilt in them which makes them innocent and over confident. These two characters are well comprehended and used by the clever minded men. As a result, women easily fall into the traps formed by men. So the masculine gender uses women as a mere ornamental object (Lion – the Bale, Jewel – Sidi) or a living thing which soothes them. The Bale wants to marry the young girl Sidi because he wanted to prove that he is potential enough to father a child even at his old age and to prove his masculinity.

To conclude, most men have the mastery over the behavior and attitude of women that make them brilliant and intelligent enough to tackle things in all aspects. Women are innocent but not intelligent in certain situations to handle the hard situations. But Sidi and Sadiku plays a vital role in picturing both strong and weak women. As the title of the play indicates the jewel symbolizes



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women who adds beauty to man. This does not mean that women are an ornamental object but it shows they are the essential part of man without whom he cannot survive.

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Cultural Values and Modernity Portrayed in Sudha Murthy's *Dollar Bahu*

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Abstract

Indian Literature constitutes the distinct cultures with which India is made up of. There have been a number of values preached through culture related Indian texts which are being interpreted with a blend of modern views that in turn makes the foundation for contemporary Indian novels in English. Sudha Murthy, an Indian Writer (Kannada and English) and a Philanthropist, deals with Indian stereotypes, diasporic elements, culture clash in the modern world, class



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conscious attitude and so on, in her novel *Dollar Bahu* (2003). This paper aims to explain the importance of values preached by Indian culture and also the importance of taking up only the positive ideas provided by the Western influence, through the analysis of the major characters in *Dollar Bahu*.

Sudha Murthy is an Indian writer and philanthropist, born on 19 August 1950. She writes in Kannada and in English. She has made awareness among people regarding rural education, public hygiene, poverty eradication and so on. She writes about common people. Her notable work is *How I taught my grandmother to read and other stories* (2004). The book has been translated into 15 other languages. *Dollar Bahu* was written in Kannada as *Dollar Sose* (“Sose” – the Kannada word for “daughter-in-law”). It was later adapted into a television series due to its popularity in 2001 as *Dollar Bahu* (“Bahu” – the Hindi word for “daughter-in-law”). Finally the novel was published in English with the same name *Dollar Bahu* in 2003. Sudha Murthy got recognized for the Raja-Lakshmi award by the Sri Raja-Lakshmi Foundation in Chennai in 2004. She won the Padma Shri and even obtained a doctorate for her publications.

A part of the story in *Dollar Bahu* is set in Karnataka, India and a part in America. In Bangalore, the middle aged couple Shamanna and Gouramma, live with their children Chandra Shekhar, Girish and Surabhi. Chandra Shekhar is a civil engineer seeking to settle in America as per the wish of his money minded mother Gouramma. The story begins with Chandra Shekhar going to Dharwad from Bangalore in order to supervise a project as instructed by the reputed Company he is working in. In Dharwad, he stays in the house of Vinuta who is living with her distant uncle Bheemanna Desai and his family. He wishes to make a love proposal to her but meanwhile as he gets the



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opportunity to go to America through his company, he rushes pursuing it, without telling about his wish to anyone. In America, even after working for his company's contract, he stays there and gets green card to permanently settle in the country. The Dollars that he earns are more important than anything for his mother. Shekhar writes a letter to Vinuta expressing his wish to marry her and he does not get any reply from her. Meanwhile, his younger brother Girish loves Vinuta and he marries her. Only later Shekhar knows that Girish has married Vinuta, his love. Gouramma suggests Shekhar to marry a wealthy woman Jamuna, who in turn becomes the Dollar Bahu, the wife of wealthy man earning Dollars. Gouramma constantly compares the status of Vinuta and that of Jamuna. Vinuta, in spite of being very good to everyone in her family, doing all the household works and obeying all the commands of Gouramma. She is repeatedly looked down upon by Gouramma. Gouramma praises Jamuna who is very selfish and does not even care about the welfare of anyone in Gouramma's house. Shamanna is the one person who supports Vinuta in their family. Gouramma goes to America to take care of Jamuna who is pregnant. During her period of stay in America, she realizes the value of Vinuta and she feels that her own motherland India is not in anyways inferior to America. She hears the stories of women in the families of Shekhar's friends who have settled in America. American lifestyle has changed some of their tragic lives in a positive way; and some are still switching between India and America without a sense of belongingness to any country; some are worried about the attitudes of the next generation of their families; some are longing for the Indian ways of lives and so on. In the end, when Gouramma comes back to India, she learns that Shamanna has sent Girish, Vinuta and their son Harsha to Dharwad in order to free them from Gouramma's attitude of comparing their



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status to that of Chandra Shekhar and Jamuna. Then Gouramma swears that she has changed a lot and would never put down Girish and Vinuta. Finally she starts to look at life with a new perspective.

Sudha Murthy explains the situation that prevails in every middle class Indian family. An educated youngster can easily improve his family status if he gets job opportunity abroad. Youngsters would never avoid going to America, 'the land of milk and honey' as explained in *Dollar Bahu*, if an opportunity is provided. Youngsters getting employed in America and eventually settling there with a family would have to struggle a lot as they would feel away from home and their children would be stuck between the two cultures. For some Indians, American lifestyle would help them to stand up for themselves when they are totally dominated, especially the women who are suppressed. Some Indians settled in America never bother to follow certain disciplines that are taught in Indian culture, which would debase their value-system.

Sudha Murthy has referred to important attributes that contribute to the foundation of Indian culture. She talks about music and different rituals performed to celebrate nature. In the novel, Chandra Shekhar (Chandru) admires Vinuta's interest in music. The author says "Dharwad was an important centre of Hindustani Classical music" (Murthy 2). Hubli or Hubballi and Dharwad in Karnataka eulogize the Classical music which is called Shastriya Sangit. Classical music unites the whole India which has varied religions and traditions. Average boys and girls in India at least have some knowledge about the nuances in Classical music and the traditional dance pertaining to their regions. Sudha Murthy describes Dharwad celebrating the month of Shravan: "It was the month of Shravan, the raining season. All of Dharwad was celebrating, the city a riot of colour" (Murthy 7). Every day in this



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month (the fifth month in the Hindu calendar i.e. it starts late July and extends to first few days of August) is auspicious and the Indians perform religious ceremonies and offer pujas to Lord Shiva. The rituals and celebration of festivals play a vital role in the concepts of discipline that form the culture of India.

“All the members of the family are dominated and governed by the decision of the eldest member of the family” (Agrawal and Sinha 21): Practices such as touching the feet of the elders to get blessings; giving complete responsibility to parents to decide one’s life partner; considering marriage as the honour of a family etc. are still predominant in India. Indians settling in foreign countries have gradually stopped giving importance to these disciplines. When Gouramma goes to America, the first shock she experiences is that Jamuna does not even bother to show any hospitality: “As a matter of routine, Gouramma had expected Jamuna to come to the airport and welcome her respectfully” (Murthy 81). When Gouramma reaches home “She had expected that Jamuna would welcome her by touching her feet, neatly dressed in a sari, wearing gold and diamond jewellery. She had carefully composed and rehearsed her blessing. But she was disappointed” (Murthy 83). Prostrating before elders is a part of manners and etiquette. “Touching someone’s feet in prostration is a sign of respect of age, maturity, nobility and divinity that our elders personify” (Kumar). Chandru invites Radhakrishna and his wife Savitri to his house and as soon as the couple entered Savitri touched the feet of Gouramma. Chitra whom Shamanna helped during her hard times, touched Gouramma’s feet and Gouramma blessed her and her husband Jose from the bottom of her heart. Gouramma feels a kind of connection with people who are cherishing good values and their Indianness in America.



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Some Indians settled in America, recognize the full worth of celebrating festivals, ceremonies and all the good occasions with neighbours and relatives, and being very hospitable to them, for which Indian culture is renowned. Jamuna is very conscious about her privacy. She does not like relatives staying in her house: “It is better to send some money for a gift than to have someone stay in your house” (Murthy 90). And when Gouramma goes to Jaya’s house for celebrating Ugadi, she feels bad because “This was the first Ugadi festival where there were no mango or neem leaves strung on the front door, no puja of the panchanga, the Hindu calendar, no aroma of sweets and mango rice” (Murthy 104). Indians in America would not have any time to celebrate Indian festivals and rituals as they would be bothered with work load and those important days of celebration would be working days for them. Celebrating good occasions with relatives and neighbours would strengthen the bond between them. Baby shower ceremony in India is practiced to make a mother-to-be woman psychologically and emotionally strong to look forward for her childbirth. The happy atmosphere around a pregnant mother would shape the psychology of the baby in her womb in a positive way. When Gouramma suggests an auspicious day to gather all the neighbours to perform the ritual of offering gifts to Jamuna in her last few days of her pregnancy, Jamuna says “Amma nobody will come for such programmes on a working day. We will invite everyone after the delivery” (Murthy 86). The naming ceremony for Jamuna’s child arranged by Chandru and Jamuna does not seem to be a religious one. The ceremony gets over in a short time but the party is long-held: “The ceremony was not a religious one, as it would have been in Bangalore, and was over in no time. But the party went on till late in the evening” (Murthy 89). When Padma is getting ready to go to the hospital all alone in the ambulance



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for childbirth, Gouramma realizes that all the people in America are busy and are totally dedicated to their jobs which keep them away from realizing the importance of bond between humans.

Jamuna wants her child Manasi to be very independent like an American child and she slams Gouramma for telling that she would sleep with Manasi: “No please don’t do that. Manasi should get used to sleeping alone in her room. That’s how it is here” (Murthy 87). Children would get attached to their parents only if the parents develop a kind of connection with them which could help them to be much disciplined. Gouramma realizes that Harsha is close to Shamanna and her as they have spent much time together, and have never made him sleep alone: “He slept with his grandparents. That could be the reason why he was inseparable from his grandfather” (Murthy 87). Indian women learnt the proper ways of child care through the elderly women in their families making the tradition to follow generation after generation. In India, feeding and bathing a child, making a child sleep in between parents, teaching prayer slogans, and other parenting techniques are in common. Bathing the child must be done with utmost care and when Gouramma tells Jamuna that she would give an oil massage and a proper bath to her child, Jamuna says “It’s alright in India. Here the bathing tub will become oily. Everyone will laugh at us. I shall follow the childcare book to raise my baby” (Murthy 88). Respect for all the elders is very strictly emphasized on children. Chandru tells Gouramma about some children who misuse the liberty given to them in America: “Amma, I have a friend called Venkat. He is from Karnataka and he has a thirteen-year-old daughter. She is going through the typical teenage problems. If her father asks where she goes and what she does, she throws tantrums”, “Amma, in this country you cannot “punish” children. They will call



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the police. Being Indians, we do not like our children to be like American children” (Murthy 91). When Indians settled in America are too conscious about not letting their children to be misled, it could also reflect in a bad way. Savitri says to Gouramma that she got her daughter married at a very young age to avoid her getting into problems which made her daughter’s life pathetic: “We were afraid that she would get into wrong company and find a boyfriend or some such thing, so we decided to get her married” (Murthy 96).

Thus the novel emphasizes that certain ideas of the western culture which can help a person to stand up for himself or which can improve his status in a positive way can be adopted. The ideas related to liberty must not mislead anyone. Sudha Murthy also gives details about certain aspects of Indian tradition and the ceremonies that would strengthen the bond between humans and would help children to become better adults. Hence cultural values and modernity influence every person in this era and it is necessary to take the constructive ideas.

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Portrayal of Middle Class Women in Shashi Deshpande's *That Long Silence*

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Abstract

*Contemporary Indian Literature depicts the reality of social discrimination. Shashi Deshpande, an Indian writer, deals with Indian women stereotypes describing the middle class life in which they try to balance in with the duties of women in the Sahitya Academy Award winning novel *That Long Silence*. This paper aims to bring the values of middle class women trying to maintain harmony in their family and to bring out their identity through the major characters in the novel.*

Indian Literature is a literature produced or written in an Indian subcontinent. There are varieties of vernacular languages in India and thus the literary works are produced in many languages such as Sanskrit, Hindi, Tamil, Telugu as well as English and so on. The term Indian Literature is used after the Republic of India in 1947.

Shashi Deshpande (born in 1938, Dharwad) is an Indian English writer. She has published twelve novels, nine short stories, one screen play and four books for children. Deshpande won Sahitya Akademi award for the novel *That Long Silence* in 1990, the Padma Shri award in 2009 and the novel *Shadow*



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Play was shortlisted for The Hindu Literary Prize in 2004. Deshpande's works generally explore the experience of oppression faced by Indian women in the domestic set-up. The protagonists of her novels are modern, educated, independent women who are roughly between the age thirty and thirty-five. Their search for freedom and self-identity within marriage is a recurring theme in all the novels. Deshpande explains that feminism is an improved relationship between man and woman which erases the oppressive practices against women and gender discrimination. She is very firm in her conviction that in India feminism cannot be 'anti-male' as it is the work of both man and woman to communicate and work towards the betterment of women.

The middle class is a class of people in the middle of the social hierarchy. This middle class is not a homogenous group but fragmented by social location and ideology on one hand and income and occupation on the other. Though not common in sociological classifications, some vernacular languages classify middle class system into three types as working class, lower middle class and upper middle class. Marriage is seen as an ultimate goal of women in many Indian families. Many empowered women choose household when it comes to their choice of choosing either household or career.

The Sahitya Akademi award winning novel *That Long Silence* (1988) by Shashi Deshpande starts with the middle class setting in which the character Jaya, a writer, is completely shattered on hearing that her husband Mohan is caught on accepting the bribe. She could not believe in her seventeen years of married life. Then they move to Dadar flat, Jaya's elder brother's property, after sending their children for vacation with Rupa, a family friend. The character Mukta, a widow, is a teacher by career and is the one who manages a family consisting of her mother-in-law and her school going daughter Nilima. Mukta



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lives in the flat near Dadar flat and accompanies Jaya whenever she is alone. Jeeja, a servant maid, who works for both Jaya and Mukta, is a widow who also takes care of her drunkard son's family.

The character Jaya, a writer by career, is married to Mohan after completing her degree in B.A. honours. Mohan holds a job as an engineer. They have two children. The elder son is Rahul and the younger daughter is Rati. Jaya belongs to the upper middle class society. "It is enough for me that we moved to Bombay, that we could send Rahul and Rati to good schools that I could have the things we needed Decent clothes, a fridge, a gas connection, travelling the first class" (Deshpande 61, 62). When Mohan is found guilty for malpractising, Jaya is shattered that she failed to know her husband's character in the 17 years of their marriage. "My own career as a wife was in jeopardy" (Deshpande 24, 25). She also feels the same with her children wherein Rati doesn't care her and for Rahul she is just a peacemaker when there is conflict between him and Mohan. "I had often found family life unendurable" (Deshpande 4). The only thing she could do is to imagine the happy family.

Jaya starys her writing career as Mohan wants his wife to be said as a writer in front of his colleagues. Her career is simply to be Mohan's social status. Even in that writing she could not express her own feelings because of him. "Jaya, how could you, how could you have done it? They will all know now, all those people who read this and know us" (Deshpande 143, 144). Then she starts writing for the feminine newspaper pieces, thus she is silenced in order to maintain the social demands. Being without children and work in Dadar flat, Mohan for the very first time opens up his feelings about Jaya that she is not concerned about him and children. Even Jaya feels that there is only



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vaccum inside her mind and she could not develop interest in anything and feels her married life to be a burden. “A pair of bullocks yoked together ... a man and woman married for 17 years” (Deshpande 8). When Mohan left home Jaya is in complete silence she breaks out “the long silence”. On looking back her diary which she has written earlier, she understands that she is completely lost. Return of Rahul from the trip and the telegram from Mohan describing his return shortly brings faith in her. She then decides to live for herself. “I’m not afraid anymore, the panic has gone” (Deshpande 191).

The character Mukta is the lower middle-class woman stereotype in this novel. She works as a teacher to support the family consisting of a school going daughter Nilima and her mother-in-law. She compromises her parents and mother-in-law to do her teacher’s training after her husband Arun’s death. Kamat, Arun’s friend helps her to get through the course. Her parents opposed her idea of learning. “What will people say, they will think we are refusing to look after you” (Deshpande 185). Mukta always holds back something wherein she understands that it is her responsibility to look after the family. “I saw her as a dancer, a dancer who stands stock still while the accompanying singer phrases out the song which she has to transform into dance” (Deshpande 67). She fasts herself mostly six days in a week for the welfare of the family. “Mukta had more days of fasts than days on which she could eat a normal meal. Her self-mortification seemed to be the most positive thing about her” (Deshpande 67). This resistance helps her to manage all the responsibilities of the family without anyone’s support. Though there are many conflicts between Nilima and mother-in-law, Mukta manages to be successive in maintaining the family in peace and as a successful teacher.



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The character Jeeja is the working class woman stereotype in this novel. She works as a servant maid to both Jaya and Mukta. Sometimes she would come to work with bruises and hurts made by her drunkard husband but she does not complain about it to anyone. Jeeja could not live happily even after her husband's death as it became her responsibility to take care of her two sons. These two children are the ones born to the lady whom her husband married as Jeeja could not give birth to a child. She remains silent throughout her work. "But I had never heard her complain. What had surprised me then, what still surprised me, was that there seemed to be no anger behind her silence" (Deshpande 51). Jeeja takes care of the eldest drunkard son Rajaram's family consisting of five members. Even though Jeeja lives in toughest circumstance she manages the financial works of the family being a servant maid. "Jeeja was basically a realist. She badly needed the money she earned, she knew her value as a good worker, she knew it was her reputation for reliability that enabled her to earn more than the other servants did" (Deshpande 51). Jeeja starts the batatawada business for her daughter-in-law and also helps her in buying vegetables and groceries for cooking and organises her grand-daughter to look after the other works. Jeeja manages to maintain the entire family even when the business is closed because of the mill strike. This shows her strong nature to resist and bare all hardships.

Middle-class women could be successful in maintaining the family and efficacious in their career only when they have the tendency to withstand their self-identity and mental power. These three characters bring in the values of middle class women who are trying to maintain harmony in the family and to bring out their identities. These stereotypes come in term with the roles such as daughter, sister, mother, wife, daughter-in-law, worker and writer. It is not



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necessary for these characters Jaya, Mukta and Jeeja to work but they earn and remain as the breadwinners of the family. Their self-identification at certain point helps them to evaluate their status in both family and society. This evaluation helps them in their growth and development. Deshpande has used the Stream of Consciousness. The narrative technique used in the novel is interior monologue. Thus, this paper portrays the life of the working middle class women as depicted by Shashi Deshpande in the novel *That Long Silence*.

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The Sense of Belonging: A Glimpse of Maori Myths and Legends

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Abstract

Myths, legends and folktales have been, since time immemorial, an integral part of every culture. Maoris, the original inhabitants of New Zealand are a tribal community who have a rich storage of myths and folktales including the creation of the world, legends concerning heroes and natural phenomena. This paper aims to bring out how oral tradition of myths and legends of the Maoris help in binding relationships of the Maori community and the primary focus in handing over values, traditions, knowledge of their past in relation with present and future thereby giving a sense of belonging and identity to their existence with reference to select tales taken from Land of the Long White Cloud – Maori Myths, tales and legends by KiriTeKanawa. Maori culture depends profoundly on the art of storytelling.

Myths emerged even before man had a lucid understanding of what life really meant. Since the beginning of time, myths, folktales and legends occupied a foremost place in the lives of the early people. Every culture on this earth has its own set of myths that include the creation stories, myths related to legendary heroes, explaining the natural phenomenon and also tales, that carried capsules of morality for the young and the old to imbibe.

Basically, the myths of the various cultures have similar themes that are universal. This exhibits the needs, desires and wants of man which remain the same throughout the world- food, protection, happiness, love, children, good deeds, conflicts of man with the natural world. These cultural similarities touch upon man's longing to belong, identify himself with an entity, sought meaning to phenomenon beyond human understanding. This fear of the



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unknown occurrences and the meaning of its existence urged the people to weave tales, folklores as a means to give answers to the unanswerable.

Myths existed even before civilization was established and grand social structures were formed. They formed an integral part of a tribe and acts as a building block upon which the society exists. It is a culture's foundation and source of the knowledge of their history, heritage and traditions and values. The Polynesians who sailed to New Zealand around 10th century A.D through canoes became the Maori tribes. They brought with them a rich hoard of folktales and myths which include Maui myths, creation stories and other folktales.

The Maoris place importance to *Marae*, their sacred place where the tribes come together for cultural celebrations, discuss important matters, family gatherings and to perform rituals. *Marae* holds a deep cultural significance because it is a place where the chieftain, the *Kaumatua* narrate old stories, histories of their ancestors, tales and legends of their culture to the younger generations. This storytelling practice has not only transmitted knowledge of their past but also provides the beliefs, life lessons and values to follow. These people base their life on the philosophy of humanism and reciprocity. This explains the interconnectedness of the past, present and future along with ecology, ancestors and the environment all of which are considered as one single entity.

The tales retold by Kiri Te Kanawa in *Land of the Long White Cloud: Maori Myths, Tales and Legendstells* of how legendary tales and myths influence the everyday lives of the Maoris even today. In the preface, Kiri Te Kanawa feeling nostalgic, recounts how her clan had gathered at their ancestral *marae* for festivities, feasting and dancing, she tells:



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In that warm atmosphere, as we swapped stories and caught up on news of so many old friends, powerful memories of my childhood came flooding back and old familiar stories came to mind. I suddenly felt an urge to put pen to paper to share some of those stories that meant so much to me. (Te Kanawa, 7)

In the tales of Maui, the legendary demi god hero talks about how he wishes to be of use to his family. Though he is shown as a trickster and a mischievous young man, he works his magic to bring good to his people. For example, in the story of 'Maui tames the Sun,' he with the help of his brothers makes a noose around the Sun and attacks him with his magic jawbone complaining that he travels quickly across the sky that people are unable to do their daily works. Since then, it is said the Sun travels at a slow pace giving many more hours of sunlight.

Vincent A Malcolm-Buchanan in "Oral histories, mythologies and Indigeneity in Aotearoa – New Zealand" writes,

The ancient traditional myths involving the Māori pantheon and legendary ancestors of modern Māori were taught to me as clear and distinct narratives which evidenced and affirmed the holistic presence and enduring status of Māorithe more recent traditional indigenous stories can be seen to echo a declining society's acute grief, pain and turmoil, all too common within colonized societies, culminating in the ancient traditional mythical exploits of omnipresent deities such as Io, Paptuanuku and Rangi (Omnipotent God, Sky Father and Earth Mother) and legendary characters such as Kupe. (6)



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There is a tale about Kupe, the first man who discovered New Zealand which also tells why the country is called *Aotearoa*, meaning the 'Land of the long white cloud'. The islands Matiu and Makoro were named after the daughters of Kupe. 'Maui and the Great Fish' tells the story of there came to North and the South islands of New Zealand. The Maori name for the North Island is still *TeIkaa Maui*, meaning the fish hook of Maui that he used to catch the South Island, his great fish.

Nature has always played a predominant role in the everyday life of the Maoris. Many of the fables involve nature's creatures and phenomena through which they convey moral lessons. One such story is the tale of the totara tree which boasted that it would stretch and reach the Sky Father and become the King of the forest. All the others tree too boasted but none of them stretched the tallest. Totara feeling ashamed that he boasted the loudest hid deep in the forest. That is the reason why even today the wood of the totara tree is difficult to spot because it camouflages so well with the surroundings. This story reminds children that one should exalt oneself over one's peers.

Tricksters and victims are a common occurrence in these fables which remind the children of beginning their initiation into the societal life. The tale of the Kakariki and the Kaka tells of how one should be cautious. *Kakariki* is a green parrot with red plumage beneath his wings which was the envy of the *Kaka*, a dull coloured brown parrot. Coveting the beauty of his friend, *Kaka* asked *Kakariki* to lend his red feathers for a while. The gullible and the generous *Kakariki* was left forlorn when the sly *Kaka* escaped quickly into the deep forest with his bright and beautiful feathers. Since then *Kakariki* has only been an all green parrot. There is also another tale that tells of how an albatross (*Torua*) lost a bet to a parrot, *Kakapoa* arguing over who is superior of



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all the birds, while playing a game of hiding from each other without being spotted on an open ground. These tales help the younger generation to imbibe such morals easily as they are vivid and imaginative for them to understand.

Moreover, these cultural stories mirrored the fears and the hopes of the Maori people. Maoris commonly had a fear of lizards which they believed to be bad omen. So, in order to overcome such horrors, they created *taniwhas* (monsters) which resembled lizards imagined the size of a dragon. It is said, “When Cook arrived in Queen Charlotte Sound, in 1773, Tawaihura a local chief told Cook of an enormous lizard and gave him a drawing of the beast. These giant lizards apparently lived in the trees and were greatly feared by the Maori. There were also reports however, given to the early European settlers of a 5-6 ft lizard which the Maori also hunt and ate” (Lucas).

These monster like lizards though thought to bring death and destruction were contrarily considered as guardians and *tapu* meaning sacred. The people made lizard pendants and objects and hung in front of the houses or let out this tiny reptile beside the tombs of the dead. Lizards were of ancient origin and considered to be caretakers and keepers of ecological systems including water and land. They also symbolized warning and cautions and the people looked onto them as their elder siblings *tuakana*. There is a belief that held, “*Tū-tangata-kino* (a spiritual reptile) guarded the house of Miru, ruler of the underworld” (DOC).

Hotu Puku is one of the *taniwhas* who lived near the village of Taupo. It looked massive, had razor-sharp teeth and its body was laden with spikes and lumps. He had gulped a group of travellers and a band of warriors fearing the danger their relatives met with, prepared to confront and take revenge on Hotu



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Puku. Together, the young and the old warriors roped the monster down and massacred it. This story encourages and teaches the young Maoris the importance of working together to overcome oddities and dangers by each individual using up his strength for the protection of their society. Another *taniwha* named *Pou Whenua* speaks like a human and is said to have lived in *Rotorua*. Its existence caused a huge hindrance and danger to people who had to travel to the other side of the mountain. *Kahu*, a strong young man, tricked the monster into marrying an old woman, with the promise that it would never return to the mountain. But the *taniwha* revenged by kidnapping *Kahu*'s bride. All the men together with *Kahu* noosed the monster and choked it to death.

It can be said that it is this oral tradition that keeps the culture alive. Western colonization had deconstructed and destroyed the indigenous treasure and values, but there is a revival of the lost traditions of the Maoritanga in the past years where through gathering at the marae, big families numbering hundreds of them find a place to belong, to share, to cherish and discover who they are. Myths give this sense of belonging as they unify the people to their past, to live their present lives with identity and have hope for their future and continuance of their culture as well.

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Inter Caste Marriage as Portrayed in Vijay Tendulkar's *Kanyadaan*

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Abstract



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Division of society on the basis of caste and class is a prevalent phenomenon in today's world. The space between the higher class and lower class is difficult to fill. More the efforts are made to bridge this gap the wider it becomes. This paper highlights this fact presenting the disastrous effects of inter caste marriage of a Brahmin girl Jyoti with a Dalit boy Arun. In the effort to sustain social equality a father sacrifices his daughter's life considering this marriage a social experiment. The main themes in the play are inter caste marriage, social equality, class conflict, hollow ideals, Brahmin traditions and untouchability. This paper focus on inter caste marriage as portrayed in Vijay Tendulkar's Kanyadaan.

Vijay Dhondopant Tendulkar was born on 6 January 1928 . He was a leading Indian playwright, movie and television writer, literary essayist, political journalist, and social commentator primarily in Marathi. He is best known for his plays *Shantata! Court Chalu Aahe* (1967), *Ghashiram Kotwal* (1972), and *Sakharam Binder* (1972). Many of Tendulkar's plays derived inspiration from real-life incidents or social upheavals, which provides clear light on harsh realities. He provided his guidance to students studying "playwright writing" in US universities. For over five decades Tendulkar had been a highly influential dramatist and theatre personality in Maharashtra. He is a great literary person. Tendulkar won Maharashtra State government awards in 1969 and 1972; and Maharashtra Gaurav Puraskar in 1999. He was honoured with the Sangeet Nātak Akademi Award in 1970, and again in 1998 with the Academy's highest award for "lifetime contribution", the Sangeet Natak Akademi Fellowship ("Ratna Sadasya"). In 1984, he received the Padma



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Bhushan award from the Government of India for his literary accomplishments.

Tendulkar through his play *Kanyadaan* probes deep into Indian caste-psychology and highlights the complications, conflicts and tension in relationships between higher class and socially outcaste untouchables. Even today this wide disturbing gap can be seen between higher class and low class people. Though efforts have been made from time to time by reformers to bridge this gap all their works and efforts to bring social equality went in vain. According to Loomba, “The upper caste audience and critics regarded the play as an expose of liberal reformism, whereas the Dalit intelligentsia and audience either ignored the play or read it as an appropriation and stereotyping of Dalit masculinity, which in turn is termed offensive “(Loomba, 101-102)

This concept in the play is presented through the relationship between a Dalit boy Arun and a Brahmin girl Jyoti, which forms the theme of the play *Kanyadaan*. It is a play not about domestic violence but about some deeper, multiple and sometimes invisible layers of violence that are the integral part of the so called civilized society. It is the story of the intercaste marriage of a Brahmin girl Jyoti and a Dalit boy Arun, whose is uncivilized inhumane ways set his wife’s life on torture. It is the most controversial play in which the characters fall a prey to their own hollow idealism, showing how a father’s idealism, showing how a father’s idealistic principles become the cause of misery for his own daughter.

In the play the Brahmin girl Jyoti, the adult daughter of Nath Deolalkar and Seva, the two committed social activists, decides to marry a Dalit boy Arun, whom she meets in college and is very much influenced and impressed by his poetry. As she has been brought up in an atmosphere filled with Gandhian



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principles, the values and ideals of secularism are inculcated into blood by her idealistic father. Thus, she is not affected by Arun being from the lower class and she decides to marry him. Nath, her father is very much impressed and thrilled by his daughter's decision because it will highlight his public image as a secular Hindu Brahmin, who has no objection in marrying his daughter to a well-educated Dalit boy, who is also a budding poet. But on the contrary, Jyoti's brother Jayaprakash and her mother Seva who too is a social activist does not approve of this marriage and try her best to warn her about the risk involved. But because Jyoti gets the support of her father she marries Arun and later on faces the evil consequences of her hastily taken decision as feared by her mother. Nath is not thinking from the absolute side of a father but is thinking from the point of view of a politician for whom his integrity as a public advocate of inter caste marriage and casteless society is on test, whereas Seva becomes tensed and serious about this decision and tries to convince Jyoti that decisions about life must not be made so lightly. In marriage, they have to look for some kind of stability and compatibility in lifestyle. But Nath disagrees with Seva: "Lifestyle can certainly be changed. And the ideal of stability can be different for everyman" (508)

In this play Arun's encounter with Jyoti's family is presented. But both of them are like poles apart. Where on one hand civilization and culture are the mirrors in which Nath's family sees its face, on the other hand Arun is quite unaware of these two terms. Arun doesn't know how to control his reaction according to the new environment. Through he is a talented poet and writer, he does not want to imbibe in himself the culture and manners of the middle class people. This deep rooted concept of difference between the civilized and the barbaric behaviour includes serious conflicts and tension in the play.



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Arun was an inhabitant of a small house where he felt comfort amongst the low class people and for him the big city houses appeared like huge bellies of sharks and elephants.

Arun however was an educated boy but being a Dalit, he and his ancestors had faced so much torture that he was not able to accept the middle class way of life. When Seva asked Arun about his financial stability he gets irritated and loses control and insults Seva. Arun's behaviour towards Jyoti and Nath's family shows that Arun being a Dalit wasn't ready to accept the refined and cultured manners of the middle class people. He, after marriage begins to come home drunk, and to torture, beat and abuse Jyoti and speak ill of Jyoti's parents. In fact one says Arun was taking revenge of the tortures done to his forefathers by punishing Jyoti. Jyoti couldn't tolerate this barbaric behaviour and returns home.

When she came to know that she was pregnant, Jyoti, is kicked in the belly by Arun and is in hospital due to internal bleeding and she concludes that Arun misbehaves with her because she belongs to high class Brahmin family. And as in past having faced many tortures from the upper caste people, Arun is taking revenge upon Jyoti and thus with the whole Brahmin caste. Nath is shocked and surprised when he comes to know that Arun kicked Jyoti in her belly when she was pregnant. He bursts in anger and it was difficult for him to believe how an author of such a beautiful sentimental autobiography could behave in a barbaric and in uncivilized manner. But Seva being a concerned mother insists on Nath to give speech on Arun's success because she is worried about Jyoti. Thus for the first time Nath felt like a helpless father who has no option left but to obey Arun just for Jyoti's sake. Nath now realizes his mistake that he blindly followed his principles and ideals and did



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not think practically and due to his desire to make the dream of social equality come true, he has destroyed his daughter's life in this experiment.

As for Jyoti, she does not want to take proactive steps to come on to this situation "Jyoti thus becomes mindless and surrenders to the situation. She likes her father to play the Rescuer while Arun plays victim. Her rescuing at first, makes him behave more helplessly and then triggers his feelings of inferiority. Consequently, he shifts to the role of prosecutor in order to feel powerful, Jyoti goes down to the role of victim. Thus the Rescuer -victim transaction. This Drama Triangle make not only Jyoti but also Arun mindlessly to feel powerful.

Thus the play explores the issues of Dailt's psyche in post independent India. They are not ready to mingle with the mainstream of the society and want to maintain their identity as Dailt's only. The efforts made for their upliftment by the higher class seems hypocritical to them because they are unable to forget their intolerable past and this can be seen easily through Arun's character.

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Emotional Conflicts of Woman in Shashi Deshpande's *The Dark Holds No Terror*

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Abstract

*Feminism is against the discrimination and inequality; it has long way to achieve the goals. It aims at the rights of women within the family. Shashi Deshpande's voice is more powerful in highlighting suppression of female issues. Shashi Deshpande also aims to bring equality in sex. Her novel depicts domestic violence that women suffer. Indian society has been patriarchal society where woman is suppressed and they are deprived for their rights. In her novels woman is the protagonist. The objective of the paper is to enlighten women who are still in the dark, through this novel, *The Dark Holds No Terror*.*



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Feminism is an ideology of women who seeks for their identity in the society. They raise voice of their own identity to them. Feminism shows the problems faced by woman in their day to day life from their family, society and so on. It shows the physical and emotional violence against woman, sexual harassment, struggles and fears. Women were afraid to voice their problem in early days but now they have come out to seek a solution. It includes social, political, economic movements and they ask for their equal rights. In early days women are not allowed to right to vote. The term “feminism” and “feminist” did not spread widely until 1970s.

Feminism explores the cultural dimensions of the woman’s material life. Feminism’s key political and theoretical stance is this: The inequalities that exist between men and women are not natural but social, not pre-ordained but created by men so that they retain power. Elaine Showalter argued that a canon of women authors does exist. She classifies the authors into three main types, corresponding to three main stages in the development of women’s writing itself. They asked for protection for women from domestic violence, workplace, maternity leave and equal pay for them. During that time most feminist movements had their leaders from middle-class women from Western Europe and Northern America. Simone de Beauvoir wrote the first time we see a woman take up her pen in defence of her sex in the fifteenth century.

The first phase refers to women’s voting rights of the nineteenth and early twentieth century. In end of the nineteenth century they focused on equal rights for prosperity, the opposition to chattel marriage and gaining political power. In 1854, Florence Nightingale portrayed female nurse in the military. In England they joined hands and fought for their right to vote. In 1918 the



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Representation of the people Act was passed for vote to woman over the age of 30. In 1928 it was extended to age 21. Mostly women writers imitated the male writer's mode. Further an adaptation of the patriarchal aesthetic, social values and even masculine names (George Eliot is the best example of this). These authors explored the daily lines of women within the family and community, but often tried to 'reveal' the inner woman to the world.

The second phase mainly focuses on fighting for social and cultural in equalities. The period of activity is early 1960s to 1980s. When compared, the first wave only focuses on rights to vote but the second wave focuses on fighting for cultural and inequalities for women to understand the aspects of women and their personal lives. The authors began to explore the woman's position in terms of work, class and the family.

The third phase starts from 1990s and it still continues. It focuses on the micro-politics, the differences seen the general roles are due to social conditioning. Post-feminism describes the viewpoint reacting to feminism. Anarcha-feminism generally views patriarchy is an essential part of class struggle and struggle against state. L. Susan Brown says, "as anarchism is a political philosophy that opposes all relationships of power, it is inherently feminist". Germaine Greer, L. Susan Brown, Ls Eskalera karakola and La Rivolta formed group for Anarcha-feminism. Black feminism talks about sexism, oppression and racism. Alice walker talked about their sufferings, problems and physical harassment in her novel *The Color Purple*. She portrays how woman suffers in their society and how they humiliated by others.

Feminism in India seeks to analyse the movement in historical view, free from the hangover of western concerns. Jasbir Jain says Draupathi deconstructed the notions of chastity and sati; Sita, of power and motherhood;



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Kali, of violence; Puru's young wife, of sexuality; the bhakta women, of marriage and prayer. Jasbir Jain believes feminism is more than a voice of protest or questioning. It is moral self-reflection, a conquering of inner fears and realization of self-worth.

Shashi Deshpande was born on 1938 in Karnataka and educated in Bombay and now she is in Bombay. She is the daughter of famous kannada dramatist and writer Sriranga. She is graduated in Economics and law. Her first novel '*The dark holds no terror*' was published in 1980. She won Sahitya Academy Award for the novel *That long silence* in 1990 and Padma shri award in 2009. She is a feminist writer. She talks about man and woman relationships in India. Shashi Deshpande portrays Indian family and their circumstances, inner conflicts of woman and men in her novels.

In the novel *The Dark Hold no Terror*, she portrays how woman faces her problems from her childhood. Sarita, the protagonist of the novel, emotionally suffers in her past and present life. The character Sarita is a doctor and she is a married woman. The novel opens with the character Sarita who has return to her parent house and she recollects her memories of childhood. She remembers how her mother used to scold her in the past. Saru's mother blames her for her brother Dhruva's death.

You did it. You did this. You Killed him. I didn't. I didn't know. I never saw him. And then it began. The hysteria, the screaming, the words that followed me for days, months, years, all my life. You killed him. Why didn't you die? Why are you alive when he's dead?
(191)

Sarita remembers the cruel words of her mother. She is emotionally disturbed and she fights in between the conflicts of her own. There is no one



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for her to share the things. Even she is not ready to talk about her problems. Her younger brother Dhruva used to call her Sarutai and he used to go behind her but she never liked it. In her house, her mother shows the differences between Sarita and her brother. She used to dominate her every time. She feels lonely when her mother treats her like this. She is longing for her mother's love and care which she never gets from her mother. Even her father did not bother about this. Every night she isolated herself from others. She tries to escape from her past memories but she couldn't. Her younger brother used to come to her when the room is full of dark because he fears of dark but she scolds him. Now she understands his feelings and she feels sorry for him.

Sarita shares her inner conflicts to her father. She talks about her husband Manu who is a professor. She tells how her husband became sadist during the night time meanwhile he acts normal in day time. When she shares trauma to her father she completely breaks down emotionally. ‘...And I think it's true in his case. I can swear to that. I was dressing up one day and he said...' God, Saru! Have you hurt yourself? Look at that!’ I can swear his surprise, his concern was genuine. And if he doesn't know, what's the use of talking to him” (203)?

Sarita does not ready to talk about the problem with her husband and even she is not ready to discuss with any doctor. She wants to escape from the nightmare. Sarita suffers from her emotions and fears. She expects her father to give any solutions. But he simply stands in front of her. Gradually she realizes that life is not only for happiness and it also has problems. She learns that one should not escape from the problems. At the end, she is ready to resolve her problems alone and she begins her new life.



Applying Maslow's Social Needs Theory to the novel *Wide Sargasso Sea*

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Abstract

Wide Sargasso Sea written by Jean Rhys showcases the adverse conditions of the protagonist, Antoinette. This paper aims to analyze the protagonist's longingness for love and affection. The protagonist does not get proper attention from her mother. When her mother is locked in a room due to her madness, she visits her but her mother refuses to have her near her. She befriends Tia whose presence makes her feel happy and secured but all of a sudden Tia leaves her and moves away. She finds it difficult to move on in life without her. As per the advice of her step father, she marries an English man. Once she realizes her husband is not paying attention to her, fear creeps in. She rushes to Christophine's house and asks her for help. Fearing her husband would walk out of her life, she reveals everything about her mother. She even goes to the extent of mixing up love potion in the bottle of wine. This shows that she yearns for love and affection. Maslow's Hierarchy of Social Needs Theory is applied to analyze the psyche and emotions of the protagonist. This theory focuses on the need for emotional connections between human relationships.



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Ella Gwendolyn Rhys Williams, the author of the novel *Wide Sargasso Sea* was born in Dominica on 24th August 1890. She wrote under the pen name Jean Rhys as suggested by Ford Madox Ford, who influenced her in writing short stories. She was helping the army during First World War. She authored *Wide Sargasso Sea* which brought her fame. She was the British Commander in 1978 and she was also considered as one of the esteemed writers of twentieth century. She passed away on 14th May 1979.

She has many novels to her credit such as *Quartet* (1929), *After Leaving Mr. Mackenzie* (1931), *Voyage in the Dark* (1934), *Good Morning, Midnight* (1939), *Wide Sargasso Sea* (1966), *Tigers one Better-Looking* (1968). She has penned down certain short stories like *The Left Bank and Other Stories* (1927), *My Day: Three Piers* (1975) and *Sleep it off Lady* (1976). Her one and only autobiography has been published posthumously as *Smile Please: An Unfinished Autobiography*. The novel under study *Wide Sargasso Sea* has won her the prestigious WH Smith Literary Award.

Her novels are autobiographical to some extent. Identity crisis, quest for survival, psychological issues and gender inequality are the predominant themes in her novels. She exposes the difficulties faced by a Creole girl, Antoinette who because of warmth from her mother and husband in the novel *Wide Sargasso Sea*.

Antoinette, the protagonist of the novel, resides with her mother Annette who spends very less time with Antoinette. When she reaches seventeen her step- father fixes a bridegroom for her who hails from England. Her husband indulges in an extramarital relationship with a maid, Amelie. Antoinette seeks Christophine's assistance to make her husband love her again. Antoinette's husband notes signs of madness in Antoinette so he takes her to England and



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leaves her under the care of Grace Poole. Antoinette longs to get away from the isolated room but she has no liberty to do so. When she is asleep, she dreams of advancing down the stairs with a candle in hand and setting fire accidentally. She wakes up to realize that it was just a dream. She goes to the basement with a candle thinking that it is time to act.

Abraham Harold Maslow propounded Hierarchy of Needs theory in his paper *A Theory of Motivation* in 1943. There are five kinds of needs such as physiological needs, safety needs, social needs, esteem needs and self-actualization needs. These needs are further classified as lower order needs and higher order needs. Physiological needs and safety needs fall under lower order needs. Once the lower order needs are met, the human mind focuses on the higher order needs. Even if a specific need is not satisfied to the fullest, a desire to satisfy other needs springs up and it differs from person to person. Needs like social needs, esteem or ego needs and Self-Actualization are grouped under higher order needs.

A new born baby's needs are almost entirely psychological. As the baby grows, it needs safety than love. Teenagers are anxious about social needs, young adults are concerned with esteem and only more mature people transcend the first four levels to spend much time in Self- Actualization. (Yahaya 4)

Fundamental and essential elements like food, place of residence and clothing are classified as physiological needs. Physiological needs have profound influence on the behaviour of an individual. If physiological needs are not satisfied for a longer period of time the urge to satisfy the same keeps increasing. Until these needs are gratified, social needs are given only secondary importance. Safety need is a need for protection in terms of



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environment and economic affairs Social needs comprise need for love, care and affection from friends, family members and social group. Safety needs have to be taken into consideration because it helps human beings to be aware of problems and to live without stress. When a child grows under the care of an abusive caregiver, the child feels insecure. When a child falls sick, there is a need for safety and security. Thus, these needs are mostly found among children and these needs should be taken care for growth and development of children.

Once the Deficiency needs are satisfied, the individual attempts to develop oneself based on knowledge. Esteem needs are of two types namely internal and external. Efficiency and the ability to gain attention and appreciation from others are known as esteem needs. An individual who is seeking esteem needs would always yearn for respect and recognition from the society. These are the needs of a person to be recognized as a unique and special person in the society. Self-Actualization need is the need for achieving greater heights in life and finding meaning for existence in life. There is a necessity to be aware of one's own abilities and capabilities for further developments. These needs are satisfied according to one's own interest and it is not forced upon the person concerned. Thus, Maslow has named Self-Actualization need as growth need and he has termed the other needs as deficiency needs.

Social needs theory is applied to analyze Antoinette, the protagonist's psyche and her sense of longingness for love. With the help of the Social needs theory Antoinette's relationship with her mother, friend, members of peer group and her husband is brought to light. This need is placed under third tier of the hierarchical pyramid. According to Maslow, human beings are social beings



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striving to get closer with others to share love and affection failing in this attempt would result in psychological problems. Social needs or belongingness need focuses on the need of an individual to belong to a family and social group. There is a need for human beings to develop interpersonal relationship at all grounds to achieve higher order needs and to remain comfortable. Gratifying social needs is essential for mental and physical well being of an individual.

Love needs are stronger in children who adhere to aggressive parents. Social needs involve feelings of acceptance among social group irrespective of the size of the group. One who is deprived of love and affection from early period of life becomes psychopathic in nature that is he loses the ability and wish to share love. Belongingness needs are satiated when an emotional bonding is maintained with members of family, peer group and social group. "The social or belongingness needs are reflection of the fact that people are social beings, needing the company and companionship of others" (Venugopalan 69). In order to satisfy these needs, human beings follow certain acceptable norms found in the society.

Antoinette's father has passed away and her brother Pierre also dies due to fire accident. Antoinette approaches her mother but her mother does not let Antoinette near her after the death of Pierre. Antoinette is deprived of love from her very first circle. "The Emotional support that families give to each other is a critical component of a happy family life, playing a major role in a person's feeling of belongingness (Taromina and Gao 172). Since Antoinette does not receive proper attention and affection from her family she has no place of her own in her own house.



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Antoinette's mother Annette has only less concern for her. Antoinette craves for her mother's affection where as her mother is concerned about her son Pierre, a differently able person. Antoinette says, "My mother never asked me where I had been or what I had done" (WSS 9). Thus, Antoinette comes to a conclusion that her mother never cares for her. As a result she feels lonely and insecure and the need for belongingness is always there within her. Family being the first circle serves as a source of inspiration for an individual to achieve social needs. A human being claims acceptance and recognition from family members which pave way for a human being to develop a bonding with friends and social group. In the novel, Antoinette's mother Annette fails to shower love upon her daughter Antoinette which results in Antoinette's isolation. Antoinette says, "But she – she didn't want me. She pushed me away and cried when I went to see her. They told me I made her worse" (WSS 85). This brings to light the fact her relationship with her mother is not stronger and they are drifted apart.

Antoinette says, "I never looked at any strange Negro. They hate us. They called us white cockroaches" (WSS 9). This denotes that there is no strong bonding between herself and her surroundings. Since she is not accepted in the social group, she never strikes a conversation with any of them. This proves that she is not in good terms with those people and she does not get their affection. "By giving and receiving love and affection human beings overcome the feelings of loneliness and alienation" (Yahaya 4). If she had been recognized by the social group, she would have felt relieved from the agony of isolation and she would have been a better person.

Her husband who stays connected with her starts withdrawing from her which affects her emotionally. She says, "If I get angry, he is scornful and



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silent, sometimes he does not speak to me for hours and I cannot endure it any more I cannot” (WSS 68). This suggests that she could not accept that her husband is moving away from her. Her utterances prove that she starves for the company of her husband. The protagonist Antoinette has a thirst for love and affection right from her childhood days. Since her mother has failed her, she fears that her husband would also act in the same way. She expects her husband to accept her and love her. It is also clear through the study that Antoinette has an inner urge to get reunited with her husband no matter how difficult it is. All these prove that Antoinette is craving to build strong relationship with her husband and by doing so she would find solace.

When she is asked by her husband to leave the dark room she says, “I wish to stay in the dark... where I belong (WSS 87). According to Maslow’s Social needs theory one must have the feeling of belongingness. Since she has no place or person to depend upon, she tells him that she belongs to the dark atmosphere. She refuses to leave the particular place because that is the only thing that she could possess as hers. It is evident from her words that the need for belongingness is deeply rooted in her.

Antoinette wants her husband to be with her but she notes attitudinal shift in him. Thus, she approaches Christophine who is familiar to her for a long period of time and she says, “Christophine, he does not love me” (WSS 68). When her emotional interconnection with her husband is affected Antoinette feels scared and she thinks that her husband would leave her all alone. As per Maslow’s Social needs theory one needs others’ love and acceptance for personal welfare. She yearns to get reunited with her husband. Since, she does not know how to make her husband love her she mixes up love potion in the



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wine that her husband drinks. This proves that Antoinette craves for her husband's love and she would go to any extent to make her husband love her.

As a young girl Antoinette gets into the company of Tia, the daughter of Mailotte and spends most of her time with her but their friendship does not last long. She says, "I ran to her, for she was all that was left of my life as it had been" (WSS 24) but Tia leaves her off. After the departure of Tia, Antoinette remains alone with no one to accompany her. It becomes difficult for her to bear because in her presence she has felt happy and secure.

A girl of Antoinette's age follows her and sings "Go away white cockroach, go away, go away" (WSS 9). The girl behaves in an unfriendly manner and this signifies that Antoinette is not accepted by the members of her peer group and it is also clear that they dislike her.

It is transparent from the study that human beings have strong desire for love and recognition. If these social needs are not met, they tend to be affected psychologically and emotionally. It would result in anxiety and depression. Moreover it is hard for them to live a life of serenity. It is evident from the study that Antoinette's relationship with her mother, friend, husband, and the social group is not so strong and there is no proper emotional bonding between them. If she had a better bonding with them, she would have not undergone psychological traumas. Everybody in her life whom she has considered important has turned against her which in the long run has started to affect her psychologically and leaves her as a wounded creature.

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Resignation and Reconciliation in the Play *Riders To The Sea*

by J. M. Synge

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Abstract

Riders to the Sea is a play written by J. M. Synge. Maurya is the protagonist of the play. She loses her husband and she lives with her children. The story takes place in an Island near Ireland .Her life is associated with life of sea .The play begins with a pessimistic note about her elder son Michael's death. Nora and Cathleen receive word from priest that their elder brother Michael is dead. The second son Bartley unknown about the news plans to sail by ignoring his mother's words .sorrows are piled up one over the other on poor Maurya's life. These incidents cannot make Maurya worse. She resigns herself to her cruel fate and prays for the dead souls. The purpose of this study is to convey Human beings should not shattered by disasters. They have to overcome their problems and lead their life happily.

*Riders To The Sea is a one act play written by J.M.Synge.He was born on 16 April 1971 in Dublin, Ireland. He belongs to an old Anglo Irish family. He is a famous Irish playwright, short story writer and essayist. He elegantly portrays the rural conditions of Aran Islands in his writings.J.M.Synge is mostly inspired by W.B. Yeats and starts his literary career in 1894.He is the co-founder of Abbey Theatre. He is best known for his plays *The Playboy of the Western World, Riders to the Sea, The Well of the Saints* .He died in 24 March 1909, Ireland.*



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Riders To The Sea deals with the protagonist Maurya, a widowed mother and her family as a whole. Cathleen who is twentyyears old is busy with her household chores. Her younger sister, Nora enters in to the kitchen with a cloth bundle given to her by the priest. Cathleen and Nora are very much scared about the cloth bundle because they are not sure whether it belongs to their elder brother, Michael who has not returned from a voyage on the sea. The two sisters decides to open the bundle when her mother Maurya is not at home, because she is very much affectionate towards her children. Maurya and her daughters are worried about Bartley because he decide to goes to the sea even though storm is brewing outside the sea. Maurya asks her son, Bartley not go to the sea but he refuses to stay back. Few minutes later when Maurya goes in search of her son, Cathleen and Nora decides to open the bundle and confirm that those clothes belonged to Michael. As days pass they receive news that Bartley is dead. Maurya sprinkles the Holy water on Bartley's body and prays for his soul to rest in peace. In the end Maurya in spite of all her sufferings, she is ready to accept the sorrows as a part of life and continues to live her life for her daughters.

“If it's Michael's they are ,”says he “you can tell herself he's got a clean burial, by the grace of god; and if they're not his, let no one say a word about them, for she'll be getting her death,” says he, “with crying and lamenting”(RTTS 74). The play begins with a pessimistic note that Maurya's eldest son Michael has been drowned in to the sea. Being a mother Maurya is very much upset and she often looks for Michael's body to be washed ashore in the sea. Meanwhile priest gives a cloth bundle to Nora and says that the body of a Young man is found in Donegal. Priest asks Nora to check whether those clothes belong to her brother Michael and he also ask Nora to convince her



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mother by saying that the people living in Donegal have given her brother decent burial.

“Middling bad, God help us. There’s a great roaring in the west and it’s worse it’ll be getting when the tide’s turned to the wind” (RTTS 76). Bartley before starts his voyage he ask her sister Nora to check the weather climate of the sea. At that time Nora utters these words. It is clear through the words of Nora that the climate of the sea is neither good nor bad. May God help us! There is a big storm producing a roaring sound in the west. It would become worse when the tide has turned against the wind. She also said that it is not the right time to ride in to the sea. On the other hand Bartley is ready for his voyage and he ask Cathleen about the new rope that he bought from Connemara and starts his voyage.

“If it was a hundred horses, or a thousand horses, you had itself, what is the price of a thousand horses against a son where there is one son only?” (RTTS 78). The conversation that takes place between Maurya and her son Bartley elegantly depicts Maurya’s affection towards her children. When Bartley refuses his mother’s words by saying that it is the right time to sell the horses in higher price. In that situation being a mother Maurya said that the price of hundred or thousand horses is nothing when compared to the life of her son. This shows that how much Maurya is attached towards her son. For Maurya more than money her son life is more important and she does not want to lose her only left son. On the other hand Bartley is the only alive male member of the family. He has to take the responsibility of the family. So he refused his mother words and went for his voyage.

After Bartley went for his voyage, Maurya is very much worried about the life of his son. In that situation Cathleen says that it is the life of young man to



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go to the sea. Then how can be, he is able to listen the words of a old woman who keeps on saying the same thing again and again. The role of Cathleen is well portrayed in this situation. She plays a dual role by exploring the responsibilities of a son and at the same time she consoles her mother in a positive manner. These incidents also depicts the life of people living in the sea.

“Cathleen: Give her stick, Nora or may be she’ll slip on the big stones” (RTTS 82). Maurya scolds Bartley for refusing her words .At that time Cathleen says that already we are facing lot of sorrows in this house, in that case why you want to add to it more by sending him out with an unlucky word. By hearing the words spoken by Cathleen, Maurya is very much upset and she realises her mistake of cursing his own son. She feels sorry for that and decides to meet Bartley before he ride in to the sea. Maurya is in hurry to meet her son .In that situation Cathleen asks Nora to give her the stick that Bartley bought from Connemara or else she fall in to the stones.

Maurya after hearing the words of Cathleen ,she utters “In the big world the old people do be leaving things after them for their sons and children, but in this place it is the young men do be leaving things behind for them that do be old” (RTTS 82). In the rest of the world old people die first and they leave their things behind them for the use their sons and children, but in this place it is the young who die first and leave things behind them for the use of those who are old. After speaking these words Maurya decides to meet Bartley along with the cake made by Cathleen. On the other hand Cathleen and Nora decides to open the cloth bundle given by the priest because her mother is not in home. They open the bundle and finds that the shirt was in the same material which Michael wore. Then they starts to count the stitching in the shirt and they



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confirm that it belongs to her brother Michael. Cathleen and Nora decides to hide this incident from their mother.

Maurya searches for her son Bartley in the seashore but she could not find her son, she returns back to her home. Maurya is terribly frightened because she has seen a horrible sight that Bartley is riding on his red mare and the ghost of Michael is riding behind him on the grey pony. This illusion made Maurya to think that her only last surviving son is dead. Maurya recalls her memories with past incidents about how the dead bodied are patched in the olden days. When Maurya reaches her home she come to know that her eldest son Michael's body is found near Donegal and the people living in Donegal gave a decent burial for the dead body. Few minutes later Bartley's dead body is bring to home by the neighbours. Maurya realises that finally she lost her only surviving son.

The theme of resignation and reconciliation is seen in the end of the play. Maurya resigns herself about her cruel fate and she sprinkles Holy water to the dead body of Bartley and she also prays for the dead souls. "Michael has a clean burial in the far north, by the grace of the Almighty God. Bartley will have a fine coffin out of the white boards and a deep grave surely. What more can we want than that?" (RTTS 96). Maurya says that her son, Michael has been decently buried in the far north by the grace of God. A fine coffin will be made out of the white boards for Bartley and he will definitely be buried in a deep grave. No man can be living in this earth forever. By speaking these words, it is clear that, Maurya is ready to accept her fate as a part of life.

Even though Maurya faces lot of sorrows in her life, she did not fed up with the sorrows that she faced in her life. In spite of that she resigns herself to her fate by saying that death is common to all humanbeings. In addition to that



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she said that nobody can live in this world forever and she says that we should be satisfied by seeing the clean burial given to her sons and she starts praying for the dead souls to God. In this play the character of Maurya is different from other characters. She stands out from the ordinary women character through her will power. She is ready to accept her cruel fate and move forward in her life for the life of her daughters.

Riders to the Sea is a one act play that portrays the different nature of the protagonist Maurya. It also depicts the sufferings and sorrows faced by the people living in the sea. J.M.Synge language is unfamiliar to the readers because author used lot of dialects that spoken in Irish Peasants. The purpose of this study is to convey that human beings should not shattered by the disasters in their life. They have to overcome their problems and live happily.

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The Existing Verisimilitude of *the Ramayana* and *the Mahabharatha*

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Abstract



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A myth is a traditional story, especially concerning the early history of people or explaining a natural or social phenomenon and typically involving supernatural beings or events. Indian religion and mythology are pertained and cannot be disjoined. Myth generally covers tales of countries, religion, historical event, people and their culture. Indian mythology refers majorly to the Ramayana, the Mahabharatha, Vedas, Puranas, Sangam literature and Periya Puranam. The existence of Rama's bridge, Lord Krishna's city Dwarka, astronomical evidences and incidents of myths bears close similarity to modern medical concepts are proofs that highlights myths actually happened and is not a mythological folklore. As the twenty first century people are sceptical of these myths, the objective of the paper is to prove that the Ramayana and the Mahabaratha are not just tales, they are the existing verisimilitude.

Myth is truth which is subjective, intuitive, cultural and grounded in faith. (Pattanaï)

Myth is a traditional story that usually features ruling gods, goddess and heroes having god like qualities. Often the characters are sons and daughters of god and they have supernatural abilities and powers that raise them above average human beings. Myths are mostly very old and happened to have happened when science were not developed as they are today. Therefore people were unaware of certain questions like, why sky is blue or why night is dark. Thus it was myth that explained natural phenomenon, described rituals and ceremonies to people. Myth exist in every society, as they are basic elements of human culture. Researchers are rediscovering rich Indian mythology.

The Ramayana and The Mahabharatha are India's two greatest epic. Maharishi Valmiki is the author of The Ramayana, which is about the



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adventures of Lord Ram in his conquest to defeat the Asura king Ravana to get his wife back with the help of army of monkey. The Mahabaratha is narrated by Veda Vysa which was written by Lord Ganesha. *The Mahabhartha* is about the colossal war between virtuous Pandavas and their wicked cousin Kauravas over throne. Lord Krishna plays vital role in favor of virtue and virtue wins the Great War.

For ages it was believed that Hindu epics are myth. But the advancement of technology is rediscovering the myths. Of course epic is the combination of reality and imagination. This paper is to throw light on the realities of the myths. Starting with Rama's Bridge, Rama's wife Sita was abducted by the demon king Ravana and she was imprisoned in Lanka. To reach Lanka Lord Rama with the help of ape men army built the floating bridge between India and Lanka which is a 48 kilometer long submerged stretch of limestone shoals. This bridge was not constructed just by throwing stones with lord Rama's name into water, it was constructed by proper engineering method with the aid of architects like Nala and Neela. It is believed that the 15th century cyclone brought a huge storm and sunk it beneath waves. 2004 tsunami brought the submerged bridge above the sea level.

Ashok Vatika was a garden in Lanka. When Ravana abducted Sita, she refused to stay in Ravana's palace. She preferred to stay in Ashoka Vatika. It was the place where Sita stayed till the epic battle. Much of the Ashok Vatika was destroyed by Hanuman when demons flamed fire on the tail of Hanuman. The present location is believed to be the Hakgala Botanical Garden in Sita Eliya in Sri Lanka. When Hanuman reached Lanka, it is said that he came in huge form. There were also giant footprints in Lanka and is believed to be the foot prints of Hanuman.



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Botanist from CPR Environmental Education Center conformed all one hundred and eighty two plants (including plants, trees, fruits) mentioned in Ramayana are true. During their exile Rama, Laksman and Sita were warned to be cautious while entering Dandakaranya forest. It is because this forest had lions and tigers. But now there are no lions and tigers they were killed by poachers. Panchavati, from where Sita was abducted, is situated on the bank of river Godavari. The animals and birds (swam, peacock, coot, crane) described by Valmiki in Panchavati is even found today in the place. The result of the research done by botanist is published in the book titled '*Plant and Animal Diversity in Valmiki's Ramayana*'.

In late 1980s Lord Krishna's city of Dwaraka was discovered under sea by S. R. Rao, leading archaeologist of the National Institute of Oceanography. Palaces, pillars, fort walls, port, piers and various artefacts were discovered under sea. It proves Krishna is not just mythical character, he existed. Other places mentioned in the Mahabaratha like Hastinapura is in UP and Indraprasth is in present Delhi.

The Mahabaratha bears close similarities to modern medical concepts. Birth of one hundred and one children to Gandhari is not just the imagination of the author, scientifically it is possible. Veda Vysa blessed Gandhari with one hundred children. Gandhari got conceived. She had prolonged pregnancy that extended to two years. The birth of Yudhisthira to Kunti infuriated her, she stroke her belly harder that resulted in delivery of lump of lifeless flesh. In modern medical term it is called as post term pregnancy or prolonged gestation.

Veda Vysa thought that his blessings should not go waste. He found one hundred and one healthy cells in the lump of flesh. These cells were put in pots



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filled with herbs. The pots are similar to modern day incubators or artificial uterus. The cells developed into one hundred male children and one female child. Next term is Parthenogenesis which is also called as virgin birth. Parthenogenesis is derived from the Greek word, 'parthenos' means virgin and 'genesis' means creation. Sage Durvasa was impressed with Kunti's devotion, and blessed her with a boon. He taught a manthra to her by which she can invoke any god and have children with the god's blessing. By which she gave birth to Karna, Yudhishthira, Bheema, Arjuna. She also taught the mynthra to her co wife Madri, by which she gave birth to Nakula and Sahadeva. This divine asexual reproduction is called Parthenogenesis.

Similarly the birth of Dronacharya was combination of asexual reproduction and artificial uterus. Sage Bharadwaja saw a beautiful maid in banks of river Ganga. Attracted with her beauty the sage produced reproductive fluid. He put semen in a clay pot and kept in a dark place. Thus Dronacharya was born. Dronam means pot and Dronar means one who is born from pot. Henry David Thoreau said 'In the morning I bathe my intellect in the stupendous and cosmogonical philosophy of the Bhagavad Gita, since whose composition years of the gods have elapsed, and in comparison with which our modern world and its literature seem puny and trivial'. Philosophers, modern thinkers, researchers and scientists are rediscovering the Hindu texts and they are driven towards the philosophical truths and science in the texts.

For ages scientists are influenced by Hindu texts. Geography of the land, archaeological evidences and historical references helps to prove that *The Ramayana* and *The Mahabaratha* are not just folklore, it is history. Modern Astronomical Techniques, Analysing Historical Records, Analyzing Geographical records, Archaeological research and Geographical surveys are



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the techniques used to prove that *The Ramayana* and *The Mahabaratha* is history. If the texts were just folklore, they would have failed the above mentioned tests.

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Cultural Dilemma in Chitra Banerjee Divakaruni's *Arranged Marriage*

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Abstract

Diaspora studies is a part of literature as many writers reflect their feelings, mind and desires in their writings. Diaspora means 'to scatter about', and it mainly represents the dispersion of Jews from Israel by the Babylonians. There are people who go to foreign land leaving their homeland for different reasons. Diaspora studies deal with the themes of alienation, displacement, immigration, dislocation, and the like, but it also gives a broad study on cultural



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differences between the homeland and host land. Chitra Banerjee Divakaruni, an Indian-American author known for her short story collection Arranged Marriage won an American Book Award in 1995. She voices out the cultural dilemma of women caught between their homeland culture and host land culture. The paper is an attempt to show the conscious change of character and thought from their homeland culture to host land culture through these stories.

Chitra Banerjee Divakaruni's *Arranged Marriage* is a collection of eleven short stories picturing different kinds of women caught in the desire of living in foreign land but still sticking on to the homeland culture. Divakaruni traces the Bengali culture of homeland, which has some restrictions on marriage life clashing with the western culture of the host land. The culture of the homeland makes the women characters voiceless and they find difficult to leave their cultural preaching from childhood. Divakaruni briefly describes about the women struggling with the patriarchy and their culture but still feels few restrictions is necessary to understand marriage and life in the world.

The story *The Bats* talks about a 7-year-old girl who sees her mother's suffering but couldn't give voice for her as she was suffered by her father. She and her mother flee to their uncle house in Gopalpur, whom she likes immensely. Her mother hides all the abuses and wounds by giving reasons that she got hurt while cooking or working. She also tells her daughter that they are going for vacation but actually they are escaping the troubles and abuses of the father. The bats come as an irony which comes into the house again though they keep poison for it. The mother and daughter like the bats return to their home when father calls them though he turns back on them. The mother



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always wanted to return to her husband that she could bear the abuses and pain made by him rather bearing the abuses made by the society.

The story *Clothes*, talks about Sumita marries Sumesh who runs a shop in California. She is excited about her life in California and also about her marriage. She likes colourful sarees and she carries her wedding saree with her to California. She feels different about her husband who is patient and loving. She lives happily with him and Sumesh saves money to buy their own apartment as he wants her to have freedom. He also plans to make her do teaching course while she wants to work in the store with him. Sumesh buys western outfits to her and makes sure she does not wear dresses in front of her in laws which will bring disgrace to the family. In a robbery accident Sumitha loses her husband as she has to wear colourless saree and go back to India. Sumitha takes her chance to live in America by running the shop as she dreamt rather staying as a dutiful daughter in law.

Silver Pavements, Golden Roofs, portrays Jayanthi Ganguli who is excited to go to America to study. She is to stay with her aunt Pratima who has married an NRI businessman. She feels disappointed of her aunt's shabby house and neighbourhood. She thinks her aunt is not happy in her marriage life as she lost all her jewels, always working in the kitchen and in the edge looking worried. Jayanthi convinces her aunt for a walk around and explores the snowy street happily till they get lost. They run into a gang of children who makes racist marks and attacks them with slush which gives her aunt some minor wounds. Her aunt feels agitated as the keys were missing for the apartment. When her uncle arrives, he beats her aunt and asks her to leave the house. Then after a while she finds her uncle moaning about the wealth he has lost in America. Pratima consoles him and Jayanthi was confused as she



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discovers the new layer of America and the desire for the host land fades away and says “protected from American culture but she soon realizes that the “little India” that has been created is merely an illusion of security”. (Divakaruni, *Arranged Marriage*, 35-36).

The unnamed narrator in the story *The Word Love* is living in America, studying in college lives with a man. Her mother is very strict and particular about the conduct of a good girl. Her mother makes her sit outside for day throwing all her things as she dared to go to movies. She receives weekly call from her mother to check on her. Her boyfriend feels jealous and is unable to understand her dependence on her mother. When her boyfriend receives the call from her mother, her mother feels that her daughter has disowned the pride of the family. Her mother and her relatives desert her as a result she is depressed and suicidal. Her boyfriend could not understand the anguish of her and finally she becomes pregnant. She remembers a tale told by her mother about a peasant’s daughter who was let too free by the peasant. The peasant daughter commits suicide as she gets pregnant from a false relationship. She thinks about it and at the end she has an epiphany during her walk and decides to leave her mother and her boyfriend to start a new life without regrets rather ending her life.

Meera in *A Perfect Life* has a perfect life with a satisfying job and apartment and also a loving boyfriend. She says “Because in Indian marriages becoming a wife was only the prelude to that allimportant, all-consuming event – becoming a mother. That wasn’t why I’d fought so hard – with my mother to leave India; with my professors to make it through graduate school; with my bosses to establish my career”. (Divakaruni, *Arranged Marriage*, p. 76). She finds a boy of Mexican race under her staircase. She takes him home and treats him



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well. They both find difficult to understand each other because of language barriers but later they both trust each other and understands well. They begin a mother and son relationship. She was advised by her boyfriend Richard and friend Sharmila to adopt the boy. As she could not become the foster parent for the boy, Krishna, he was given to new foster parent. He runs away from them and was never found by Meera. She feels guilty and after her marriage with Richard she feels a hole and also plans not to have children as she cannot bear the ache of being a mother anymore.

The Maid Servant's Story talks about Sarala the handmaid and a saffron wedding saree, which was narrated as a story to Manisha by her mother during a conversation. An educated wife of a rich family was pregnant with the second child and asked her sister to help her with the households. Her sister was happy with them and the wife also brings in a vagabond woman to help her. The handmaid Sarala was proficient and the wife educates her against everyone's wishes. Everyone becomes jealous of Sarala because the wife gifts her an old but beautiful saffron colour saree. The sister finds the husband forcing on her and a mob descends and destroys the mansion. The husband asks Sarala to leave the house and she finds asylum from a life of prostitution. When the wife gets well and finds Sarala after a long time near the prostitution area she outstretches her arms. Sarala spits on her and the wife finds the servants has burned the saree. Manisha understands that the story her mother's and her late father was a philanderer despite a beautiful and educated wife.

The Disappearance is about the disappearance of the wife from her husband and son. The husband does not know why his wife has disappeared from him. He thinks that he took care of her well by providing food, shelter and



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son. He says that he liked his wife's quite nature but disliked her being westernized in education and clothing. He wanted a wife to be dutiful to family and husband rather being independent. He pressurizes her into sex, thinks she is modest when she refuses and if she does not scream thinks she is not hurt. He throws the pictures and dresses of his wife and soon he gets ready to marry another girl. He calls his mother who is ready to aid her son always and the households continue without the wife. He finds the money and jewels of his wife was missing and at the end wonders what made her to disappear from him in spite the comfortable life and son.

Doors is about Preeti an NRI student and Deepak an immigrant who gets married, but their families worried about them. Preeti is more westernized whereas Deepak an orthodox man. Preeti showed her difference by keeping the doors closed whereas Deepak wants them to be opened. Though they were different they managed to be together. But when Deepak's friend Raj comes there to stay with them there starts the problem. Raj is unaware of the rules of the house and could not understand the concept of privacy. Raj does not stay in his limits so Preeti packs her things. Deepak sends Raj away and makes her to stay. They sleep in separate beds and then Preeti realises that a door was closed between them.

The Ultrasound is about Anju and Runu cousins who were anticipating the results of their pregnancies. Anju married an NRI Sunil, while Runu married an employee of Indian Railways from a large family. Anju feels that her husband shows love more to the mother of his child than to his wife. She also feels that Runu's in laws were demanding. Runu feels happy as she wanted to be with them. When Anju discovered it's a boy child everyone was happy but they were not happy when Runu has a girl baby. They asked Runu to abort the



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child but she refused and escapes to Anju's mother on her guidance. Anju supports Runu but Anju's husband Sunil does not support the act of Runu. Anju helps Runu to be independent with some money from Sunil and also helps her to decide her status of her motherhood as a leverage.

The story *Affair* is of Abha and Ashok who are in an arranged marriage, has turned toxic. Ashok enjoys inflicting pain on her mentally and chides her for being stereotypical. He tells her about the affair of his friend Meena with a guy. Abha thinks the guy might be Ashok as they closely dance in a party. But she finds Meena was so close to her editor also whom she writes for. Abha buys a dress to attain attention of her husband but he chides her for competing with Meena. Later when Srikant comes and tells them about the divorce with Meena and she thinks she will be involved fully with Ashok. But Meena tells Abha that she was in relationship with an American guy and soon she will marry him. After hearing all this Abha thinks "Had I ever really been myself? I didn't think so. All my energy had been taken up in being a good daughter..... And of course, a good wife". (Divakaruni 269) and her idea about ideal marriage disappears and at the end she decides to leave Ashok.

Meeting Mrinal is the story of a divorcee Asha living with her son. Asha stops cooking and feels that it is mundane and also tired of being a perfect wife and mother all her life. Her friend Mrinalini calls to her after a long time. Mrinalini was against early marriage and finds her perfect life by being a career woman. She slaps her son as he chides her for not being a good woman and he avoids her for many days. Asha lies about her marriage life that she was happy as a wife and mother. Mrinalini breaks down as she was alone and no one to care about her and reveals that she could live as like Asha's life. Asha realises that perfection is a mirage. She parks her car and leaves the engine running to



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commit suicide by the poisonous gas but changes her mind. Dinesh finds out the truth that his mother was trying to commit suicide. Asha cooks pistachio milk for her son as attempt to make up their relationship and they talk properly for the first time in many days.

In all these stories it is shown that everyone suffers some dilemma in marriage and life. The woman in the family has their own dreams about life and marriage. In the story *The Bats*, the mother tries to escape from the abuses and wounds but she is caught by the society which says it is not good for a woman to stay alone without her husband. Sumita who decides to run the shop on her own after her husband's death shows her strong desire and strength in mind to face life alone in the foreign land which the Indian society does not allow woman to be alone in foreign land as a divorcee. In these two stories the two women are different that one decides to go with the society accusing her to be alone and the other one faces the society with strength and empowerment.

Jayanthi Ganguli who has dreams about America changes her mind after seeing the life of her aunt Pratima and Bikram. She realises there are contradictions to the culture and life in host land which she has heard for long time. The story *The Word Love* shows the struggle of a woman caught between her homeland culture and host land culture. In her culture living together is not allowed but the host land culture allows living together. She was in a dilemma as if she follows her culture she has to lose her boyfriend and if she follows host land culture she has to leave her mother. Finally, she decides to start a new life on her own without her homeland culture and host land culture. Meera who thinks she has a perfect life without marriage and children has regrets when she loses the boy Krishna who was like her son. She ends up



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in marriage and says she cannot bear the pain of being a mother which is imperfect in Indian culture.

Manisha wants to live with her boyfriend but without marrying him. Her mother and aunt disappointed and tells her about Sarala, the maid servant who was abused and transformed into a prostitute from a maid. The maid was transformed not because of her wish but by the society which disliked her to be proficient to work and get education. This shows woman are dependent on society and men. In the story *The Disappearance*, the wife disappears from her husband as she thinks her husband does not satisfy her emotionally. This was not understood by the husband as he thinks he has given her a comfortable life. Manisha's mother managed to live with her husband though she has regrets about the injustice done to Sarala and her but the wife disappears from the injustice done to her without saying a word to her husband.

Doors opened and closed is significant to the mentality of people. Preeti likes to keep the doors closed to have some privacy and Deepak likes open doors show his publicness. Preeti adopted host land culture feels privacy is important but Deepak from homeland culture thinks privacy destroys relationships. Likewise, the door was closed between them at end as they sleep separately. *The Ultrasound* depicts that motherhood is the main thing whether it's a boy or a girl child. Anju thinks Runu has all the right to be a mother of a girl child whereas Runu's family asks her to abort the child. Anju helps Runu to empower her and also supports financially to be a mother of a girl. In arranged marriage most, girls are thought to tolerate all the problems and bad qualities of their husband. Ashok chides Abha for being stereotypical but when she tries to change herself he again chides her for imitating Meena. Abha



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decides to leave him as she changes her thought of ideal marriage when she realise the truth behind Meena's affair.

Meeting Mrinal changes Asha's life, as Asha was tired of being a wife and mother. She lies about her marriage life to Mrinalini but Mrinalini wanted to live like Asha being happy with family. Finally, Asha realises the mirage of family and cooks to build her relationship with her son Dinesh. All these stories show that culture may vary from homeland to host land but the main thing is they should follow their culture by questioning and also by claiming their rights as equals. Blindly following culture and rules will lead them to mental stress and to extend of running away and living with regrets. Questions and claiming their rights as equals will change the dilemma of culture they were caught in their life.

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Multiculturalism as a source of New Culture in Zadie Smith's *White Teeth*

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Abstract

*Multiculturalism is the phenomenon in which the multiple group of cultures exist within a society, due to the arrival of immigrants. It is used to describe a mixed ethnic society with various cultures coexist. The term 'multiculturalism' is obtained as a 'cultural pluralism' in which various ethnic groups collaborate without attaining their identities. It is also an ideological concept which claims that minority identities are much important to the people who hold them, so that the identity group will persist. Multiculturalism has the distinctiveness of various culture which is often contrasted to other policies such as social integration, cultural assimilation and racial segregation. It has also been described as a 'cultural mosaic' and 'salad bowl'. Zadie Smith throws light on multiculturalism in his novel, *White Teeth* which has focused on Britain's relationships with people from colonised countries in Africa, Asia and Caribbean. In this novel, the characters' experience as immigrants, they are confronted with conflicts between assimilating and preserving their native cultures. Because of immigration and social changes, society has become a heterogeneous one. The objective of this paper is that, multiculturalism affects the individualism that makes the people to replace their cultural identity through assimilation with a new form of culture.*



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Multiculturalism is a kind of culture in which a society has equal rights and opportunities for all the different cultures and racial groups. It has a policy of maintaining a diversity of ethnic cultures within a community. In a mixed ethnic society, where multiple cultural traditions exist, or a single country within which they do. Multiculturalism also endorse maintaining the distinctiveness of multiple cultures that are contrasted to other policies such as social integration, cultural assimilation and racial segregation. It is also obtained in the contexts of sociology and political philosophy. In sociology, the cultural differences should be respected and encouraged and the cultural diversity is approached within a society. In reference to political ideology, multiculturalism is about to understand and respond to the challenges associated with cultural and religious diversity.

Zadie Smith has beautifully described multiculturalism in her novel *White Teeth* which was published in 2000. In the novel *White Teeth*, Britain and London became multicultural by immigrants who left their countries for political, demographic or economic reasons in search for freedom and a better standard of living. Multiculturalism plays a significant role in this novel and the characters describe their position as “One leg in the present, one in the past” (Smith 68). This novel deals with three different families from three different cultural background such as the English Jamaican Jones, the Bangladeshi Igbals and the Jewish Chalfens. Even London is a great melting point of diversity where modern generation of immigrants found itself as an opposition with their own London. The cultural clash in London which makes this novel more prominent with the sense of belonging and personal identity in Igbal’s identity statuses.



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Multiculturalism in *White Teeth* much focuses on how to tackle the issues of cultural assimilation which results in the fading of cultural identity and the loss of one's own heritage through the characters of this novel. The novel has the characteristics of post-colonial literature written by the child of an immigrant from former colonies which is Zadie Smith, whose mother is migrated to London from Jamaica. Hence ethnicity plays a major role in this novel.

Zadie Smith talks about the cultural identity and heritage which are not in a smooth way and also legacy which is inescapable through the characters of immigrants. This novel also talks about the characters from different background, religion, country and how they survive with their migration and the kind of issues that make this novel multicultural. The characters in the novel especially children born in London are more conscious about their ethnic-identity than post-colonial heritage. Thus, the first child of immigrant, Irie Jones who belongs to British father Archie Jones and Jamaican mother Clara Jones, is second generation immigrants' child. She has to undergo a tragic and discontent living in London contemporary society. She is unaware of her parent's cultural background so she is half-English and half-Jamaican. She mixed with other cultural characters of Samad Iqbal, who is first generation immigrant and her father's best friend's sons Millat and Magid. Millat is Irie's first love and one of her best friends. Both of them grappled for their racial identity. As school students, Irie and Millat are caught by Raid Committee against marijuana along with Joshua Chalfens and they are forced to study at Chalfen's house as punishment.

Marcus Chalfen prepares to present a project called Future Mouse in which he has altered a mouse's gene and develops certain cancers at specific



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times in its life. Clara and Alsana, Millat's mother despise Irie and Millat being there with Chalfen's family for so long. Joshua has an affair with Irie but she does not return his affection and her parents talk only about Millat and Magid, angerhim. So, he joins with Igbal's family as a part of the FATE movement against the cruelty to animals as revolt against his father's experiment on mice. Irie moves to her grandmother, Hortense Bowden's home who tries to convert Irie to Seventh Day Adventist. This does not make her anointing, but enjoyed. Finally, she realises that she has to fit in with both of her origins and her life in an emerging multicultural society. She has a personal vision that by exalting the multiculturalism she can be able to tackle in her life and her cultural and racial identity might not be an issue no longer.

The second children of immigrants are Millat and Magid, twin sons of Samad Igbal and his wife Alsana Begum. Samad is more conscious about his culture and religion. For him, roots are very important, as "tradition was culture, and culture let to roots, and these were good" (Smith, 161) So, he feels dislocated and alienated in London. He has miscarried the roots of his religion and culture by flirting with Poppy Burt Jones, music teacher for Millat, Magid and Irie Jones. Samad's thinking revolves around his own and his twin's cultural values and orientations. So he wants his sons to be traditional men and the follower of Islamic religion, so due to the lack of fund he sends one of his sons, Magid to Bangladesh to grow up in their religion and to save their heritage and legacy. As time passes they enter into teenage, Magid continues to be a precocious and thoughtful boy. He sends a letter along with a photograph of shaking his hand with R.V. Saraswathi, a writer. He also mentions his admiration for Saraswathi and for his teaching. This shows Magid going out of the track of their tradition and joins in Marcus Chalfens' Future Mouse project.



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Millat also an immigrant of London, stays with his family and struggles of maintaining his Muslim faith. He “was neither one thing nor the other, this or that, Muslim or Christian, Englishman or Bengali; he lived for the in-between, he lived upto his middle name, Zulfikar, the clashing of two swords” (Smith 351). He is a bully and chases girls and does whatever he wants, combine with family religion and heritage of his great- great- grandfather Mandal Pande. He grows in a licentious manner and become a member of KEVIN (Keepers of the Eternal and Victorious Islamic Nation), a fundamentalist Muslims group. This fundamentalist group is an opposition for the white western society. At the end, Millat plans to have a personal war with the western society and decides to kill Dr. Perret who is an idol for Marcus Chalfens and Nazi at the Future Mouse Conference. Thus, both Millat and Magid both are opposite to each other. As Millat honours their family heritage but Magid whom his father feared about their culture, has broken up in this multicultural society.

Joshua Chalfen is a child of an immigrant in London. He is the son of a Jewish family Marcus Chalfen, a genetic Engineer and Joyce Chalfen, an extremely nurturing horticulturalist. Marcus Chalfen runs Future Mouse project on mice which rebels against the KEVIN project. Though Joshua is a dark horse in this novel, he is intellectual. He is in a multicultural society but he does not give up his identity, culture and heritage. At initial stage, he has a crush on Irie but Irie never return his love. Joshua, Irie and Millat get caught by the smoking raid committee and he takes the blame and says the marijuana is his. Then Irie and Millat ordered to stay at Chalfens’home to get a good course as punishment. Irie and Millat started working for Marcus Chalfen’s project, Joyce Chalfen obsessed for this. Joshua grows into a great



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relationship with his parents, but all this makes him to join as a part of the movement of FATE(Fighting Animal Torture and Exploitation) which is a revolt against the cruelty of animals. Finally, he honours his family's heritage. From his temperament and behaviour in this novel, no matter where he comes from, but his complication of identity matters and his families are hard to navigate.

Multiculturalism plays a significant role through the characters in the novel. Smith finally tackles the struggle of two generations of immigrants who are preserved and protected their tradition and culture through the children. This also highlights the issues of society and becoming truly multicultural and displays all the flaws of immigrant- native relationship. Thus, this shows that the characters exalt the multiculturalism by assimilating to form new cultural environment and finally attain their own native cultural identity and heritage.

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Emancipation of Womanhood in Rajam Krishnan's *Lamps in the Whirlpool*

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LITERARY QUEST



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Abstract

Women are actually pole star of literature of any language. They drive the text and the world to the better one. Portraying of women may differ from text to text and writer to writer. But their suffering and struggle for identity is the same. The concept feminism is being discussed for years, but it is still a trendy topic in literature. It is because women are still being suppressed by patriarchal society. Moreover they struggle to have an identity. Objectives of this paper are to throw light on the gender bias, patriarchy, plight of women and quest for identity in Rajam Krishnan's Lamps in the whirlpool. Though they are suppressed by the patriarchal society, they come out of it and prove their identity.

Key Words: *Gender bias, Patriarchy, Plight of women, Identity*

Rajam Krishnan was born in 1925 in Musiri, Tiruchirapalli district. She had a very little formal education but she started publishing in her twenties. She is known for writing well researched social novels on the lives of people usually not depicted in modern Tamil literature - poor farmers, under-trial prisoners and the lives of women in Tamilnadu, particularly the Brahmin women, in a realist style and lucid language. Rajam Krishnan's commitment is nothing less than an established society on the principles of enlightened human interaction, mutual respect and sense of responsibility as a citizen. Her works include forty novels, twenty plays, two biographies and several short stories. Her novels and short stories have been translated into various Indian languages and English. In 1973 she was awarded the Sahitya Academy Award



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for Tamil novel *Verukku Neer*. She received Soviet Nehru Award in 1975. In 2009, her works were nationalized by the Government of Tamil Nadu.

The novel *Lamps in the Whirlpool* translated from the Tamil novel *Suzhalil Midhakum Deepangal* presents the struggle of a woman. The Indian woman in the family is worshipped as an angel if she destroys herself for the sake of others or else she is cast away as monstrous. Here Rajam Krishnan depicts the atrocities in the name of family.

Girija, the protagonist of the family is used as a maid by her mother-in-law and her husband. She does not expect any appreciation for her sincere works. But she is not even considered as a part of the family. “As time passed, she taught her daughters not to touch her if they were clothed; especially after she had her bath... however for Bharath the rule was accidentally broken, forgiven: he was a boy after all!” (Krishnan 11). The “Madi” and “aachara” constitute the social ideology of a Brahmin society. The seventeen years of purity she made for her husband and mother-in-law was uncompromising one. Though an educated woman, she sacrificed her life for the domestic harmony which the family enjoyed. The main reason for her suffering was herself, because she allowed family members to treat like a machine.

Girija is awakened and question by her cousin Ratna. Here Ratna explores the voice of the author. “You are imprisoned in the four dark walls of this tiny kitchen where your education and skills are wasted. Are you happy with this life?” tears filled Girija’s eyes, Ratna twists a knife in her wound?” (Krishnan 12). After the marriage, she lost her whole identity. She felt like started to working as a slave in her own family. Once she questioned her husband about the briefcase which was placed in their room, but he didn’t tell



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proper answer. He yells over her, “Don’t pester me with questions” (Krishnan 28). “He flung his plate to the ground and hurled the bottle to the floor” (Krishnan 29). She was irritated by her husband’s arrogant behaviour.

By that time she recalled the words of Ratna, after realizing the situation she could understand that she is treated like a worm without any respect and recognition. “An uncontrollable urge, an inexplicable desire, had impelled Girija to leave home. She had torn herself away from her family with the complete faith that she would find peace on the banks of the Ganga” (Krishnan 45). Eventually, Girija decides to come out of that mechanical life so without giving prior information to anyone she steps out her home to find some relief on the banks of the Ganga and reaches Rishikesh Ashram. The most pathetic aspect of her situation is that she almost loses her sense of self. Girija’s personality simply does not exist anymore after her marriage. There is no time for self-questioning in her life. She loses hold of the fact that she has responsibility to herself and the society.

Girija meets a sacred widow in Haridwar who has provoked to challenge the society after her husband’s death. Girija gives explanation about her situation to the woman. She advises Girija to think over and take life in her hands according to her view and act with clarity. Sacred woman says, “If the situation becomes unbearable, fight it. After clearly debating the issue, choose the option best suited to you” (Krishnan 55). “Take care... Believe me, nothing is impossible, you can shape your own destiny” (Krishnan 56). The words from that lady strengthened and nourished the mind of Girija. She comes out from her confused state and wants to get back home. She has the thought of explaining her situation to her mother-in-law and her husband.



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Girija returns home bravely with a sense of enlightenment, but the scenario in home was totally contrast from what she thinks. Girija's husband and mother-in-law laid the blame on her with disloyalty and command her to leave the house. Her husband says "I'll break your teeth, you bitch! You unchaste woman!" (Krishnan 61). They do not have patience to listen what she is trying to say. Her husband continuously pours unwanted worthless words on her. In front of the children he calls her by names. Girija's son innocently asked her "They told me you were a loose woman and that you would never return. Did you lose your way, amma?" (Krishnan 60). Bharath's words wounded her feelings. Girija's mother-in-law asks her to leave home. "The milk is spilt and nothing can be done about it. Let her take belongings and leave" (61) she is torn between her worry for her daughters. She thought that when they grow up they are also destroyed by the family set of laws. She is afraid that, the choice she has to make of giving up her children. In our Indian life Motherhood is everything. It is uncompromised one in any situation. So she wants to keep in touch with their children.

After leaving the house Girija stayed with Ratna, with the help of her she gets the job in school for refugee children. Girija's mother-in-law came to give her belongings; she says "A husband who willingly gives you his life has the right to lose his temper occasionally. A woman has to be submissive, that is what a family is all about. Patience enhances a woman's stature" (Krishnan 73). When Girija hears this from her mother-in-law her face turned red with anger.

For first time Girija raised her voice against her mother-in-law. She says "How can you accuse me of impropriety? It is you who spattered me with mud. What did I do to deserve it?" (Krishnan 73).



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A woman is a combination of good and bad. She can be an adorable mother, sister, daughter and wife. Emancipation does not mean the liberty to do what one pleases. It acquires self respect and dignity. Women get respect by being upright and traditional bound to some extent. Normally people don't understand that freedom and culture go hand in hand with knowledge, when Girija understood this she started to live a new life with new hope. Girija transforms into a new empowered woman.

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Predicament of Indian Women in *Mahashweta*

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Abstract



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The culture of Indian through different Ages has been revealed in Indian Literature. Many Indian texts have explained about the role of women with different perspectives. The contemporary Indian women writers have been voicing out the strength of women through their works of Art .Sudha Murthy the Indian writer and Philanthropist explains about evolving Indian culture, the social changes and women progressing in different fields. Sudha Murthy's Mahasweta depicts the female protagonist. Anupama succeeding her life by overcoming all the troubles the society gives her. This paper tends to analyse the role of the protagonist Anupama succeeding in her life abiding the cultural context.

Sudha Murthy was born on 19 Aug 1950 in Shiggaon in Karnataka. She began her professional career as a scientist and engineer. She got best teacher award in 1995 from rotary club at Bangalore. For her M.E. degree She received a gold medal from the Indian Institute of Engineers Murthy's social work covers healthcare, education, empowerment of women public, hygiene, art, culture. A reading of Sudha Murthy's works reveal a deep understanding of the female psyche particularly that of the educated, urban, middle class women. This novel deals with the stigma of leukoderma, a skin disease which makes the patient's skin colour turn pale white.

The book *Mahashweta* reflects the life of Leucoderma patient. The protagonist of the book is Anupama, who suffers from white patches after her marriage. She was neglected by her doctor husband and wealthy in laws and struggled a lot to survive a normal life.

The female protagonist Anupama comes from a very poor family, is an extremely talented, stage performer, educated and blessed with extraordinary



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beauty. Anupama met her match a handsome Dr. Anand, just like the story of Cinderella and gets a life dream come true. The novel Mahashweta revolves around Anupama, the daughter of a village school master, Shamanna. She has a step mother Sabakka and two stepsisters, Nanda and Vasudha. Anupama is very beautiful, intelligent and talented. Her parents want her to get married but she wants to complete her studies. She is good at acting, studies. Due to her acting skill she organises various plays for charitable purpose.

Anupama is a beautiful college student who is also rich in histrionics. She's from a humble background, but organises plays a raise funds for charitable purposes. During one of her play, a renowned and handsome man Dr. Anand enchanted by her beauty sends a proposal of marriage. Step mother of Anu, Sabbakka want to get rid off her, so she accepts the proposal. Anu was from the middle class family could not afford the expenses of wedding hence Dr. Anand and his mother Raddakka bear the whole expenses. All her happiness is shattered when she discovers that she has leukoderma which is still treated in India as a curse. She faces objections from her mother-in-law as well as from her father's house. She even thinks of suicide but gathers courage and decides to live the life that God has given her.

On the contrary, Anu has a poor teacher-father, a worst step mother and two step-sisters. Even as Eanakku, Anu's Step-mother, wants to get her married off to her brother, Anand's proposal comes up. Radhakka agrees to this 'below status' proposal as she prefers to get one from the same community rather than be choosy and have a daughter-in-law from some other community imposed on her.

Later she moves to Mumbai with the help of her friend and works as a lecturer. Meanwhile, she meets with an accident and meets Dr Vasanth who



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also loves literature and arts like her. Dr Vasanth proposes to marry her but Anupama rejects it and says that they can be good friends. The name Mahashweta is taken from the female protagonist *Mahashweta* in Banabhatta's play Kadambari. While Banabhatta made it a happy ending, life doesn't always give one a 'lived happily ever after' type of ending. While the *Mahashweta* of Kadambari wears white to get her beloved, Pundarika, back to life, the *Mahashweta* of this novel turns white, the link is just the white colour. The title Mahasweta is curious, conservative and non revealing.

The marriage wedding (at the groom's cost) makes Shamanna and Anu happy, while it is an eyesore to Sabakka and her daughters Anupama considers her husband as her most precious jewel. The time comes for Anand to pursue his higher studies in England. Radhakka desires that her daughter-in-law do the worship of the Goddess of Wealth for Deepavali which is just two months away, before joining her husband. "I wish Anupama had had this condition before we got married. Things would have been so different then."(pg:121).

Life is now lonely for Anu, as Girija hangs out with her own friendly and the former is too scared of her mother-in-law to be friends with her. During Deepavali, a lump of hot coal falls on Anu's foot and the white spot caused by it doesn't heal. Given her lowly position in the family, Anu doesn't dare to discuss it with her in-laws, but visits the skin specialist secretly. He confirms it is leukoderma and tells her that the burning of the skin was only a coincidence and that the belief that it was hereditary was medically not yet established. He gives her some medication, stating that it was his best effort, and the guarantee of cure or the time taken for cure were both beyond anyone's control. She is hesitant about informing Anand.



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Unfortunately, the disease doesn't get cured, and, on her next visit to the dermatologist, she is seen by Radhakka, who, with all her ignorance, thinks of those visiting skin specialists, as doing it to get treated for venereal diseases. The secrecy of Anupama's visit almost confirms Radhakka's suspicion, before Anu rolls down the stairs, an event which exposes her 'inauspicious' white patch.

Anupama is taunted and insulted in various ways, and becomes an unspeakable and untouchable person. Before she can join Anand, she is forced to go to her parental home by Radhakka. Obviously, there's no one to console her there as well. Moreover, Sabakka considered Anu's presence in their home after marriage could repel prospective grooms for her daughters. Anand does not respond to her letters. Step-sister Nanda's wedding preparations show the partiality of Sabakka but its cancellation brings woe on Anu. More sorrow overwhelms Anu when she realises that Anand chose not to reply to her letters. They have a change of village caused by Shamanna's transfer. "Anupama is being treated by a best doctor. I shall wait and see what happens. There is no way I can call avvalavu and ask her to take Anupama back" (122).

On the advice of the school ayah, Anu visits the temple of the village Goddess only to hear about the proverbial last straw a conversation that Radhakka was looking for a girl from her 'own circle', so that she's not cheated. The girl who acted in plays which had only happy endings, has her rendezvous with tragedy, that too in real life. The further talk about Anand's being in India for his sister's wedding to a rich person, and not looking for her, brings her world down, making her contemplate suicide from a ledge on the hillock of the temple of the Goddess.



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Anu regrets her impulsive decision and returns home, only to leave it and go to Bombay, where her room-mate of college days, Sumithra, stays with her husband, Hari Prasad. The couple welcomes her, despite her white patch. Despite his 'worshipful' first look, Hari treats her as his own sister and looks for a job for Anu. One day Anu realises that Hari has evil intentions towards her, so without revealing this to anyone, she has to move out of Sumi's home. At Dolly's suggestion, Anu takes up the job of Lecturer in Sanskrit in a local college. And she's more than eager to nurture the histrionics of her pupils.

Dolly gets married, and moves over to Australia, leaving Anu with the responsibility of looking after her home, and without the need for paying rent.

One day, Anu meets with an accident and is taken to a hospital where a post-graduate doctor, Dr. Vasant, treats her. He is the son of a Sanskrit teacher so his love for the language increases his familiarity with Anu. His colleague and room-mate, Dr. Satya, dates another colleague, Dr. Vidya. The latter's jovial behaviour is not meant to last, as Vidya deserts him to get married to a 'more eligible' fellow. His sorrow is accentuated by jaundice, which itself was caused by eating outside food. Anu offers to cook for him and nurse him back to health. During his stay, Satya changes his opinion of her from that of an unfortunate woman to that of a person looked beyond her imperfection. After he's well, he thanks her for helping him as 'a sister' would have done – and she objects strongly, for obvious reasons.

On the last day of his stay, when Satya talks about not marrying the person one loves, Anu relates her story to him and tells him that occasional failure makes an individual more mature. She likens herself to a tree, which does not keep its fruits to itself, and, at the same time, finds fulfilment in this act of selflessness.



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She doesn't, however, succumb to physical temptations. One day, in England, when he comes across a husband who cares for his crippled wife, he is overcome by guilt. He returns to India and sets up a practice in his sprawling mansion. Anu sends money for the rites. The same step mother who considered her as bad omen now writes sweetly to her, only because she wants Anu's monetary support.

Vasant's parents are gone long days back but he wants to practice in his village to help the locals fight diseases. He has refined sense of beauty – of the permanence of nature's beauty, and of one which resides in a good human being. He is interested in Anupama, and requests her to be a part of realising his dream. Anand goes in search of Anu from village to village but reaches a dead end. At the International Medical Conference, Anu, with Vasant's help, gets her theatre group to perform *Swapna Vasavadatta*, with a commentary in English. At his friend's insistence, Anand attends the play where he beholds Anu as the director of the play (he already recognises the voice, though). After quite an effort, he gets her contact address and meets her. She makes her decision clear that their relationship is over. "Whatever I have done was wrong, but the time that I have lost cannot be recovered. However, I must rectify the mistakes I have made and shape the future properly. I will beg Anupama to forgive me. She is far Superior to anyone I know - in morals, intellect and conduct" (128).

She will accept the genuine love of Vasant's, but refuses to marry him. She does not want to go back to the village and face prejudice or get into the circle of family at all. Anand comes back to India, realises his mistakes, apologises to her and requests her to come back to him. She rejects both of them and says that she would rather live alone. "Give me the courage to live no



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matter what happens!" (79). Anupama becomes matured with circumstances and realizes her dreams without losing patience or confidence. The way she thinks and analyzes the outcomes to avoid suicidal tendency even though society ostracizes her. Sudha Murthy has tried to portrayed rigid social customs of India. Due to bad social circumstances Anupama attempted suicide. At the end Anupama acquired faith in herself. She refused to live with her husband.

In psychological theory according to Freud's theory says that there are two ways of the characteristics of people. One is said to be moving away from the people and one moving towards the people. Anupama as a perfect example of moving towards people while doctor Anand is said to be moving away from people, because of their characteristics and behaviour. Anupama who was initially very meek woman transforms beautifully into a bold, courageous and confident lecturer in English.



A Study of Gay Culture and Bisexuality in the Novel *Will Grayson, Will Grayson* by John Green and David Levithan

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Abstract

LGBT is considered to be the most controversial topic and many people criticize about their sexual orientation. But, those cultures are also accepted as a part of the relationship by giving respect to their emotions and feelings in many places. Though, they are recognised in the society they face many problems like oppositions, shame, alienation and crude oppositions from the common people. These kinds of problems are keenly portrayed in the novel Will Grayson, Will



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Grayson, written by the two titans of Young Adult Literature, John Green and David Levithan. These two writers made a great attempt to visualize the LGBT Culture in the Young Adult Genre. It was published in the year 2010 and it is also debuted on the New York Times Bestseller as the first book about gay characters. It was awarded a New York Times Book Reviews Editors' Choice Award and an ALA Stonewall Honour Book.

The plot mainly focuses on the emotional conflicts and certain issues of the Gay Culture and Bisexuality faced by the main protagonists who has the same name, Will Grayson and the centre character, Tiny Cooper. The novelists exposed the characters who involves in these relationships because of their age of adolescence, longing for love, mental illness and loneliness.

Young Adult Literature is the predominant motive of the current era for many writers. It reflects the adolescents' experiences with conflicts, focuses on themes that interest young people and mostly on the young characters. It reveals the realities of life and also provides vicarious experiences. Young Adult Fiction no longer shies away from plots that center on topics that are considered only for the adults. It deals with contemporary issues and experiences, including cultural, social and gender diversity, environmental issues, global politics and international interdependence.

LGBT Culture is the common culture shared by lesbian, gay, bisexual and transgender people. It is also referred as Gay Culture or Queer Culture. But those terms can be specified to gay men's culture. LGBT Communities organize a number of events to celebrate their culture, such as Pride Parades,



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Gay Games and Southern Decadence. The Rainbow flag is the main symbol of the LGBT Community.

David Levithan is the award winning author of young adult fiction books. The well-known books of him are *Boy Meets Boy*, *Nick and Norah's Infinite Playlist* and *The Lover's Dictionary*. His book, *The Full Spectrum* won the Lambda Literary Award. He studied English and Political Science at Brown University. He was open about his homosexuality in his first published book, *Boy Meets Boy* which explored the theme of sexual orientation. He is a children's book editor in New York City. Most of his works are collaborated with other authors. *Nick and Norah's Infinite Playlist* and *Dash and Lily's Book of Dares* are co-authored with Rachel Cohn. *Will Grayson, Will Grayson* is co-authored with John Green. *Every You, Every Me* are the works with the photographs from Jonathan Farmer.

John Green is a popular name in the American Young Adult Fiction. He is also an avid video blogger who has published numerous educational videos online. He earned double graduation degrees in English and Religious Studies from Kenyan College. His debut novel is *Looking For Alaska* and this book received the American Library Association's Michael L. Printz Award. His other works are *An abundance of Katherines*, *Paper Towns*, *The Fault In Our Stars* and *Turtles All The Way Down*. He had also co-authored with other writers and published two books, *Let It Snow* and *Will Grayson, Will Grayson*.

The novel, *Will Grayson, Will Grayson* written by David Levithan and John Green was published in 2010 by Dutton Juvenile. It also spent three weeks on the New York Times children's bestsellers list and this novel was the first book starring gay characters to ever appear on the list. The book's narrative is divided evenly between two boys named Will Grayson with Green



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having written all of the chapters for one and Levithan having written the chapters for the other one which is presented in an alternating chapter fashion. John Green had written all the odd chapters and David Leviathan had written the even chapters. The first character, Will Grayson was narrated by Green with ordinary and usual punctuation whereas the second character, Will Grayson was mentioned in the small alphabets and the story also without any punctuation by Levithan. It is just to differentiate the different stories of the characters. The two writers have different writing styles which are evident by the obviously different voices making the characters sound nothing alike. Though the book speaks about the gay characters, it mainly focuses on the mental illness, love issues, longing for true affection, depression and distractions in the age of adolescence. This is the main outcome of the novel which portrays the disputes faced by the young adults. Both the authors had proved their skills of narrating and writing by differentiating the two tales of the characters.

The plot of the novel, *Will Grayson, Will Grayson* revolves around the two different stories of the protagonists who have the same name, Will Grayson. The novel is quite set in the background of high school love and musical and in the place of suburbs in Chicago. The center character of the novel is Tiny Cooper who was extremely gay. He is the best friend of the first, Will. The other Will had a depressed life. Both the characters have issues of love but in the different aspect. The first Will had a crush and fall in love with Tiny's friend Jane whereas the second Will was loved by his high schoolmate, Maura. She had a doubt on him that whether he might be a gay and she created a fake account in the online messaging and found it. Will thought the fake character Issac was true and he fall in love but later he came to know the truth. All of the



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characters meet at Chicago and eventually Tiny and the second Will and the first Will and Jane hang out with each other. Tiny had a thought to make his concert more about love. Later Jane realized the true of love of first Will and then the second Will leave Tiny by admitting that the love for him is only in the sentiment of best friend. The novel ends in the concert of Tiny which is about love while Will had planned to make many people in the name of Will Graysons' to visit the concert and each and every person confessed their love for Tiny Cooper.

The main motive of this paper is to visualize the love and relationship of gay culture and bisexuality in the novel. The main characters in the novel that have the same name, Will Grayson and their friend Tiny Cooper plays a major role along with the other minor characters. They have the dual thoughts and distractions in their decisions due to their age and mental illness.

A gay man is one who is romantically, sexually and emotionally attracted to men. A bisexual person is someone who is romantically, sexually and emotionally attracted to people of both sexes. Both the Will Graysons' grieves from these issues.

The very first of the novel itself, the characterization of Tiny Cooper itself portrays that he is a gay character.

“Tiny Cooper is not the world’s gayest person, and he is not the world’s largest person, but I believe he may be the world’s largest person who is really, really gay, and also the world’s gayest person who is really, really large.” (1)

The first Will Grayson hates Tiny at first when he tells him that he is going to mention him in his concert. Actually his concert, Tiny Dancer is about his biography. The second Will Grayson never admits about his relationship



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with Issac. But when he tells his mother about his love for a boy she accepts his relation. Instead of scolding and avoiding his decision his mother was happy to see his son's happiness because he used to be in the depressed state of because of his loneliness. He lost his father and there were no proper guidance of him. Even his mother planned to have a new life. The first Will Grayson's parents are workaholic and they never spend a happy time with him. His father used to talk to him by only advising for his higher studies. The circumstances and the situations make people to be isolated, feel depressed and also lead them in a wrong manner. But gay culture is nowadays accepted most probably by everyone and in everyplace. The second Will Grayson's mother is the best example in the novel that she accepted the relation of his son by understanding his mental illness. But she again advised him express his anger so that he might feel better and take a proper decision in his life. Most of the people used to make a mockery and bully these people in the society which makes them to feel depressed. Even in this novel, the high schoolmates and other students used to badmouth about the relation between Will Grayson and Tiny Cooper as a gay people. If not considering them as their friends, people can at least treat them as human beings and they can give respect to them.

“But it doesn't say that dude shall not fall in love with dude, because that's just impossible, right? The gays are animals, answering their animal desires. It's impossible for animals to fall in love. And yet –” (290)

Bisexuality is another problem faced by the protagonists, Will Graysons' because both the characters liked both men and women. The second person who liked men especially Tiny later he realized the feelings for Maura too. The



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first person who is love with Jane later he understood his likings on Tiny also. This shows the distractions among the characters. The second Will move on from his depression and decided to love Maura; meanwhile the first Will's love also succeeded with Jane agreed his love. Everyone was very thankful for Tiny for his concert about love and appreciated him. But Tiny Cooper he realized about his love for men and this character is the one which makes the other characters and the readers to think that even men like other men as a best friend.

“the applause continues. i look up at tiny cooper.

he may be heavy, but right now he floats.” (308)

Thus, the paper concludes that the people in the society who have the relationship of LGBT should not be treated with inhumanity instead they must be treated well. Other people must give respect to their feelings and emotions. Even animals are nowadays treated far better with humanity, so instead of ill-treating these people, everyone can treat them with kindness as civilized societies.

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Voice of the Voiceless: Rustic Life of Tenacious Women in the Novel *The Taming of Women* by P. Sivakami

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Abstract

*Women are believed to be signs of innocence and simplicity in life as ancient myths perpetuates. Women are simultaneously treated as goddesses as well as slaves. Women hold the family in their hearts and toil around to bring in light to everyone who are associated to them. The novel *The Taming of Women* (2012) portrays the life of Anandhayi the protagonist and a few women characters in the same village who are treated not more than mere objects. The story shows the women being devoid of rights and legal power. The novel focuses on different generations and how women are held under the clutches of men in their culture. The novel gives out the grief image of women who face sorrow and powerlessness. The domination of men over women is shown in this novel not only with the character Anandhayi but also her mother-in-law and her*



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daughters. The men in the novel are shown more tyrannical in treatment of women in their life and show passionate desire for power.

Keywords: *women, feminism, culture, tradition and subaltern.*

Literature is a written artistic work mostly contained within high and long lasting artistic value. In a brief sense it is an whole organism of written work. These works always blend art form and intellectual value that are more meaningful. Literature is classified as fictional or non-fictional and it further branches into genres like novel, drama and short stories.

Tamil literature is a long treasure, which has been dwelling for nearly 2000 years. The history of Tamil literature traces the history of Tamil Nadu, which closely follows both the social and political trends of all the various period. The contributors to Tamil literature are mainly from Tamil speakers, surprisingly embracing the lands of Kerala, Sri Lanka and from Tamil Diaspora.

Dalit literature takes its roots in the exploitation of Dalit and acts as a symbol of quest for equality and an attitude towards problems of society. These are literary material written with an attempt to highlight the issues disturbing Dalits.

Palanimuthu Sivakami born in 1957 is an Indian writer writing in Tamil. She is one among the most prominent Dalit writers in India. She has a graduate and post-graduate degree in history. She was involved in publication of literary journal "Puthiya Kodangi" since 1995, and also has an account about issues that touch Dalit and other backward caste and women in Tamil Nadu. Sivakami also served in the Indian Administrative Services, working in several capacities, including as district collector, Tuticorn and Vellor, Director



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of Tourism and secretary, Adi-Dravidar and Tribal Welfare. She served as Special Commissioner, Directorate of Stationary and Printing for Tamil Nadu Government and collector in Thoothukudi district of Tamil Nadu. In 2009 she was a candidate of Bahujan Samaj Party in the Lok Sabha election.

Sivakami has witnessed many cruelties constantly and her works portray these atrocities. The novel deals with the sorrows and sufferings, trials and tribulations, despair and degeneration, poverty and powerlessness of the people.

Her works include *Pazhayani Kazhidalum* (In the Grip of Change”,1988); *Kurruku Vettu* (1999); *Nalum Thodarum* (1989); *Kadaigal* (2004); *Pazhayani Kazhindalum Asiriyar Kurippu* (“Author’s Notes for the Grip of Change”,1995); *Ippadiku Ungal Yadharthamulla* (1986); *Udal Arasiyal* (“Body Politics”, essay), *Anandhayi or The Taming of Women* (2002). This novel was originally written in Tamil and was translated into English by Pritham K. Chakravarthy.

The novel moves around the character Anandhayi who is a Dalit women and the whole story revolves around similar women characters in the village, she resides. Periyannan, her husband is a domineering antagonist, who is a megalomaniac and a pervert. He always tries to keep the reins of the women in the house in his hands. He is a womanizer and gets into more physical activities and as a result brings home a woman named Lakshmi as his second wife. Years pass by and Lakshmi is tortured. This makes her find ways to vanish into thin air from the clutches of Periyannan, who in return attempts to lose his wealth to bring her home. Unable to bear the pain she finally kills herself. The story talks about women of different generations and the struggles and conflicts they face along with changes that are brought by slow urbanization.



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Women are said to be strong, they have been, and they will always be. It is an accepted truth that woman is stronger than man. Though not physically but her mental strength proves right. Anita Srivastav in her book *Women in India: Problems and Prospects* gives an account of her views about how, down through the ages women of India gave themselves to the building of our nation so nobly and so silently. This phase of women were seen and praised while some still remained under a force that pretended to protect them. They called them their man, husband, son, father and brother because these people were the breadwinners in the family. Similar events happen in the book *The Taming of Women* by P. Sivakami.

In the story *The Taming of Women*, Sivakami brings out different women characters of various age and their lives in a more significant manner. The main protagonist is Anandhayi who is pregnant with her fifth child when the story opens. Being a woman she is always put down and abused by her husband in order to show his domination over her. Anandhayi does not speak for her life nor stands up against her husband's violence. She is beaten up by her husband Periyannan for the wrong that her children do at times and she accepts it all for the sake of her family. She mourns in silence even when she has chances to wake up and speak up. Her only wish is that she does not have a problem with her husband until he brings another woman home. And when that happens she shows her anger in a way that only affects her more. And years pass by as Anandhayi remains the same doomed person. She could have come out of it if only she chose to question her husband with courage. Any normal female would protest or raise charges against such violence but Anandhayi does all that can to just increase his anger. Even though she feels the rage she shows it in a way that causes more trouble to her.



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The other major character is Lakshmi who is Periyannan's second wife. Lakshmi is not like Anandhayi who accepts everything and stays in silence. She is a woman who knew life in a different way. She was married to a man who died an unfortunate death. Later in order to live a life she ran away with another man who abandons her in a hotel where she knew nothing and no one. This pushes her into prostitution and that's how she meets Periyannan. Her relationship with Periyannan is kept a secret until he brings her home. She is disliked by everyone in the family and this makes her feel lost. As day's move on she is tortured and beaten up by Periyannan. Lakshmi attempts to escape and she runs away with a driver who is later brought back home and locked up. She tries her best to escape but as a final try commits suicide. This incident happens after so much pain and struggle to live a happy life. Her choice of life was either to stand for her rights or to die for peace. She did her part well but her death was more unfortunate. Her death changes the whole scenario of the family.

The two other characters discussed here are their own daughters Kala and Dhanam. As a culture and tradition of the village the two girls are stopped from going to school after they attain puberty. This is practiced not only in their house but many houses in the same village. Education is given the least importance and this is being followed for more than a period of time. Few incidents show how even young women are treated. On seeing Kala in the road riding a bicycle Periyannan thrashes her and she is made to stay inside the house till she is married off. And in the case of Dhanam she is also stopped from attending school after a period of time. One incident is that when Periyannan enters home he sees Dhanam reading a book which she borrowed from her neighbour. Periyannan enquires about this and later beats her up for



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her action. Events like these prove how women are shown in the society and how men are always over them.

Woman can create and as well as destroy a family. Women can also be destroyed by her family. Challenges come as life gets hard and the only solution to break it is to stand up for oneself. Speaking up is the only common way and rule to make a wonderful livelihood. If one decides to knock down the doors of obstacles she faces, that makes her strong. All that is required is a minute to realize and act accordingly.

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**The Unbiased Almighty: Cultural Validation with *Old Testament*
and *Periyapuranam***

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Abstract

Equality is a virtue. Everyman may be different from another but God treats everyone equally. God is the supreme power in the universe. He created everyone equal. He looks at everyone equally. In the course of time, men started to assign ranks for everyone according to their own convenience. This difference is just a fabricated matter for God sees no diversity among his creations like man. All the god-fearing devotees, in almost all the religions, are put to simple tests by the almighty. These tests prove their pious nature and love towards God. This love pleases God. Therefore, God gives those blessings and love.

This paper takes the characters from Periyapuram, a Hindu Poetic treatise on the lives of the Saivite Nayanmars and Old Testament of the "Holy Bible" to prove that God takes no care of financial and hierarchical status to shower his love and blessings. In addition to it, the virtues of the devotees and their devotion to the almighty is also emphasised in the paper.

Every culture, though secular, has a basis of God in it. Culture seems to be a forerunner for all the moral status of a person. Culture is an evolution. To make people civilized, culture evolves. Sometimes men make culture flexible to fit their own ideas into it. Such an assumption is inequality from the eyes of the Lord.



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Every creature of God is dear to him. Indeed, he gifted man to the world after all his creations. Man is the greatest among all the designs of God. God was so close to him initially. To His dismay, man devoured the forbidden fruit . It is only with the misdeed of a creature; God shows his wrath.

To err is human but to commit a crime is beastly. A creature instilled with six senses is barred from committing any such act. The sixth sense is specially assigned to segregate good and bad. That is the greatness of human senses. It is for this reason, Gandhiji prays to God to give 'Shanmathi' (six senses) to all. Such creature should hardly commit any crime. These crimes distance people from God.

God is always concerned with the life and actions of a person. Financial status and familial elevation is not an issue for Lord. Anyone, a Prince and a pauper could experience the love of God. In his lifetime, a man makes some mistakes basically. Still good people still linger in the hearts of Gods. This paper deals with sameness, God has for all his creatures.

Initially, literature was devoted to God. Religion is a close associate of literature like other areas of humanities. Hymns on God were pieces of literature. Stories of God and His devotees become oral literatures and were transferred for ages. The inscriptions on the stones of temples and churches are also literatures, for they were attempted with the poetic language. Such is the link between literature and religion. Though culture differs from poles, there is the same didactic attachment devotees possess towards God.

The two texts used for study are *Periyapuranam* by Sekkizhar and The Old Testament of the Holy Bible. The characters picked for analysis are Chiruthondar Nayanar, Kannappa Nayanar, Manuneechi Cholan from *Periyapuranam*; Abel, Abraham, and Job from Old Testament.



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Periyapuram narrates the greatness of Sixty-three recognized Nayanmars of Saivite cult. These devotees were close to Almighty, Namasivaya. Namasivaya is Lord Shiva. Shiva is a God of the Tamils. The Tamils claim Him to be the belonging of South in their prayers but the next sentence, they say is that He is the Lord of all states. All these people are credited with feats that sounded attached to the Lord. There are women also in the text like Karaikal Ammaiyar and Mangayarkarasiar.

The Old Testament speaks of the lives of followers of God. The Christians and Jews value the words in the Old Testament as the statement of God himself. Even in it, there are women characters like Eve, Sarah, and Deborah. God shows his love and anger towards his creation. The Old Testament is a good note on it.

One of the recognized characters in the Old Testament is Abel. Abel, born to Adam and Eve, was dear to the Almighty. It is only during a sacrifice; Abel and his brother Cain prove their devotion. Abel sacrificed to the Lord, healthy lamb and good fruits. Cain instead sacrificed unwanted fruits and feeble lamb. In this culture, Abel and Cain had to sacrifice to Lord to show their devotion. This shows the love of Abel for God.

Kannappa Nayanaar does the same sacrifice to Lord Shiva. Kannappa Nayanaar was a hunter by his caste. During a hunting expedition, he offers to Lord, meat of a wild boar. Shiva's devotees consider meat undesirable. However, God tells the priest that his devotee to him gifts the desirable one. To prove his devotion, God bleeds from his eyes. Immediately, Kannappa pulls out his eyes one by one resulting in losing of his pair of eyes. God is compromised with the devotion and gives his eyes back to him. God gives him the status of a Nayanmar.



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Culture plays a major role in these two great deeds. Though Kannappa Nayanaar was of a hunting origin, he gifted all he could. It is his gift, God nourishes. The meat of the wild boar may sound stinking to other devotees of Shiva, while He gives him a lot of blessings. This shows that it is only people, who has misinterpreted culture for years.

In the case of Abel, all he did was to glorify God. If he were a person, who could bestow the best things upon the Almighty he had, he would do the same to any needy. This pleases God, whereas Cain gives only undesirable things. Though he knows God knows things, he gives these rotten things to him. The sacrifice in a culture is to hint the moral inclination of the characters to God. If it is for God, they serve, then automatically to all.

There is this episode of Abraham, who was fathered much later with the blessings of God, with a son Isaac. God thought of putting Abraham into a test. Abraham was obligated by God to sacrifice his only son, Isaac. Abraham immediately took the action. He was prepared the next day to sacrifice his child. He went to Moriah and was on the verge of sacrificing his son. Immediately, God intervenes and substitutes a ram for the boy. The boy is saved.

This is also the story of Siruthondar. Siruthondar was demanded by a Saivite devotee to bring the latter, human meat of a child. Siruthondar was startled. It was mandatory to serve Shiva's devotees. He brings the meat of his son. After eating, the devotee wishes to see Siruthondar's son. He summons Siruthondar's son. The son comes back. The devotee is none but God himself.

Both these cases deal with the love of God. Both these characters stand as examples for God's love. God has showed his love to them by taking liberty to insist on their dear children. It is not only God's love but also the devotees'



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faith on God. Both Siruthondar and Abraham believed that their children are one of the God's various gifts to man. They wanted to give back what God has given. However, magnanimous God did not let off his devotees. In every culture, the devotee has to be close to God and to obey his orders however it came from. For Abraham through an Oracle, for Siruthondar, it came through a devotee.

Manuneethi Cholan, a Chola King had a son, who, by an accident ran over a calf. The Cow knelled the bell of justice and reported the loss of its child. In his attempt to get hold of the law, Manuneethi Cholan killed his own son for killing the calf. At last, the calf, the cow and the Prince came back to life. The cow and calf was God, himself. He is also considered one of the Saivite Nayanmars. He is still one of the legendary figures in history. This is also to test the moral strength of the character.

In the Old Testament, there is Job, who is continuously tested by God by withholding the things of his. However, he had clung to his moral soundness by preserving the name of God in him. Even though his wife and friends suggest him to curse God, he does not do that. For the sake of his love toward God, he is restored with all his powers and is given more than what he had.

God takes into his books of love, nothing that is materialistic. In God's love, there is more of spiritual love. Taking into consideration, all these devotees, God showers his blessings and love on those who love him. Though cultures are at either pole, the tender care for His children stays put. It is only on Earth; ranks exist and not in God's heart.

It is only with inequality springs a lot of mishaps. It is sufficient to bear in mind from Kannappan that God does not consider the financial or social status of human beings. It is very well true that God loves his disciples who



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obey God's words and follow them, through the stories of Siruthondar and Abraham. Via the stories of Manuneethi Cholan and Job, it is evident that God considers the conduct of the devotees to bestow love upon them. God is all-around with different caliber. He is for the sake of all people. Though men claim God to be partial, God is not partial at all. He loves everyone who loves Him. He just tries to test them to find out His status in the heart of his devotees.

Canonical Literature is one wide scope of study, to break a considerable amount of belief, blindly followed by people of a place. These beliefs become nothing in front of a good analysis of canonical literatures. God is in everyone. Everyone is a part of Him.

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The Wise Voices: A Collective Remap of *The Folk- Songs of Southern India*

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Abstract

Literature originated from the mouths of people. Almost all the early treasures were not in black and white but were passed from one generation to



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the other by the words of mouth. Music is a fine art, when it is combined with literature there exist a literary aural feast for the listener of the language. People from all over the world started to amalgamate music with their thoughts. These songs were sung to liberate themselves from the stress of their works. These songs were intellectually sound. They speak of varied virtues, forms of life and aspects of culture. These taught people great philosophy with reference to simple things. The folk songs of India, though varied in language, navigate people in the right direction.

This paper brings out the versatility of folk songs that are sung around the Southern parts of the Indian sub continent. This paper justifies that even folk songs have the calibre to lecture people.

Literature originated through the words of mouth. Morals, values, culture, traditions, knowledge was transmitted continuously from one generation to another orally. Almost all culture has oral literature. These orally propagated messages are termed as folklores. A nation's literature began with folklores. It forms an integral part in the life of its people. It differs according to the individual cultures. Folklore is a broad term which consists of folk dance, folk songs, ballads, legends, myths, riddles and fairy tales to name a few. Though diverse in its methods and manner of performance, all folklores share a common platform. Their themes are universal in nature.

Of the various folklores present in India, folksongs occupy a specific place. Almost all folk songs convey a moral message at the end and are usually sung by the natives. Folk songs of Southern India have a wide range of variety as exhibited in the book *The Folk- Songs of Southern India*. Though diverse in the place of origin, they exhibit unity in meaning. Among the various places



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present in Southern India, Nilgiris is profound with many sects of people who have their own ceremonies and rituals. Badagas belonging to Nilgiris, are a clan of people who have their own culture and traditions. Their way of living is filled with many customs and beliefs. They do not have a written script of their own. But they efficiently communicate in their language. Folk songs sung by them are a part of their culture and they are performed at multiple ceremonies. Rich morals, values and virtues are imbibed in their folk songs. The folk song entitled “Dirge for the Dead” showcase the funeral dirge that is sung during each cremation. The main speciality of the Badaga culture is their unity. Unity in the performance of each activity adds more beauty to their culture. Every individual of the *hatti*, the village marks their presence in all the ceremonies.

In case of funeral ceremony as depicted in the folk song “Dirge for the dead” the cremation should take place within twenty four hours from the time the person has died. Thus, host of men are sent to inform the inmates about the death. Meanwhile few men rush to the forest to gather branches to be used in the ceremony. The twigs are made to make a pyramidal setup, in which the corpse is placed on a native charpoy or cot.

The ceremony begins with dance. The male population dressed up in their native attire encircles the corpse and dance holding their hands together. Meanwhile the village women stand around the corpse holding a rice beater. The belief is that this ritual will accompany the soul to reach the feet of God soon. Once they are done with dance, the nearest relations walk around the corpse in a sad procession carrying a basket of rice or other foods, to satisfy the wandering soul. As they walk, they talk about the goodness and the virtues of the deceased.



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Later, the corpse is taken to the village bounds, where a flawless calf is taken to the place where the elder of the community lays his hand on it and chant the dirge in a loud voice. Every line in the dirge signifies the confession of a sin as the Badagas believe that there are thirteen hundred sins done by a person during his life time. This is signified by the following lines, “The dead has sinned a thousand times / E’en all the thirteen hundred sins” (3- 4).

Assuming that the deceased has done all the sins, the elder of the village says “Stay not their flight to God’s pure feet” (6) and the others say in chorus “Stay not their flight” (7). The invocation is to God *Bassava*, who is associated with God Shiva and the Nandi of Shiva is resembled by the *banige* or the cow in this community. For thrice, the performer lists out the thirteen hundred kinds of sin. The lines that best depict this ritual are “He killed the crawling snake / It is a sin” (11- 12) for which the crowd replies “It is a sin” (12).

Finally the chorus shouts “Let all be well with him” (102). Thus it is believed that the sins are casted on to the buffalo and the deceased has reached the feet of their native God *Bassava*, as told in the lines “That *Bassava* forgives / May it be well with him!” (98-99). It is evident that the culture of Badaga community is reflected through the folk song in a more realistic way and it conveys the moral Unity is Strength.

Coorg folk songs also have a major significance in Southern India’s culture. Coorg is the native name of Kodagu, derived from the name *Kodi* which means The Hilly Country. The country is located on the plateau of Western Ghats with its rich soil, ever flowing river and enriched cultivation. The natives consider their place to be the necklace of the whole universe as it is adorned with rich beauty. The main occupation of the people is agriculture. They deliver



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their gratitude towards God by praising him for the divine providence by singing songs. Songs are called as *palame* by the natives.

The folk song entitled “Coorg Huttari or Harvest Song” is conversational in manner. It talks about a wealthy man named Apparandra and his harvest. This folk song brings to daylight all the process involved in cultivation, beginning from sowing the seeds in his field to the harvesting of the yield. When it is time to harvest the yield, Apparandra along with the other people celebrated the Huttari festival.

The folk song gives an elaborated description of the Huttari festival. A day is fixed by the natives to celebrate the festival and the inmates leave their house to make arrangements for the celebration which lasts for eleven days. The festival begins with ball and peg game called *chandukutti*, played in the *mandus*, the open space in the village, where the men chant the names of God like Ayyappa, Mahadeva and Bhagavati. During the major day of huttari festival, the huttari mat is spread on the floor. Different sacred plants are bound together and placed in the huttari basket. The lines “When the seventh a bright day begins / Each man for his household wins / Leaves of various sacred plants” (168 -170) depicts this.

Later the sheaf- cutter reaps the crop in the moonlight, and adds it in milk along with the cut plants uttering the words “Pole !Pole! Devare”(184). This means Increase Oh God. The first stalk of rice is gathered and grinded in the threshold, and the dough is eaten by the people as shown in the lines “Soon the tallest stems are shorn / Of the rich and golden corn / Carried home with shouts and glee” (186- 188). The happy festival ends with the people dancing, playing and singing about their nativity and culture on the eleventh day. Thus, the conversational song ends with the line “Let the joyous Huttari live” (215).



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Tamil Nadu is known for its rich culture, architecture, music, religious spirit and high values. Tamil language takes the credit of being one of the most ancient languages in the world. People of Tamil Nadu are associated with the classical music, arts and literature. Music in Tamil Nadu is very primitive. Poems from Sangam Literature are known for their high thoughtfulness. Folk songs in Tamil Nadu still remain a major part of the culture in most of the places. It acts like a mirror reflecting the characteristics of the state and its people. People of Tamil Nadu are best known for their virtues, kindness, generosity, love, affection and brotherhood. Hospitality is one such character that is strongly built in the people. They treat their guests with true respect and honour.

The folk song entitled “Hospitality” talks about this very aspect and teaches the positive elements of being hospitable to the guests. The act of hospitality is considered to be a part of their culture. To offer food to a stranger or a poor is considered to be a divine and an immortal act as depicted by the lines “To wish a guest outside the door / Is Immortality” (3- 4). Hospitality blesses one’s generation and children. It gives abundant prosperity by increasing their crop yield.

The culture of Tamil Nadu is also reflected in their act of readily offering food to the guests even if they have nothing to eat. They strongly believe that guests are sent to them by God and doing service to them is a holy act. “Their fields give increase by the score / Though they no seed expend / Who eat but what their guests abhor” (20- 23).

The virtue of being hospitable is a reflection of their culture. According to them heaping up wealth without doing any sort of charity does not profit anyone. A very good comparison is depicted in this tamil folk song, where the



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people who are not hospitable to others are compared to the fading *anicham* flower. The Anicham fades long before / Its sweets you apprehend / So fares the guest whose host's a boor (40- 43). All the three places taken for analysis in the Southern part of India showcase their culture and morals in a more realistic manner.

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An Outlook of Multiculturalism in Sandra Cisneros' *The House on Mango Street*

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Abstract

Young Adult Literature is considered as "an American gift to the world" by Michael Cart, a nationally recognised expert in YA literature. Usually rich, affluent American teenagers are portrayed in Young Adult Books. Only a very few writers wrote about multiculturalism. One among them is Sandra Cisneros, a Mexican-American writer, in her novel, "The House on Mango Street" (1984), depicts a young Latino girl, Esperanza Cordero. She along with her family moves from Loomis to Mango Street. She narrates the happenings in her neighbourhood or community where most of the residents are of Spanish-speaking origin, which



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is a portrayal of multiculturalism in Chicago, in a twelve year old girl perspective. This paper aims to have an outlook of multiculturalism in Sandra Cisneros` The House on Mango Street.

Young Adult Literature is a promising genre of twentieth century, which attracted not only young adults but also people of all ages. Young Adult Literature is considered as “an American gift to the world” by Michael Cart, a nationally recognised expert in YA literature. Usually rich, affluent American teenagers are portrayed in Young Adult Books. Only a very few writers wrote about multiculturalism. The word multiculturalism is defined in oxford Dictionary as “the presence of, or support for the presence of, several distinct cultural or ethnic groups within a society”.

In Cambridge Dictionary, multiculturalism is defined as “the belief that different cultures within a society should all be given importance.” Michael Cart simply refers multiculturalism as “...aspects of the cultural and social lives and experiences of the newly immigrant populations...”. Antero Garcia, an Assistant Professor of Stanford University, in his book point out , “...handful of authors are the easy go to writers when looking for the youth of colour : The Walter Dean Meyers, and the Gary Sotos, and the Sherman Alexies and Sandra Cisneros and Sharon Drapes.”

Sandra Cisneros is a Mexican-American writer. She is an activist poet, short story writer, novelist, essayist and artist. Writing for over 50 years, her work explores the lives of the working-class. Her classic coming-of-age novel *The House on Mango Street* published in 1984 and marked the 25th anniversary of its publication in 2009.



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In her work, *“The House on Mango Street”*, she depicts the story of a young Latino girl, Esperanza Cordero, a twelve year girl. She talks about herself and more about the people in her neighbourhood in Chicago, in first person narrative voice, in a collection of vignettes. Vignette is a literary device used to evoke meaning through description.

Esperanza along with her family moves from Loomis to Mango Street. Before Loomis, they lived on Keeler. Before Keeler, they lived on Paulina. They keep moving from one place to another. This shows their living in varied place and knew more about varied people. “Before Keeler it was Paulina, and before that I can’t remember. But what I remember most is moving a lot.”(3)

Their house on Mango Street is located in a barrio, a low to middle-class neighbourhood, which is filled with people of Spanish-speaking origin. Esperanza and her family are from Chicana culture i.e. from Mexican descent. She rarely notices one or two families of Mexican descent in her neighbourhood.

Esperanza’s first friend in her new neighbourhood is Cathy. Cathy states that she is related to the queen of France and dreams to go to France someday to inherit the family house. She tells Esperanza about the other people on Mango Street and disparages nearly all of them. She agrees to be Esperanza’s friend only for a week because her family will move to another place within a week. She tells Esperanza that her family is moving because the neighbourhood is getting bad, which clearly points that families like Esperanza’s are moving in. This attitude of Cathy shows her pride of superiority of French descent over others. “She says, I am the great great grand cousin of the queen of France.”(12) “...she says the neighbourhood is getting bad.”(13)



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In the chapter “Gil’s Furniture Bought & Sold”, an old “black man” runs a junk store, and he doesn’t turn on the lights unless he knows his customers have money. Esperanza is afraid to talk to the owner but her friend Nenny asks lots of questions to him. Esperanza finds him as an odd member in the neighbourhood. His race makes him so unfamiliar that she is even afraid to talk him. “The owner, he is a black man who doesn’t talk much..” (20)

Meme Oritz, whose real name is Juan, moved to Cathy’s house. He has a dog which is named in both English and Spanish names. Meme and his dog each have two names, a fact that highlights the neighbourhood’s of two cultures, Latin American and American, and two languages, Spanish and English, revealing the new cultural makeup of Mango Street. “His name isn’t really Meme. His name is Juan....Meme has a dog with gray eyes, a sheepdog with two names, one in English and one in Spanish.”(21)

Louie and his family is from Puerto Rico, a Caribbean island, rents in Meme Oritz’s basement apartment. Louie’s cousin Marin also lives with the family. Marin, is older than Esperanza, wears nylons and lots of makeup. She sings sassy songs about her boyfriend and spends her day baby-sitting Louie’s sisters. Marin parents sent her to live with Louie’s family. This attitude reflects about relationship of people and how girls are supposed to baby-sit instead of going schools. “Her name is Marin or Maris....wears dark nylons all the time....She can’t come out –gotta baby-sit with Louie’s sisters...”(23).

In the chapter “Those Who Don’t”, Esperanza says that people “who don’t know any better” think her neighbourhood is dangerous and that if they find themselves in it at night. They fear they’ll get stabbed. Esperanza and her friends are never scared in the neighbourhood, since they know the people outsiders might frightening, including the man with the crooked eye, the tall



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intimidating man in the hat, and a large retarded man. However, Esperanza notes that when she enters a non-Chicano ethnic neighbourhood, she herself gets scared. “They think we`re dangerous. They think we will attack them with shiny knives. They are stupid people who are lost and got here by mistake.”(28)

In this chapter, Esperanza explores racism more directly than in any other chapter. Esperanza understands that some people in her neighbourhood would indeed frighten an outsider, such as the people with physical or mental handicaps who stand on the street. However, the neighbourhood children know these strange people`s families and histories, so they are not afraid. Esperanza takes comfort in knowing these family connections, but she also mentions that they are “all brown all round”, which suggests that racial familiarity and similarity also keep her unafraid in her own neighbourhood. She is afraid to be in black or Asian neighbourhoods, but for her the problem is her lack of knowledge, not hardened prejudice. Esperanza`s neighbourhood didn`t completely harmless.

In “Louie, His Cousin& His Other Cousin”, Louie`s other cousin has either stolen the car he drives or has bought it with money from other crime. He shows a darker aspect of the barrio: sometimes men try to escape through a life of crime, which, as Louie`s other cousin shows, is not always successful. “They put handcuffs on him and put him in the back-seat of the cop car..”(25).

In the chapter “No Speak English”, Esperanza tells about Mamacita, the wife of one of Esperanza`s neighbours. Mamacita`s husband works very hard to bring her and her child to Mango Street, but once she arrives, she never leaves the house. She misses Mexico and refuses to assimilate. She sits by the window, listens to Spanish radio, and wishes to go home. Esperanza believes that she refuses to come down because she doesn`t speak any English.



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Mamacita hardly knew only eight words in English. “She knows to say: *He not here* for when the landlord comes, *No speak English* if anybody else comes, and *Holy smokes*” (77).

Esperanza’s father explains how hard it is to live in the United States without knowing English, saying that when he first arrived, the only food he knew was “ham and eggs”, so he had to eat ham and eggs three times a day. “My father says...he ate ham and eggs for three months. Breakfast, lunch and dinner...That was the only word he knew...” (77).

The final blow for Mamacita is that her child, whom she has brought with her from Mexico, learns English. It breaks her heart that even he insists upon speaking the language that she cannot understand. This shows how Mamacita stuck to her language. “No speak English, she says to the child who is singing in the language that sounds like tin. No speak English, no speak English, and bubbles into tears” (78).

Sandra Cisneros pens down her own childhood experiences in Chicano neighbourhood through the fictional character Esperanza. Cisneros portrays a gallery of multiple cultures in her work *The House on Mango Street* in a lucid manner.

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**Culture imparts Morality: An Examination of Sudha Murthy's
short story collection "How I Taught My Grandmother to Read
and Other Stories"**

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Abstract

Literature is an artistic feast made up of words. Most are black and white, but some are transferred by the word of mouth. Similarly short story emerges from earlier oral story telling tradition, even before people could frame a script for a language. Stories have catered to the intellectual need of the children to learn about the history, culture, values and practical skills of their society. Culture, in its raw state encompasses the ideas, customs, and social behaviour of a particular group of people or society. However, precisely, culture becomes a teacher of morality. Sudha Murthy, in her short story collection How I Taught My Grandmother to Read and Other Stories (2015) indirectly projects the moral and social richness.



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This paper brings out the varied heritage and hidden cultural practice in peoples day to day life. Culture navigates the people and gives them moral strength, which is projected in few short stories from the anthology How I Taught My Grandmother to Read and Other Stories penned by Sudha Murthy.

Keywords: Moral values, Culture, Ethics.

“Culture makes people understand each other better. And if they understand each other better in their soul, it is easier to overcome the economic and political barriers. But first they have to understand that their neighbour is, in the end, just like them, with the same problem, with same question.”

- Paulo Coelho

India is one of the most religiously and ethnically diverse nations in the world, with some of the most deeply religious societies and cultures. Culture is learned, and it varies from society to society. Culture, in its raw state encompasses the ideas, customs, and social behaviour of a particular group of people or society. However, precisely, culture becomes a teacher of morality. Sudha Murthy, in her short story collection *How I Taught My Grandmother to Read and Other Stories* indirectly projects the moral and social richness. Moral values can be learnt through culture, which has been depicted in her short stories. All her stories has some moral values in some aspect, which helps to mold human beings to shape their characters and personality in this technological world which has lost its cultural values, moral and ethics of life. All these stories bring back the ancestors way of living their life and serves as a pathway to go behind our ancestor to lead a good and happy life. Our ancestors



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have made with a purpose, the cultural customs which has some hidden values in the practices.

In today's technological world, many scientists have proved the culture values true through the scientific search in custom that has been followed by our ancestors. People fail to realize the importance of it and have lost many values of our Indian culture.

Here in this short story collection she depicts the hidden and forgotten cultural values in this busy electronic gadget in fast moving world. She helps to the readers to recollect the hidden values. Sudha Murty 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 written novels, technical books, travelogues, collection of short stories and non-fictional books, and four books for children. Her books have been translated into all the major Indian languages. Sudha Murty was the recipient of the R.K.Narayan award for literature and Padma Shri in 2006, and the attainable Award from the government of Karnataka for excellence in Kannada literature in 2011.

This book is funny, spirited and inspiring; each of these stories teaches a valuable lesson about the importance of doing what is right and having the courage to realize the dream. And also brings out the cultural value that has been vanished in today's fast moving world. In this collection, she has recreated some stories from her experience, which have enriched her life in some way. And also she wants to tell them to the next generation to think about our cultural values and to keep them as a treasury.

In her first story How I Taught My Grandmother to Read, is about how she made her grandmother learn to read. In those days women were not



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allowed to get basic education, but they were made to practice the entire household chores. Likewise her grandmother took care of their family. And the only entertainment was magazine, but due to the bad condition of transport system they receive the morning paper in the evening. And they get weekly magazine, a day later. At that time, Triveni was a very popular writer in Kannada language. One of her novels, called *Kashi yatre* was appearing as a serial in Kannada weekly *Karmaveera*. It's a story of an old lady and her passion to go to Kashi or Varanasi. Most of the people believe that visiting Kashi and worshipping lord Vishweshvara is a ultimate *Punya*.

Varanasi, the world's oldest city, is the eye of the Indic world. Its primary identity is 'Hindu Central', the place to which every believing Hindu must make a pilgrimage at least once in his/her lifetime. As an old Hindi-belt saying goes, 'Kashi ke kankar Shankar samaan' (Each pebble in Kashi is as sacred as Shiva). It is to Sanatana Dharma what Mecca became to Islam and the Vatican to the Catholic Church.

An intricate web of connections emanated from Kashi, weaves a warp and weft of spiritual sensibility over the Indian subcontinent, across centuries and regions — a richly-textured weave of thought that included strands of both classical Hinduism and reformist world views spun from the deeply internalised cocoon of Upanishadic philosophy.

While rejecting the ritualised classical approach to religion, such seminal Indian socio-cultural reformers upheld the inclusive central philosophical core of Hinduism and its meditation, music, and poetry. They honoured the centrality of Varanasi's symbolic importance in the collective consciousness, in which the spiritual and the temporal interfaced through the Ghats. These physical



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steps to the physical water stayed the key metaphor for the journey of the soul towards its spiritual goal, in which 'Hari', 'Shiva', 'Sain' and 'Tat' ('That', the nameless and formless) often became interchangeable transcendental terms. (The Hindu)

Varanasi was, therefore, the cultural crucible for a spectacular range of 'change within continuity' and was both the place of and the participant in these foundational narratives. These historical figures were drawn to Varanasi by the millennia of mystique invested in the city through the river of pilgrim life that endlessly flowed to, through and away from it.

It shrugs wryly at the fact this is where innumerable people from far-flung reaches of the land come to die in the hope of 'Kashi Labh' — the 'Profit of Kashi' — in the unshakeable ancient belief that Kashi is first among equals of the seven Mokshapuri or 'salvation cities'. Of the 'sacred seven', Kanchipuram alone lies across the Narmada.

As Varanasi is considered as a holy place, very grand people have a desire to visit the place once in their life time. Even her grandmother has the same and gets an interest to the story and asks her to read for her. After hearing what happened next in *Kasha Yatre*, and she joins with her friend at temple courtyard, discusses about latest episode with her friends, there will be a great debate about the story.

Once she goes to a cousin's wedding in the neighbouring village, her grandmother struggles to read the story. When she comes back, she sees her grandmother in tears, worried expression on her face because of craving to know what has happened in the story. In her absence, grandmother was able to see only the picture that accompanies the story of *Kashi Yatre* and she could not understand what has written in the magazine. She feels very dependent



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and helpless. This incident made her to take up the decision to learn, she learns the Kannada alphabet. She keeps the duration between Saraswati pooja during Dassara as the deadline. Her determination and hard work for learning lead a path of success in learning the language without a help to read a magazine.

In Dasara festival, grandmother gifted a frock material as a token of love. It is not only that grandmother has presented the frock as a gift but it's a cultural practice that elder person will give a gift to young people in auspicious day. It's a privilege to receive such gifts from elder person in such special occasion.

Grandmother touches the feet of her granddaughter saying,

I am touching the feet of a teacher, not my granddaughter; a teacher who taught me so well, with so much of affection that I can read any novel confidently in such a short period. It is my duty to respect a teacher. Is it not written in our scriptures that a teacher should be respected, irrespective of gender and age?. (Sudha Murty 8)

It's a cultural practice that young people will touch the feet of elderly person, as respect and honour and it can be consider that they get blessings form elderly person. In today's world people fails to realise the importance of the values that has been said through cultural practices.

Even in her next story she says about Red Rice Granary, many young people wonder what rice granary is. A granary is a storehouse or room in a barn for threshed grain or animal feed. Ancient or primitive granaries are most often made out of pottery. Granaries are often built above the ground to keep the stored food away from mice and other animals. In this story there are two Granaries, which are used to store the paddy. One will be in the front and



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other will be in the back. The better quality rice which was white, was always stored in front granary and the inferior quality, which was little thick and red was stored in the back granary.

In those days there is no communal divide in the village. People from different communities lived together. And people like Dasaijahs who roam on the countryside by sing devotional songs, will receive rice from front granary. Because helping is a good cause, so people have to donate a good things. Storing paddy in the granary it is not only to donate for poor but also to prevent them from bacteria and other worms. It is cultural practice storing things in granary will make the thing to live for more years, it prevent form getting decompose. But now a days we hardly find few granaries to store things, it is because people forgets about their culture, their way of living, were they adopt themselves to materialistic world. They fail to realize the value that they get from cultural practices. In those days without any technological support, ancestors made many inventions to lead our life in peaceful and prosperous way, without affecting anything. And their inventions never returned harmful to human beings. But today any inventions are only to make human being to destroy their life by themselves. All these happen because of losing the ethics of life, forgetting the cultural values and forget being a human. Humanity was lasted among humans. Selfishness and greediness is flourishing among humans. Very few human beings can find with all these basic principles of life. Culture is an asset which has to be treasured by upcoming generations, even though they adopt western culture.

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Taste of Life: An Analysis on the Significance of Food and Cuisines in Culture and Identity

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Abstract

A society and its people are marked by the common ideas, customs, social behavior and many other factors which design their culture. The identity of a person is formed through the genetic tradition as well as the cultural heritage as a byproduct of a common system. According to the climatic and geographical changes, the agriculture, food culture and lifestyle influence people differently and it forms their identity. But now the modern society of post-colonial era is rather hybrid and modified. The modern generation is not much aware of the traditional food, its preparation and significance. Every place has its own cuisine and dishes which is seasonal and part of their culture and festivals. The hectic and fast moving lifestyle has replaced such traditional food with fast foods and hybridized dishes. The adaptation of this new food culture may lead to the eradication of a rich tradition and a healthy atmosphere which can be produced only through being locale. This paper seeks to explain the importance of food culture and its significance in the formation of identity and cultural heritage.

Keywords: Food Culture, Identity, Hybrid Culture, Tradition, Cultural heritage.

Culture is the way of life and social behaviour of a group of people in a particular geographic area. It is central concept in anthropology which consists



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of so many things including costume, rituals, festive, social habits, food, beliefs, music and arts. Culture is transmitted from one generation to the other by learning and it can be considered as the growth of a group identity fostered by social patterns which are unique to the group. The word “culture” derives from the Latin word *colere* which means to tend to earth and grow, or cultivation and nature. Culture is not inherited, it is learned.

Tradition is a passing knowledge from one generation to another and the food culture and cuisine are very important in the formation of culture and identity. People are biologically adapted to their ancestral food environment. Food habits are an inseparable part of heritage and certain ways concerning food and its preparation, as well as ceremonies or ritual surrounding, it gives an identity to the whole nation and group of community, which is as important as the costume and language used.

What one eats defines who one is and is not. Food choices expose a person’s beliefs, passions and personality. Hauck-Lawson suggested that what one eats or choose to eat reveals the aspects of his identity or emotion in a manner that words alone cannot. The food culture will explain about migrations, assimilation, resistance and changes over time. Food provides nutrients and it is needed for life and growth. But human beings are the only living species who is distinguished from other animals because they gather as groups to hunt and cultivate plants. They also cook, use utensils to eat and follow certain etiquette to eat and also to serve. Human trait of sharing food is exclusive and unique.

Kittler, Sucher, and Nelms coined the term food habits or food culture to describe the manner in which humans use food, including everything from how it is chosen, acquired, and distributed to who prepares, serves and eats it. The



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familiar saying “You are what you eat” is a good example which emphasizes the significance of food in identity. The food choices of different cultural group are often connected with ethnic behaviour and religious beliefs.

Food studies have classified the difference in personality types with their food choices. People who eat fast food and synthetic food were classified as religious conservatives. Health- food personalities as democrats, vegetarians were perceived as pacifists. Gourmet food eaters were seen as individuals who were liberal and sophisticated.

Cultural identity however is not restricted by the specific foods one associates with a given ethnic or racial group. One’s social class, profession and status in the community are also the part of cultural identity. In India, every state is having specific food and cuisines according to the geographical condition and climate. Those food habits have become the part of the identity. The southern states of India are having more of rice items instead the northern states have wheat items. In the states like Kerala and Tamil Nadu, many cultural festivals are celebrated which gives much importance to the food items and the way of serving it.

The cuisine of Kerala is linked in all its richness to the history, geography, demography and culture of the land. Kerala is state which has abundant coconut trees. As a result they widely use coconut kernel, coconut cream and coconut milk for thickening and flavoring. During the festivals like Onam, Vishu etc, people serve food in banana leaf. Seasonal fruits and leafy vegetables are included in the food culture because of lots medicinal value and the necessary nutrients they provide.

Apart from the energy, taste and other effects of such foods, it creates a mutual connection between the people. Every festival is a celebration in which



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the cooking and serving process play a major role. The great tradition which followed the locale food habits was healthy and they were very much aware about the choices of food items that have to be taken in each season. They used the native vegetables and fruits like elephant foot, tapioca, drumstick, and many other things. So such usage was good for health and to maintain the balance between nature and the human body.

But today the situations are changing. Villages have transformed in to towns and many people are living in flats and away from the smell and feel of nature. The present day children do not know the importance of eating the native food items. They are slowly moving away with the foreign items and fast foods. India is a tropical country and in the summer seasons the temperature will be very high in certain states. So in such conditions the over usage of non-veg items will also increase the body temperature. The present fast foods are easy for those who go for job and living in the city. But all these traditional heritage and food culture was devastating day by day.

The present generation knows how to prepare the traditional items and what to prepare with the native vegetables and fruits. South Indians have the habits of preparing pickles and preserving it in clay pots. But the modern age does not prefer such things. Because nobody has the time to sit back and enjoy the things around. Preparing food and sharing it with friends and family has long been an important aspect of eating. However this practice is increasingly becoming an individual act. Often, even when eating together individuals are more involved with distractions such as televisions, mobile and other external communication devices.

Throughout most of history, bonds and shared culture have been created through the preparation and serving of meals. One has to bring back the



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importance of food in culture. The heritage is passed down and intimately bound up in the food we eat. Food availability, climate and cooking techniques, evolved over many generations have united individuals and groups of people into a unique culture.

If the present generations do not take time to learn and teach the younger generations how to cook and interact with food, they will not be able to engage with their culture and bond with the past. Sharing food and cooking techniques with family gives a chance to learn about the culture. The emotional impact of sharing foods among family and friends is of great importance. It helps to develop relationships and if it is combined with traditional food, it reinforces cultural identity. Culture, emotions and bonding are all integral parts of preparing and eating meal. In the modern busy lifestyle the importance of social eating and traditional food culture and heritage has to be preserved and maintained. It is the duty of youngsters to carry over the tradition and maintain the cultural identity.

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Through the Eyes of the Blind-Folded Gandhari and her Suppressed Views

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Abstract

History and legends have always been either about the mightiest or the marginalized. But those who appear to be in powerful positions but have no actual power- the namesake powerful, are always left in silence. They have view but hardly a voice to speak. In most cases they are confuse with the subalterns, but in the actual sense these people are not in anyway secondary, for they could have themselves become leaders had they got a chance. Circumstances leave them on a peculiar position, the marginalized powerful. One such character in Mahabharatha is Gandhari, the mother of the Kauravas. She too had views, but was her voice was suppressed in the din of negotiations and battle calls.

This paper seeks to present the views of that blind-folded emperress, who got overlooked by many. Her views on the happenings and her morals and principles are studying in Rabindranath Tagore's The Mother's Prayer.

Keywords : Power, Powerless, Women, Morals, and Values.

Mahabharata is an epic that is considered the longest written poem in the world. With more than 100,000 verses, it is considered the historical record of the events that took place in the ancient times in India. Roughly ten times longer than Homer's *Iliad*, Vyasa's *Mahabharatha* is also a war-story. The family feud between the royal cousins, Pandavas and the Kauravas, form the



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basic plot of the epic. With many sub-plots, there are thousands of characters who find mention in this famous Indian epic.

The characters of great warriors like Krishna, Bhishma, Drona, Karna, Arjuna and Abhimanyu come up in every mind that has read Mahabharata. The characters of the notorious Kauravas, lead by the jealous Duryodhana, is also likely to prop up. But when the attention is turned to the women of the epic, a majority can recall only Draupadi. Apart from her, Kunti, the mother of the Pandavas may be remembered, thanks to various retellings of her dilemma of being a mother before marriage and guilt-ridden conversation with Karna, her first born. But rarely are the other mothers in the epic noticed. Gandhari, the mother of the hundred Kauravas, is easily overlooked and dismissed as a chaste and dutiful wife who blind-folded herself to share her blind husband's world. Her views on the happenings around her and her opinions on people are muted in the turbulent developments of the war-epic. Though she remained blind-folded, Gandhari had the awareness of grasping what was happening around her. She was also a guilty mother, for she knew that she failed her sons and letting them indulge in unjust activities.

Gandhari's character has been focused in detail in very few literary adaptations of Mahabharata. Rabindranath Tagore is one among the few writers to give Gandhari her voice. In his short Bengali verse-play "Gandharir Abedan" (1897), which he translated into English and included in the anthology of *The Fugitive* as "The Mother's Prayer", Tagore presents Gandhari as a mother with a peculiar plea. She is strong and righteous, knowing fully-well her duties as a mother as well as a queen. She is not depicted as a weak, subservient woman, who follows blindly her husband and sons. She is portrayed as a woman who knows her right to express her opinions, a stern mother who is



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ready to punish her grown son for his misdeeds and also herself for not being able to stop him from committing them in the first place. When studied in comparison with “Karna and Kunti”, another verse-play by Tagore, Gandhari is seen as the contrasting figure to Kunti. She is not a weak mother, but a strong woman who has steeled herself to request her husband to renounce their son. She is not blinded by the mother’s love and she refuses to compromise on the evil deed of her son. Gandhari plainly refuses to forgive Duryodhana after he usurps the kingdom of his cousins in an unfair game of dice. Gandhari’s anger is even more fuelled by the dishonorable act of Duryodhana when he ordered Draupati, the wife of his cousins, to be dragged into the court by her hair and disrobed. The shameful deed of *Draupati vastraharan*, disrobing of Draupadi, did take place. All those great warriors of the Kuru clan, including Bhisma, the Grandsire, Dhritarashtra, the emperor and the Pandavas, the husbands of Draupadi remain passive and did not raise even a finger against it though they all knew it was against all morals. Gandhari is forced to remain silent because she would be disrespectful to all the elders who are silent. But her silence is not out of meekness but because of her respect and obligation to follow the court protocols. When the five husbands of the harassed woman remain silent and powerless, when even the emperor, the ministers and all other great men remain mute allowing the shameful act to proceed, silence is forced upon Gandhari.

The dishonor of a woman and a kingdom won by cunning gamble push Gandhari to take the toughest decision as a mother. She breaks that forced silence and presents before the emperor and her husband, Dhritrarastra, a plea which shocks him beyond words. She is strong and unmoving in her request even when her husband questions her determination. The Mother’s



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Prayer is strange and arresting, “Am I not his mother? Have I not carried him under my throbbing heart? Yes, I ask you to renounce Duryodhana the unrighteous.”(54)

She knows that she would suffer as a mother but she is happy to accept that instead of enjoying wealth and kingdom gained through base cunning. Gandhari had to wait for almost two years to deliver her sons, whose face she never knew. She remained blind-folded and knew her children only by their voices. Her unnatural request to denounce her first-born son shows her extreme sense of righteousness. “Pleasure in our son's presence, pride in a new kingdom, and shame at knowing both purchased by wrong done or connived at, like thorns dragged two ways, would lacerate our bosoms. The Pandavas are too proud ever to accept back from us the lands which they have relinquished; therefore it is only meet that we draw some great sorrow down on our heads so as to deprive that unmerited reward of its sting.” (55)

Gandhari is Dhritrashtra's conscience that he consciously suppressed in his fatherly love. Gandhari's plea is rejected and Dhritrashtra chooses to be a forgiving father than a just king. She repeatedly asks him to be a righteous king before being a father. Her plea is to have a law equal to all people, with the princes receiving no special treatment, shows her choice to be a just queen before being a mother. She knows that a queen is a mother to all the subjects and not just her own children. Gandhari chooses her thousands of other children over her first-born son, who has brought dishonor to the great dynasty of Kuru. Gandhari wants to seal all the loop-holes in law and to prevent the double standards in justice that forgiving her son might create. “Sire, the punishment imposed on our son will be more ours than his. A judge callous to the pain that he inflicts loses the right to judge. And if you spare your son to



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save yourself pain, then all the culprits ever punished by your hands will cry before God's throne for vengeance, — had they not also their fathers?" (55)

But her plea for justice is rejected and Dhritrashtra chooses to be a faulty king. His natural blindness gets another dimension when he decides to turn a blind eye to his son's misdeeds. Gandhari, on the other hand, despite her blind-fold is clear in seeing what is to come. She is noble enough to identify the right path and to try everything in her powers to make her husband take the right decision. She is strong enough to brace herself to undergo the sufferings that her son has paved way for. She foresees the approaching doom and prepares to meet it as gracefully as possible.

Be calm, my heart, and patiently await God's judgment. Oblivious night wears on, the morning of reckoning nears, I hear the thundering roar of its chariot. Woman, bow your head down to the dust! And as a sacrifice fling your heart under those wheels! Darkness will shroud the sky, earth will tremble, wailing will rend the air and then comes the silent and cruel end, — that terrible peace, that great forgetting, and awful extinction of hatred — the supreme deliverance rising from the fire of death. (56)

Gandhari was, in every sense a just queen, a woman who refused to compromise on her sense of morals. Though her different roles as a wife, mother and queen result in conflicting interests, Gandhari remained true to her conscience. She did not get to have her husband accept her request, but she did renounce her son in her own respect. Her duty as a wife to follow her husband's path to remain a guilty witness to the doom she predicted. Despite everything it is not right to brand Gandhari as a subservient wife without a mind of her own. She was clear in thinking and knew her duties and rights. It



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was unfortunate that the circumstances put her in a tight spot where different duties clashed against one another and she could only choose one. She chose the role a dutiful wife before any other role. Her eyes were blindfolded but they had a vision that saw right and wrong distinctly. Through those eyes, Gandhari saw her son misguided towards definite doom and made numerous attempts to put him on the right track. But when all that goes in vain, she hardens herself to denounce him. Those blindfolded eyes saw the righteous path recognized it and chose to follow it against all odds.

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The Real Possessions of Life: A Study of Select Short Stories of Hans Christian Andersen

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Abstract



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The aim of this paper is to highlight and insist on the efficacy and the need of upholding virtues for the growth of children through a few stories of Hans Christian Andersen. Hans Christian Andersen who was a famous Danish writer born on April 2, 1805 in Odense, Denmark. He is famous for his fairy tales and some of his short stories are The Little Mermaid, The Fir-Tree, The Nightingale, The Ugly Duckling, The Silver Penny, The Collar, The Storks, The Story of a mother, Father Always Does What Is Right and The Wild Swans. The characters and the moral of The Fir-Tree and The Nightingale are discussed. His short stories deal with morals and themes that help children to know the values of life to uphold the virtues which makes life worth living. There are some qualities where humans should possess to live their life ethically. Some themes and morals are discussed below through the stories which would mould the character of a person during their childhood itself. The good lessons which we sow in their childhood will help them to grow in a good way. This also helps them to play a good role in the society.

Literature is a record of social living and the mind of the society. It is embedded with so many characters and qualities of life. It reflects the society and culture that we lived in and we live in. Hans Christian Andersen (1805-1875), the Danish writer is remembered first and foremost for his fairy tales, written between 1835 and 1872. The late nineteenth century and twentieth century in Denmark is known as “The Golden Age of Children’s Literature”. Through the stories children were given moral instruction rather than providing entertainment.

Children literature or juvenile literature includes stories, books, magazines and poems that are enjoyed by the children. It is a part of wider oral



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tradition that adults shared with children before publishing existed. They narrate stories which were moral, mythological, didactic and entertaining. A large quantity of literature often with a moral or message has been specifically aimed at children. Thus it gives the moral principles and realistic perspective of the world. Moral education was emphasized, and stories which were highly didactic were especially brought out for children.

Through these stories, though they may be supernatural ones, the basic qualities of a human being such as love, care, kindness, responsibility, adjustability, generosity, sharing, are stressed and the story ends with morals. It doesn't alone entertain them but give them good message which is very essential one to lead a good and moralistic life. Children's literature is, therefore, both mirror and matrix. If we are to raise a new generation of responsible, reliable citizens, adequately prepared to face life, it is imperative that we provide them with a literature that projects right and relevant values.

The short story is a very important aspect of any literature, more so of children's literature. Thangam Krishnan says, "A short story must start with a purpose and end with the same purpose" (100). It is the wise conduct of life, where the art of intelligent living is espoused through simple and enchanting stories. The customs and practices differ widely from one part of the country to another. Yet, the culture and history of the people bind them as one. The myths, legends, tales and folk tales, epics and classics are shared all over the world. From region to region people differ, their mental straits and racial stock differ, yet a common strand of tolerance, of beliefs, customs and tradition run deep within everyone.

In the story *The Fir-Tree*, There is a pretty little Fir- tree living in the wood. It is surrounded by fresh air, firs and pines. However it doesn't have any



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kind of satisfaction. It is very impatient to grow. It doesn't even realize the worth of warm sunshine, fresh air and children playing around it. It gets irritated when children call it as a pretty little one. It does not like when it is called as a little one. It wants to grow tall and spread its branches to see the world and be a place or shelter for birds. Each year the fir- tree grows bigger and bigger. It also gets annoyed when hares come and bounding around it during the winter season. In every autumn, wood cutters come and cut the trees from the wood. They put the fallen trees in the wagons and the horses would pull them out of the wood. The fir-tree always wonders where these trees are carried out.

It enquires the swallow and stork about it. But they say, they do not know anything. Fir-tree doesn't have any satisfaction with its present life. 'Be Glad of your youth!' says the sun beams, "Be glad of your healthy growth, of that young life that's in you!"(203). The wind kisses it and the dew shed tears over it. But Fir- tree never understands it. On Christmas Eve, young trees are taken for the decoration. Likewise when the young trees have been cut off, fir-tree wants to know for what purpose they are taken. Sparrows say that they saw the trees were kept in the warm room, decorated with the loveliest of things such as golden apples, ginger bread, toys and hundreds and hundreds of candles. The fir-tree starts wondering what an honour it would be. So it eagerly waits for its turn to be taken for the decoration. Sunshine and air remind again and again to be glad of its present life. But fir-tree never understands them. The turn of the fir-tree comes, when it is felled. It feels pain and is sad when it comes out of the wood. Servants praise the tree for its beauty and take it inside.



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They decorate the tree with golden apples, walnuts, candles. Dolls are tied on its branches and at the top of the tree; a gold big star is also kept. The tree is decorated gorgeously and it feels happy inside. Sorrow suddenly candles on its branches fall down and catch fire. It gets hurt horribly when the fire is put off. The tree is crushed when the children are allowed to stripe it out. Everyone there enjoy the Christmas Eve without minding the tree. It feels lonely, but soon it mingles with others when the children ask for the story of Willy Nilly and Imsy Whimsy. The tree also hears along with them and feels happy. It enjoys the events of the day and thinks that even tomorrow it will be decorated in the same way. But sooner there turns the situation upside down.

The next morning fir-tree is dragged out of the room and put in to the attic which is dark and without air. It stands lonely and sad. It also thinks that as it is winter season, people are failing to take the tree outside. When days pass by, it feels bad being lonely. It thinks about the past wood life, where it always had sunlight, fresh air and hares playing around it. It meets a little mouse in the dark room. It narrates the story of its past life to the mouse one day, even the mice all get bored of the story and leaves the fir-tree alone. Later fir-tree will be carried out, where children are playing around it. They call the tree as old tree and a small boy takes away the gold star from it. Then the tree realizes the worth of the woods where it always been fresh and young. Finally the fir-tree has been burnt down.

This story shows how the discontented fir -tree reaches its tragic end. In the beginning, it had a good place, plenty of air, sunlight and surrounded by firs and pines. But it didn't understand the value which it has. It is very curious and longed for moving out of the wood to know about the other trees which have been taken out from the wood. Sunbeams say to be glad of its



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youth but it refuses to understand and remains discontent. When it is taken out of the wood and decorated as the Christmas tree, it thinks that it will be decorated the next day also. But unfortunately it loses its importance after the Christmas Eve. Children say the fir-tree as an ugly old Christmas – tree. For one fleeting moment the fir-tree felt content, but it didn't last long and it was burnt down finally. Contentment is very important to one's life. God has given enough to sustain a person. Each one has got their own position or role to play in it. It is important to accept what we have. Humans have fortunes, beauty, nature, food, shelter to live where one should not fail to cherish it. Each and everything should be considered as worthy to live with. Life has to see rise and fall. Though we fall sometimes eventually, we would know to come up. Though there is an unsatisfactory situation, discontentment should be turned out in an optimistic way.

In the story *The Nightingale*, there was a gorgeous emperor whose palace was so grand and delicate. There were wonderful flowers tied with silver bells which used to tinkle so that no one could cross without noticing it. Each and everything in the garden was carefully done and the garden was so lengthy where the gardener himself could not find where it would end. Followed by the garden there was the loveliest wood, full of tall trees and deep lakes and after this came the sea which was blue and deep. There lived a nightingale, which sang so beautifully that even the fisher man would hear it every night by leaving his work and say 'my world, isn't it grand!'(175).

Travellers from all places visited the emperor's city, palace, garden but all would say that the nightingale's song is the best after hearing it. Scholars started writing books about emperor's city, palace, and garden and especially about nightingale. Lovely poems about the bird came out. All those works



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reached emperor and he was shocked to hear about the nightingale in his palace who he had never seen or been told about it.

He called his gentleman-in-waiting to bring the bird that night and make it sing for him. The gentleman-in-waiting ran to all the places to know about nightingale but it was not found. He said to the emperor, that it must be a rumour but the emperor wanted the bird. Again all searched for the bird and finally they heard about the bird from a small girl in the kitchen. They went near the sea shore and waited for the bird. After misunderstanding the voice of mooing cow and croaking frog, the beautiful voice of nightingale and asked it to sing for the emperor at his court. The bird also accepted it joyfully. Decorations were done and every one was ready at court including emperor to hear the voice.

The bird sang in front of all and the emperor's eyes were filled with tears which rolled down on his cheeks. Emperor rewarded the nightingale with a golden slipper and it said the king's tears for its song itself were a reward. The bird became the talk of the town. One day there arrived a parcel with an artificial nightingale inside. It was so grand and an exact imitation of the real nightingale which was embedded with diamonds, rubies and sapphires. The artificial bird was also given the title of 'Chief Imperial Nightingale Bringer' (180). Emperor made artificial and real nightingale to sing together but it ended unsuccessfully.

The artificial bird's songs and time were fixed and it also became as successful as the real one. After the arrival of an artificial bird, the real bird flew off and all criticized the bird as an ungrateful creature. People in the palace along with emperor were fond of the artificial bird, forgetting about the real one. A year passed and people then were thorough with each and every



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sound of the artificial bird. One evening the music of the bird stopped when the emperor was hearing. It got struck and the physician was allowed to repair it. It was allowed to sing once in a year even after getting repaired. The emperor became feeble and fell in his death bed.

A new emperor was also selected and he too emperor cried for the mechanical bird to sing but it stood still without moving. There came the real nightingale and sang for the dying emperor and brought his life back. When the emperor realized his mistakes, the bird forgave and sang songs for him throughout the night and promised the emperor that it would sing for him ever.

In this story the quality of 'forgiveness' is evinced through the nightingale. It sings beautifully and is ready to sing for emperor. But emperor who considers the real bird as a grand and delicate at first, changes his interest once after the arrival of an artificial bird. All people including the emperor get attracted to the outward beauty of the artificial bird and consider it as a grand bird. The impression of a real nightingale gets faded off when days pass by. But the real worth of the nightingale is known only when the mechanical bird stops working. People lose their interest in listening to the same sound of the mechanical bird.

The old emperor also becomes feeble and reaches his death bed. Though the mechanical bird is made to work properly, it did not give a soothing effect like the real bird. The later part of the story shows the real nightingale singing for the dying emperor and how it brings his life back. Though the emperor gets attracted to the rich mechanical bird and leaves the real nightingale. The real nightingale forgives the emperor and sings for him. Forgiveness is one of the best qualities to possess. One should have a kind heart to forgive someone. Forgiving the person for their bad deeds will make them realize their mistake.



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Instead of waiting for a chance to take revenge on others, forgiving others will keep the forgiver healthier and happier. There is a famous saying “to err is human, to forgive is divine”. A life that is consumed by bitterness and resentment is hardly a life worth living.

Similarly aspects of materialism are given importance nowadays. People give value only to materials rather than moral values. People believe that materials can bring them happiness which is actually not true. In the pursuit of materialism people try to accumulate more wealth. Material can never last throughout man’s life. Men cannot take with him any material possessions after his death. True friends remain with him only for his qualities and not for his possessions.

Through Andersen’s short stories children and other adult readers will grasp the true values of what should be dearly cherished throughout one’s life. People should regard moral values and discard base vices which will destroy their life. People around children should inculcate and reinforce these values through stories so that it is engraved in their minds forever. Earlier, children wondered at nature and in a way they were in communion with nature. This only develops or increases the sensitivity and this leads to affection and care. When they grow they will be very good human beings, respectable, considerate and caring. Playing with gadgets alone will distract children’s mind and it does not allow them to mingle with others. But now days the parents make children to be aware more of material things and never encourage them to be in tune with nature .This might be the reason that they lose their innocence. Creativity lacks in their mind if children practice to play only with gadgets. They should be taught to read many books and give them plenty stories to live with moral values.

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The Effect of Tradition and Culture over Women in Yoruba Community: Wole Soyinka's *The Lion and The Jewel*

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Abstract

*Yoruba community is an ethnic group of south-western and North-central Nigeria, as well as Southern and Central Benin. One among that ethnic group is Wole Soyinka, who in his play *The Lion and the Jewel* depicts the reality of traditional and cultural values of Yoruba. In Ilujinle, by tradition men are allowed to marry any number of times until their death. They don't do this for pleasure but to strengthen their family and community. It is the groom who pays the dowry (bride price) to the bride to marry a girl. In this play, Baroka the bale of Ilujinle plots against Sidia very young beautiful girl, to marry. But before obtaining her she becomes narcissistic by her photography by a city man, and simultaneously she is loved by Lakunle who is Village School teacher. And at last, Baroka succeeds by tricking his head wife Sadiku. This tradition affects the*



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life of Sidi who is unaware of the man's cunningness. The folk memes play a major role in this play to show the past. This paper focuses on women's status and tradition of Ilujinle.

Key Words: Yoruba, Tradition, Bride-price, Polygamy, Modernity.

Wole Soyinka is a Nigerian playwright and poet. He was awarded the Nobel Prize in Literature, the first African to be honoured in that category. Soyinka was born into a Yoruba family in Abeokuta and this had an impact in him that he wrote the play *The Lion and The Jewel*. He is a prolific writer and versatile genius of Africa. His works are based on society, culture, tradition and politics of Africa. Wole Soyinka's first play is *The Lion and the Jewel* was published in 1962. However, before, its publication was performed at the Ibadan Arts Theatre in 1959. It was the first major play to draw on traditional Yoruba poetry, music and dance to tell the Nigerian story in English. The play enabled Nigerian drama become the part of the world theatre.

The Lion and the Jewel was written and first performed the year before Nigeria was granted its independence from Great Britain, and the script was published two years after independence. As such, one of the primary conflicts of the play pits traditional Yoruba customs against a western conception of progress and modernity, as represented by the conflict between Baroka and Lakunle for Sidi's hand in marriage. The play is characterized by the conflict between cultures. This conflict exists between Lakunle the schoolteacher who is influenced by Western culture and Baroka who is uneducated and represents the traditional one. Lakunle espouses a variety of backwards views and seems to abandon his progressive principles when it is convenient to do so. Similarly, Baroka says he does not hate



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progress but merely finds its sameness and stagnation boring. He is preparing to use a stamp machine to make the village make money as they do in Lagos. Soyinka thus suggests that progress is not bad, but that it must be done on African terms.

The Lion and the Jewel tells a funny story involving four main characters. Lakunle is a schoolteacher of the village who is a young man of twenty-three years who is bent on bestowing Western culture onto the people of Ilujinle. Sidi is the jewel, the village's belle whose beauty has been captured by a photographer and published in a magazine. Bale Baroka is the Lion of Ilujinle, who is a chief and has several wives. Both of Lakunle and Baroka love Sidi. The final major character is Sadiku, the lion's head wife. The play shows the importance of every culture that should be allowed to be practiced in a way peculiar to the people. Cultural conflicts can be a clash between two opposing cultures. It can be faced by individuals, and also it can be a conflict within a society or more societies. Cultural conflicts start because of the differences in values and norms of behavior of people from different cultures. Actually, conflicts arise because of human relationships. Thus, at the time, that culture has great impacts on our daily life and there are conflicts between individuals, this will lead to conflict between cultures as well.

Ideally, culture is a powerful force in any society. It refers to shared values, beliefs, symbols, and behaviours among individuals. It guides their decisions and actions. As for its role, it has been described as a glue that holds individuals together. It refers to a sense of unity and communication among individuals. In Yoruba it is a tradition that the bale father's last wife will be the first and head wife of the succeeding bale son. Only this tempts Sidi to go back again to Baroka who cheats by playing a trick between Sadiku and Sidi.



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It is Lakunle's way of being a modern man and relieving Sidi out the traditional bounds that follows her and changes her life. To both Baroka and Lakunle, Sidi is a jewel—a valuable object capable of teasing and annoying the men, but an object nonetheless. Lakunle wants Sidi to marry him so he can better perform modernity by taking a modern wife, one who wears high heels and lipstick. Similarly, Baroka wants Sidi to be his wife and complete his harem. While it's unclear whether or not Baroka will keep his promise that Sidi will be his final wife, she too will be the jewel of his wives. To both men, then, marriage to Sidi is a status symbol and an indicator of their power, virility, and the superiority of their respective ways of life.

The idea of reducing people with little power to objects, however, works in reverse as well. When Sadiku believes Baroka's tale that his manhood (virility) is gone, she dances gleefully around a statue of Baroka and chants that women have won the war against men. However, the play suggests that there's a great deal of difference between Baroka's weakness being represented by an object and the fact that women are literally treated as objects. When Sadiku dances around the statue of Baroka, it's important to note that she cannot celebrate her victory publically. She can celebrate in private and taunt a representation of Baroka, but she cannot taunt Baroka himself. In contrast, Sidi, Sadiku, and other female villagers are teased, taunted, and demeaned to their faces throughout the play. They're grabbed, fondled, raped, and told that they're simple and backwards because they're women. The male characters don't have to privately taunt inanimate objects; their culture, regardless of how they engage with modernity or tradition, allows them to reduce women to objects and treat them as such.



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The antithesis to Lakunle, Baroka is a very impressive character in the play. He does not sound like Lakunle, the chatterbox, rather through his actions, he proves himself as a man of action. Physically he is very strong and vigorous. His worldly wisdom keeps him as a head of the village for a long time. He keeps control of the village under his rule; he isolates the commoners as far as possible from modern ideas, even modern transportation, like railways. He combines courage with cunning to pursue pleasures. He enjoys the privileges and power with zest, with care and caution. At the outset, he represents tradition, but his character brings out that he represents neither tradition nor modern. He utilizes both the ideologies for his personal satisfaction. He even corrupts a government servant to prevent the connection of Ilujinle with the outer world through railways.

On the other hand Lakunle is entirely against the Bale. Lakunle, the semi-European, wants to make some revolutionary changes in the village. He appeared in the English suit of an ancient kind. At first, he imposes his ideas on his love, Sidi. To her, all his ideas are new and unlikely. Yet she has soft corner for him more as a jocular character narrating comic and mysterious tales to her as a reformer. When he proposes his love and talks of marriage to her, she demands the bride-price to marry him. But, he refuses to pay the bride-price. Even though he speaks a lot about monogamy, civilization and modernization, he fails in his attempts to fulfill his desire to have a modern wife.

In this play, traditionally women are seen inferior to men. It can be seen from the Bale who uses all his wives according to his own wishes to take care of the household inside the Harem and thinks it a tradition. He uses his own head wife Sadiku to propose for the girls he liked to have as his mistress. In the



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same way when Sidi rejects his proposal he plays a trick saying that he had lost his virility and seduces Sidi who took advantage of his loss of virility. Even though Sidi had an opportunity and desire to be a model after seeing the power of her beauty, she loses her identity to tradition and culture, finally modernity i.e. Lakunle is left aloof with his dreams and the Bale wins.

The rapid modernization of Africa, coupled with the rapid evangelization of the population has driven a wedge between the traditionalists, who seek to nullify the changes done in the name of progress due to vested interests or simply not liking the result of progress, and the modernists, who want to see the last of outdated traditional beliefs at all cost. There is also the conflict between education and traditional beliefs. The educated people seek to spread their knowledge to the tribal people in an attempt to make them more modern. This in turn is resisted by the tribal people who see no point in obtaining an education as it served them no use in their daily lives. Traditionally, women were seen as properties that could be bought, sold or accumulated. Even the modern Lakunle also falls victim to this, by looking down on Sidi for having a smaller brain and later by wanting to marry her after she lost her virginity since no dowry was required in such a situation.

Thus, the play *The Lion and The Jewel* speaks of traditional values, modernity, culture and conflicts among them.

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Role of Subalternism in Indian Society: Arvind Adiga's *The White Tiger*

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Abstract

*The issue of subaltern could evidently be understood by an explication of prevailed ideologies in Indian society because the essence of India lies in the 'caste system' that governs the citizens all their life. This paper presents the drawbacks of Indian society where the Royal hands dominates the poor ones. Its all about how caste, unemployment, culture, corruption subjugates the lower classes in the name of cultural practices. Subaltern system is clearly reflected in Arvind Adiga's first novel *TheWhiteTiger* which has been awarded the Booker Prize. The story revolves around a protagonist who grows from the state of emptiness to the successful entrepreneur in the society where he was suppressed and exploited. Title of the novel justifies the act of protagonist where he is considered as a rare species who uses his emptiness as a powerful weapon to cope up with the situation and raises from a sweet shop worker to a personal driver and finally a successful entrepreneur.*



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Donahue says *The White Tiger an angry* novel about injustice and power “But *Tiger* isn’t about race or caste in India. It’s about the vast economic inequality between the poor and the wealthy elite. The narrator is an Indian entrepreneur detailing his rise to power. His India is a merciless, corrupt Darwinian jungle where only the ruthless survive” (Donahue). Adiga’s first hand meeting the poor of India inspired him to create his protagonist: “Many of the Indians I met while I travelled through India blended into Balram; but the character is ultimately of my own invention. I wanted to depict someone from India’s underclass—which is perhaps 400 million strong—and which has largely missed out on the economic boom, and which remains invisible in most films and books coming out of India... (DiMartino).

The story unfolds the way Balram breaks out to his new found freedom from a caged life of misery through crime and cunning. This is a reflection of contemporary India, calling attention to social justice in the wake of economic prosperity. It is a novel about the emerging new India which is pivoted on the great divide between the haves and have-nots with moral implication. The novel is centred on the crime Balram commits and how he became an entrepreneur coming into the ‘Light’ of prosperity. Born in a tiny hell-hole called Laxmangarh in northern India, his impoverished parents merely called him ‘munna’ — ‘boy’ and they raised him in the world of darkness of their extreme poverty. While at school, Balram was spotted by the inspector of schools who offered to get a scholarship for his education (35).

Negating Gayathri Spivak’s concept that “subaltern cannot speak” Adiga made Balram speak as a rebellious subaltern youth who adopts a criminal method like a typical psychopath in order to come out of the “Rooster Coop”. Balram considers himself “half-baked” as he was deprived of schooling like



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most children of his age group in India. His parents preferred him to work in a teashop, however one of the feudal lords took him to Delhi, where he began to experience the world of light. He learned driving and was employed as a chauffeur by Mr. Ashok at Dhanbad. Though Balram was himself a Rooster Coop but still he manages to break it, through illegal and brutal means. Throughout the novel, the contrast between two different worlds's namely rich and poor which is "dark" and "light" occur just like the repeated pattern of black and white stripes on the coat of one of the rarest and amazing species (White Tiger).

Coming to Delhi Balram experiences the two kinds of India with those who are eaten, and those who eat, prey and predators. Balram decides to be an eater, someone with a big belly, and the novel tracks the way in which this ambition plays out (Walters).

Speaking on the servant-master relationship, Adiga says: The servant-master system implies two things: One is that the servants are far poorer than the rich—a servant has no possibility of ever catching up to the master. And secondly, he has access to the master—the master's money, the master's physical person. Yet crime rates in India are very low....

In the novel, Balram tries to do all those things which his master does as a rebellion against his identity of a 'subaltern' which has embedded in the shackles of his deeply conditioned spirit of submission and servitude. He wanted to set himself free from his 'Rooster Coop' and come out of his pitiful condition. He overpowers his conscience and joins hand with his ambitious spirit of the psychopath, to kill his master and ran away from with money. He became a accomplished entrepreneur with his half baked knowledge. As this was the only education he gained from his master and other people being a



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driver. At childhood he was denied schooling due to scarcity of money though he was bright kid. He was forced into the world of child labour to earn money for his family. But in the end he realised his dreams by grabbing and manipulating the opportunities that came in his way.

Balam breaks away slowly from his family which is contrary to the Indian tradition where loyalty to one's family upholds moral principles. Balam breaks away slowly from his family which is contrary to the Indian tradition where loyalty to one's family upholds moral principles. His inner revolt gives birth to a criminal who can go to any extent to fulfil his dreams. He adopts his cousin Dharam who is also a victim of 'darkness' like him so Balam does not want him to undergo what he underwent. Balam just like a 'White Tiger' adopts the violent means to snatch the freedom which was long denied to him:

It makes me happy to see a chandelier. Why not, I am a free man; let me buy all the chandeliers I want for one thing, that keep the lizards away from this room. It is truth sir lizards don't like light...Free people don't know the value of freedom, that's the problem (117).

Here 'chandeliers' denote the world of light which means freedom and security. The word 'Lizards' has been used for the police or lawmakers of society who don't dare or try to find the culprits or criminals in the 'world of light'. According to them only the denizens of darkness can commit such crimes. "There I am revealing the secret to a successful escape. The police searched for me in darkness: but I hid myself in light (118)."

The entire novel conveys that Balam is not an ordinary person like his caste mates but someone extraordinary with unique qualities and skills. The



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nick name given to him “White Tiger “is a symbol of liberty freedom and eccentricity. He comes on the surface as a winner as he able to get out from the ‘Darkness’ and approved to the daylight. Adiga talks about how Balram was in a Rooster Coop and how he came out from his Coop made by caste system in India. The novel defines India’s society as pessimistic towards the subordinate social caste. Many a times Balram forced to hide his caste as he knows that if he tells them the reality about his caste then no one will hire him for the job even for labour work. It limits the rights given by the Indian constitution a well as opportunity, social mobility, health and pleasures that should be given to all citizens of this country.

The rich people are influential and powerful enough to escape punishment for their criminal deeds readily through the power of their position and money. On the other hand, the poor get punishment for any crime be it very minor or major whether they have done it or not. In the novel Balram was also asked to surrender for a crime which he had never committed. Though the accident took place due to the negligence of Pinky madam, who was driving the car at that time still Balram was accused for it. He has no option but to take the blame of him because he was a poor man whose value of life and reputation has no existence in front of his master.

The author has adopted a sharp satirical tone smudged with dark humour in the descriptions of the subaltern who are inferior due to their lower caste penury. Protagonist lives in a miserable state where they even don’t have any right to lift their heads or desire to achieve something good in their life. Subaltern people’s only purpose is to feed the ego of those whom they server with full loyalty. They are very well aware of their exploitation in the hands of their masters but still they can’t stand for their rights. Overall the novel clearly



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begins into the light the issue pertaining to subaltern who are not born but who have been made so called ideologies. There're various reasons why India lags behind in its race of being established as a developed nation. Adiga through the story of *The White Tiger* has speculated the dangerous and revolutionary outcome of the prolonged support of subalterns by those who are rich or powerful.

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Muslim as the 'Other': Undermining and Stereotyping of the Non-Western in Mohsin Hamid's *The Reluctant Fundamentalist*

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Abstract

Literature reflects the way we look at the world. It plays a greater role in unmasking the hidden truths about the events that have shocked the world. Even in today's age of media, the above mentioned role of literature remains unaffected because, unlike media channels which prompt reflexive responses to reported events, literature generates deeper and more stable impacts in the form of lasting impressions. Indeed, the insights of literature into these historical events have decidedly altered cultures around the globe, effectively bringing in a whole new way of thinking into being. One such catastrophic event is the 9/11 attacks which led to major changes at global levels during the millennium. The 9/11 attacks is considered as a marker in human history because of the effect it had on the geopolitical and global scene and is considered the greatest and the most publicized tragedy in recent times. Western cultural production since 9/11 has remained deeply influenced by the events of that single fateful day. This research paper aims to focus on the impact and trauma felt especially by Muslims in the aftermath of the 9/11 attacks. The novel selected for the research try to undermine the stereotypical picture of Muslims shown by the media, which was raised after 9/11, as bearded and extremist terrorists.

Keywords: 9/11 attacks, neo-colonialism, stereotypes, beard, terrorism, Muslims, media, etc.



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The September 11 attacks were a series of four coordinated terrorist attacks by the Islamic terrorist group Al-Qaeda on the United States on the morning of September 11, 2001, the day that proved America was not immune to national threat and attacks. A total of 2,996 people, including the 19 hijackers, were killed and more than 6,000 others injured. It was the deadliest incident for firefighters and law enforcement officers in the history of the United States. The United States responded to the attacks by launching the War on Terror and invading Afghanistan to depose the Taliban, which had harbored al-Qaeda. The US government implemented a series of critical — and sometimes controversial — immigration policy measures to respond to future threats of terrorism. And because the hijackers were all Muslims, acute scrutiny in the immediate aftermath of the attacks was focused on Muslims or those who were perceived to be Muslims, with broader use of nationality-based screening and enforcement programs. It resulted in disproportionate impact on Muslims, Arabs, and South Asians. The policies focused on the programs like secret detentions and proceedings and tortures in the detention camps at Guantanamo bay. Soon the innocent Muslim immigrants living in US became the victims of Islamophobia.

A lot changed in the world after the 9/11 attacks. Global nations fight against terrorism ended up demolishing whole of Afghanistan, which was believed to be a safe haven, in the name of war on terror. While Afghanistan was torn apart by war in one side of the world, the life of Muslim immigrants in America was equally declining on the other side. The 9/11 attacks changed the lives of Muslims substantially. In the name of national security, almost overnight they became the target of various anti-terror efforts, religious intolerance, hate crimes, and media-hype.



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The attacks that occurred on September 11, 2001 unleashed an almost unimaginable torrent of pain and destruction. Since that day many books, articles, books, edited volumes, and pieces of investigative journalism have dissected and analyzed the events leading up to and the consequences of the terrible calamities that forever marked that moment in history. Central focus of these books and volumes were on those people who were caught up in the extraordinary wave of hostility and backlash violence that followed the terrorist attacks. Specifically, they chronicled the exclusion that Muslim American men and women in the aftermath of 9/11.

The levels of anti-Muslim hatred across the globe rose instantly after 9/11. Commonly referred to as 'Islamophobia', the term is not without debate, as discussions abound with respect to its origins and definition. Thus Islamophobia can be defined as a range of negative feelings towards Muslims and their religion, from generalized bigotry, intolerance, and prejudice on the one hand to a morbid dread hatred on the other that might manifest itself in discrimination against Muslims, social exclusion, verbal and physical harassment, hate crimes, attacks on mosques, and vilification of Islam in the media.

Islamophobia did not arise in a vacuum. Anti-Muslim and anti-Islam sentiment has a venerable history in Western culture. Since 9/11, a specific set of events helped to perpetuate the claims of the Islamophobia industry in the United States and Europe. While there are relevant contexts that have intensified Islamophobia in the United States, it is clear that they are exploited and exaggerated by individuals who are motivated by political considerations or are seeking self-enrichment and notoriety. The awareness of Islamophobia as a social problem in the United States and Western Europe was heightened in the



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academy with the publication of Edward Said's *Orientalism*. While Said did not use the term 'Islamophobia', he laid the groundwork for a greater awareness of the phenomenon. Although the term 'Islamophobia' is now widely accepted and used in academic as well as legal, political, and social contexts, it remains contested in certain discourses.

The Islamic faith has long been misunderstood, misrepresented, and viewed with suspicion in the United States and throughout much of the Western world. Yet nothing could have prepared Muslim Americans for the response that followed 9/11. Although some members of the public issued calls for tolerance and restraint, people in fear seemed to drown out the voices of reason. In the aftermath of 9/11, religious leaders, politicians, media pundits, and self-proclaimed terrorism experts exploited the feelings of an already-terrified citizenry by offering gross overgeneralizations and incorrect depictions of Muslims as monoliths of extremism and hatred.

Even before the 9/11 attacks, Muslim Americans faced an uphill battle in their quest to enlighten a mostly non-Muslim public. For decades, Americans have been bombarded with derogatory images of Muslims in film and television. On the big and the small screen, the Islamic faith is regularly linked with the oppression of women, holy war or jihad, and terrorist attacks. In many Hollywood movies whenever mosques are displayed onscreen, the camera inevitably cuts to men praying and then gunning down civilians. The Mainstream Western print and media also regularly and unapologetically showcase the worst stereotypes about Islam that it is a violent, primitive, and a hateful religion. The Americans' attitudes toward Islam and Muslims are undoubtedly shaped, at least in part, by their lack of familiarity with the faith and its followers. They lack a basic understanding of Islam. Many of those who



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report some knowledge of Islam actually hold incorrect beliefs. For example, many Americans think that Muslims worship a moon god, a notion that most Muslims would find not only false but also offensive.

Never before had Muslims been subject to such overt hostility from so many different corners of world like the backlash of 9/11. Violent outbursts and discriminatory actions followed the backlash. Civil-rights organizations recorded thousands of incidents of anti-Islamic and anti-Arab harassment, hate crimes, and vandalism in the months following 9/11. In addition to the attacks on Muslims and Arabs, public anger was directed at other religious and ethnic minorities who were mistakenly identified as Middle Eastern. Federal officers raided mosques and froze the assets of several major Islamic charities that regularly sent donations overseas. Arab and Muslim men were questioned and arrested. Some were deported without their family members' knowledge of their whereabouts. Others were detained indefinitely and denied access to legal counsel. Members of religious and ethnic minority communities were barred from boarding airplanes based solely on their names, appearances, or countries of origin. Muslim children were bullied by their peers, and adults were fired from their jobs.

Mohsin Hamid's *The Reluctant Fundamentalist* draws on the voices of Muslim Americans, through its protagonist Changez, to describe the range of discrimination they experienced, to explain the personal and collective impacts of the backlash, and to shed light on the ways in which Muslims adapted in the aftermath of the terrorist attacks. It shows the ways that Muslim Americans have coped with and responded to assaults on their faith, families, and personal identities. The novel's sociological insights tend to explain the struggles of young Muslim adults to establish community and to define their



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identities during a time of national crisis. Ultimately, the book explores how disasters and other crisis events impact the Muslim immigrant population of the American society.

Set in the years following 9/11, *The Reluctant Fundamentalist* shows what it is to be a Pakistani living in the suspicious, terrorism-altered Western world through the story of Changez, a young Pakistani immigrant. The novel is brief, and the narration takes place during the course of one long evening in a Lahore café. The novel begins with young bearded Changez approaching an American stranger in the Lahore café in the old Anarkali district. The exact occupation and reason for the American's presence in Lahore is never made clear in the novel. He takes on the persona of an American businessman or CIA agent. Over the course of cups of tea, snacks and a delicious evening meal, Changez introduces himself to the American stranger and becomes a friend, describing his life during the years he lived in America.

As the evening draws to a close, Changez offers to walk back the American to his hotel. Along the way he explains that in Lahore he is a university lecturer, and has become something of a mentor for his more politically-minded students, some of whom have been implicated in recent political violence. It becomes apparent that a group of men, including the waiter from the cafe, are his radicalized students who are following them. The novel ends ambiguously with the American reaching into his jacket, perhaps for a business card, or as Changez suggests for a gun. The end of the novel is left to the reader to decide whether the American stranger was a tourist or a simple businessman or a CIA agent looking for Changez.

The story of Changez's life can be divided into two parts. The first part, where he embraces the American culture and enjoys carrying himself as a new



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Yorker, takes place before the 9/11 attacks. The second part, where he faces discrimination and disillusionment with the American dream finally leading him to find his new identity as a Pakistani Muslim immigrant in America, takes place after the 9/11 attacks.

When the World Trade Centre was attacked Changez was in Manila for his new project. He happened to come across the news of the attacks on television. He happened to come across the news of the attacks on television. At first he perceives it as a film, but on realizing the actuality of the events, he smiles to himself. "And then I *smiled*. Yes, despicable as it may sound, my initial reaction was to be remarkably pleased" (Hamid 72). His reaction perplexes him but later he admits that it was the symbolism of the attacks that "someone had so visibly brought America to her knees" (Hamid 73), he was pleased at. After the attacks, on his return from Manila, he is separated at the airport from his colleagues at the immigration desk. He is asked to join a queue for foreigners and while the rest of his team join the one for American citizens. He was the last passenger to board and on his entrance he is given looks of concern by many. "I flew to New York uncomfortable in my own face: I was aware of being under suspicion; I felt guilty; I tried therefore to be as nonchalant as possible; this naturally led my becoming stiff and self-conscious" (Hamid 74). It is after this incident that a slow transformation in him begins. He confronts and suffers many unpleasant changes in the attitude of the American public. He begins to grapple with finding his personal identity in between his social identity as a Pakistani and a citizen educated and employed in America.

Physical appearance plays a significant role in the novel. It is based on the physical appearance that most of the immigrants were humiliated in



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America. The same happens with Changez too in the novel. The very first line of the novel immediately sets a tone of suspicion and mistrust which follows throughout the text. “Ah, I see I have alarmed you. Do not be frightened of my beard. I am a lover of America” (Hamid 1). The opening line of the novel suggests that the American stranger was alarmed and frightened by the appearance of bearded Changez. Before 9/11 Changez’s foreign outer appearance was not misemployed as a means of othering or exclusion by inferring a specific identity, but merely as a way to classify possible differing habits. After the 9/11 attacks, suddenly his outer appearance becomes a sign of otherness. His nationality and outer appearance becomes more important both for him and his environment in New York City. For other Americans his outer appearance becomes a symbol relating to terrorists.

Changez goes on a short visit to his home country of Pakistan, which is caught in the midst of war on terror, after 9/11. An important process in shaping his identity takes place at Pakistan. It is there that Changez finally realizes his true identity. As a symbol of his newly found Pakistani identity, Changez grows a beard just like his father and brother. He very well knows the problems that he would face at the immigration desk when he goes back to America, but he is determined to grow his beard. He explains his act of growing his beard as, “It was perhaps a form of protest on my part a symbol of my identity, or perhaps I sought to remind myself of the reality I had just left behind” (Hamid 130). By growing his beard he allows his body to become a carrier for national identity. His new appearance subjected him to verbal abuse by total strangers on the subway, and at his workplace he becomes a subject of whispers and stares.



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The significance of the beard in the novel is of special importance as it plays a central role within it. Changez is well informed of the symbolism of his beard, especially with connection to 9/11, but still grows it despite of concerned warnings from his mother. In the case of Changez, by growing his beard he tries to dissociate himself from the US. and identify himself with Pakistan through his beard. The Prototype Approach could be applied to explain his behavior. According to the approach, a member from a group is identified as a prototype member in order to represent the group. People having similarity with the prototype member of a particular group are perceived to be members of that group. Changez picks his father and brother as prototypes for being a Pakistani and his new grown beard designates affiliation with Pakistan.

While Changez picked his father and brother as prototype images, the Americans took the face of Osama Bin Laden, which was continuously flashed in the media after the 9/11 attacks, as a prototype image of the terrorists. Thus, a person resembling Bin Laden with a beard and occasionally a turban is associated with the group of terrorists. Correspondingly, as Changez's outer appearance, his foreign look and his beard, is in some way conforming to the image of the stereotypical terrorist in the minds of Americans. In the western media the beard is often misrepresented as an outer feature of Islamic fundamentalists. However, the beard is worn in the Islam in emulation of the Prophet, to demonstrate wisdom and authority or masculinity. Therefore, the beard by no means exclusively expresses resistance to the West or Islamic fundamentalism.

Changez's relationship with Erica represents the most prominent symbol of his exclusion from America. For Changez, Erica represents his attraction to America and its power. Erica represents America that changed after 9/11.



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Erica's grief of losing her childhood lover which left her with profound and enduring grief symbolizes America's grief of losing a nation once powerful, mighty and secured "The Reluctant Fundamentalist's nuanced treatment of Erica parallels its presentation of America as endlessly attractive and self-absorbed rather than willfully destructive of self or others" (Eads).

The final catalytic incident that made Changez to fully embrace his Pakistani identity takes place on his last Underwood Samson assignment to Chile. He meets Juan Bautista there who tells him the story of the Janissaries, young Christian boys who were made slaves as children in the Ottoman Empire and who became the best and most faithful elite soldiers because they had no memory of ever belonging to another culture. But Changez who was already eighteen when he came America was much older compared to the Christian boys who had no memory of their past. Bautista ends his story saying "The janissaries were always taken in childhood. It would have been far more difficult to devote themselves to their adopted empire, you see, if they had no memories they could not forget" (Hamid, 151). Changez immediately realizes that he had become a servant of the American empire, a modern day janissary. He immediately quits his job and leaves America.

The western media for a long time has portrayed Islam and Muslims in a darker side. It has created a stereotype that Islam is a fundamentalist religion and all those who follow it are fundamentalists and terrorists. *The Reluctant Fundamentalist* breaks this stereotype created by the western media. It is the American government and the western media that named the 9/11 terrorist attack as an act of Islamic Fundamentalism. "No sooner had it transpired than the US, with the world following in tow, called the act of terror "Islamic Fundamentalism" (Lal 186).



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In *The Reluctant Fundamentalist* Changez is neither a terrorist nor an Islamic fundamentalist. He is an ordinary citizen of Pakistan who immigrates to America for a better future. In an interview with the Book forum Hamid says that, “Well, there’s nothing particularly religious about him [Changez]. He doesn’t quote scripture or envision his life in any particularly Muslim way”. It is the American society’s tendencies towards him after 9/11 that turned him into a radical. In the title of the novel, Changez is characterized as a reluctant fundamentalist because, he believed in the American society and even in its exploitive corporate values for a certain period of time. As Changez narrates his story it becomes evident that the fundamentals suggested in the title of the story are in fact the fundamentals of American society. He is taught and trained in his company to focus on the fundamentals. This makes the reader to think of the American society as a fundamentalist society. He begins to question the fundamentals of the aggressive capitalism in which he participates, and thus becomes ambiguously, a reluctant fundamentalist.

Hamid’s *The Reluctant Fundamentalist* clearly shows the struggles faced by the Muslim immigrant population in the after math of 9/11 terrorist attacks. “One of the novel's notable achievements is the seamless manner in which ideology and emotion, politics and the personal are brought together into a vivid picture of an individual's globalised revolt” (Anthony). The US foreign policy after 9/11 has hardened the lives of refugees and immigrants, making it even more difficult to survive in America. The Western media, the US government, the US immigrant policy, and their own physical appearance and religion of the Muslims have become a threat to their own existence in the post – 9/11 worlds.



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The world today has become inured to the presence of violence. Its omnipresence in the news and, for some of us, in our own neighborhoods has numbed us to the shock of this largely preventable condition. The various statistics of increasing chaos around the world offer a sobering reminder of the reality of the costs of violence—financial, physical and emotional. Behind every statistic there is a human being who struggle to survive in this chaotic violence filled world. The amount of deaths, killings, attacks, tortures, coercion, and abuse all over the world is overwhelming these days. The idea that violence is inevitable is normalized through depressing media narratives which teach us to accept coercion, authority and competition. A global society that is more peaceful and secured, and where children are not raised to believe that war is inevitable is the one that world nations must try to create.

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The Elements of Diaspora in Michael Ondaatje's *Anil's Ghost*

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Abstract

A Diaspora is a large group of people with a similar heritage or homeland who have moved out to places all over the world. The term 'diaspora' comes from an ancient Greek word meaning "to scatter about". They scatter from their homeland to places across the world, spreading their culture in their settled land. Diaspora Studies also became an academic discipline. The text composed of elements like displacement, multicultural identities, hybridity, historical understanding, and nostalgia eventually paved the way for the formation of Diaspora Literature. Languages and Cultures are transformed as they come into contact with other languages and cultures. Diasporic writing raises questions regarding the definition of 'home' and 'nation'. Schizophrenia and nostalgia are the preoccupation of these writers of diaspora as they try to locate in the new



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country and new culture. It seems the writers of diaspora are struggling between the two worlds. They neither give up their culture nor adopt a new culture.

Philip Michael Ondaatje (12 September, 1943) is a Sri Lankan born Canadian poet, novelist, editor and filmmaker. He is the recipient of multiple literary awards including the Booker Prize for the novel, *The English Patient*.

The paper focuses on the diasporic elements found in Ondaatje's *Anil's Ghost*. Anil Tissera, the protagonist of the novel tries to uphold her past life in Sri Lanka when she came back to her motherland after 15 years. Later she realizes that the civil war makes her life terrible. The paper aims at analyzing how the characters uphold their culture, their concern for their motherland and how they became victims of the Sri Lankan civil war. The major focus of the paper is war and its effects on individuals, families and the entire society. The characters try to balance the life in their country but completely lose their identity in the end. Thus *Anil's Ghost* portrays the true personal toll of war where truth and the pursuit of justice are dangerous and unfulfilling pursuits.

Michael Ondaatje's *Anil's Ghost* takes place in Sri Lanka during merciless civil war in 1980's. Though he settled in Canada, he raises his voice for his motherland. The characters in this novel are mere mouthpiece of Ondaatje. This novel follows a unique structure. *Anil's Ghost* is divided into eight sections: "Sarath", "Grove of Ascetics", "A Brother", "Anandha", "The Mouse", "Between Heartbeats", "The Life Wheel" and "Distance". Each section expatiates the diasporic elements like multicultural identities, displacement and nostalgia. By and large, he raises his voice against merciless civil war, injustice and abuse of human rights throughout the novel.



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Anil Tissera, a native Sri Lankan returns to her country after 15 long years as a forensic pathologist. She realizes that her native completely transformed into morally complicated world. She recalls nineteenth century air of the city. In her childhood, her father would sing, "*Heaven, Colombo seven*". Now it is no more heaven but a place of complete crime. She also recalls the river in Colombo where she used to swim. She is a mild celebrity in Colombo who is known for her swimming. She is afraid to swim in the river now because the river has seen more blood than the water. Her native is completely alienated to her. We can clearly sense the shock of alienation from following passage:

"The streets were still streets, the citizens remained citizens. They shopped, changed jobs, laughed. Yet the darkest Greek tragedies were innocent compared with what was happening here." (11)

Settling in another country and adopting new culture is not always easy as it sounds. Anil Tissera left her country to study in Britain and then the United States on a scholarship. In her first month in London, she has been completely confused by the geography around her. At first week, she misses two classes, unable to find the lecture room. Later she uses to follow Dr. Endicott for the ways. Once she follows him and startled him and others in the men's bathroom. She seems timid even to herself. She feels as if she lost herself in new country and uprooted from her motherland.

One can easily understand Ondaatje's love for his country in his novel, *Anil's Ghost*. The geographical details of Sri Lanka, description of Buddhist festivals and the customs of Tamil people portrays in the best possible way in this novel. His geographical details of Sri Lanka are the best example of his concern for motherland. He gives the details of the seventy three versions of



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Island in The National Atlas of Sri Lanka, rainfall, winds, surface water of Lakes and the species of birds. He also gives the details of the plumbago graphite which is mined in Sri Lanka for one hundred and sixty years especially during World War II. It is the graphite of the greatest purity.

Sri Lanka is the oldest Buddhist country. Theravada Buddhism is the major religion in the Island since 2nd century BC. Sri Lanka has the longest continuous history of Buddhism of any Buddhist nation. The glory of Buddhism can be understood by following mantras: "May thou become possessed of the fruits of deeds....May there be an increase on earth and length of days....Hail...eyes!" (99).

Ondaatje has special respect on Tamil people and their culture. He never fails to describe the customs of Tamil people.

Every Tamil home on Jaffna Peninsula had three trees in the garden. A mango, a murunga and the pomegranate. Murunga leaves were cooked to neutralize poisons, pomegranate leaves were soaked in water for the care of eyes and the fruit eaten to aid digestion. The mango was for pleasure. (240)

The characters in this novel try to withstand their identity in the midst of civil war. As a forensic authority, Anil and Sarath try to identify the skeleton which is five years old in death. They discover the skeleton in the Grove of Ascetics which is forbidden from common world. It results in so many doubts. They want to discover if it is a murder committed by the government. It is either a secret against government or a government secret. They realise that "sometimes law is on the side of power not truth" (44). They miserably fail to identify the truth after endless struggle. The purpose of truth is more complicated and dangerous in the land. The cost of their investigation is the



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death of Sarath. Both as an individual and forensic pathologist they lose their identity.

Gamini, as a war doctor, he unable saves the lives of innocent multitudes. He witnesses the massive massacre. Hundreds of victim has died under Gamini's care. Thousands cannot walk or use their bowels anymore. He says in the tone of an inability, "I wanted to find one law to cover all of living...I found fear."(135)

The civil war in Sri Lanka during 1980's is the major theme of the novel, *Anil's Ghost*. As a diaporic writer, he never fails to voice against merciless civil war. On one side, they fight for right. On the other, they fight for pride. The government is not the only one doing the killing. There are three camps of enemies: One in the north, two in the south using weapons. It seems that the patterns of death always surrounded the innocent people. Here, "*The reason for war waswar*" (43).

In the words of Lakdsa: "The problem up here is not the Tamil problem, it's the human problem"(245). Everyone in the country emotionally shatter by a public bomb very often. The survivors of bomb always have emotional shock which continued till the end. One has to use their sixth sense all the time to live in a place or situation like civil war. According to him, we are often criminals in the eyes of the earth, not only for having committed crimes, but because we know that the crimes have been committed.

Sri Lanka is the place where Buddhism and its values meet the merciless war. It is a casual sense of massacre. Thus it is true that it is not the ghost always haunted. Sometimes nostalgia, displacement and emotional shock haunt people forever.

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