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Lokmanya Mahavidyalaya, Warora  
Dist. Chandrapur**

On

**RECENT TRENDS IN CREATIVE WRITING**

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Principal

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### **Principal's Message.....**

Lokmanya Mahavidyalaya, Warora, Dist. Chandrapur, run by Lok Shikshan Sanstha, Warora and affiliated to Gondwana University, Gadchiroli faced NAAC and was assessed and accredited with 'C' status in the first cycle in 2010 and 'B' in the second cycle in 2017. The college could do much in such a small period simply because of the unhindered guidance and support from Prof. Shirkant Patil, President, Principal Anil Dongre, Vice-President, the Secretaries Shri Shrikishnaji Ghadyal Patil and Dr. Milind Despande and honorable members of Lok Shikshan Santha, Waroda. It is only because of their candid and unfailing support that the college could take the shape that it has today. However, the active and enthusiastic support of the faculty and members of administrative staff cannot be down-played. The entire success story of the college has, in fact, been essayed by the teachers, administrative staff, and the students, who leave no stone unturned for the desired output.

Today, education and research are highly interdisciplinary. Research as a careful critical inquiry of examination in seeking facts or principals or new knowledge through a systematic scientific and analytical approach in any branch of knowledge. Lokmanya Mahavidyalaya has constituted a research committee to promote, monitor and address the issue of research.

It is matter of great pleasure to note that the Department of English has organized One-Day National E-Seminar on June 7, 2021, Monday, with the academic objective to deliberate upon '**Recent Trends in Creative Writing**'. Participation of intellectuals and academicians form across the country with defiantly make the endeavor of the department and those who take pains in making it succeed, fruitful.

Obviously, efforts of the Department of English will open up new vistas, and Prove to be a step forward in the field of research Creative Writing. As the chairman of organizing committee. I express satisfaction for the seminar and academic exercised an extend my best wishes to virtual conference. Research Papers are invited form scholars and Academicians form the different part of the country. These papers are published in *an International Peer Reviewed & Refereed, **Scholarly Research Journal for Humanity Science and English Language**, with ISSN 2349-9664, Impact factor 6.251.*

I am sure the ideas expressed in the research paper will open up new areas of quality enhancement of higher education.

Dr. Subodh Kumar Singh  
Principal



## Editorial .....

**Creativity** means the formation of something original and valuable. We find it in abundance in literature. Creativity is the fundamental feature of literature, and in the last few decades, it is flourished abundantly. Since the last century, this creativity sped up. The recent authors like J. K. Rowling, William Gibson, Salman Rushdie, Dan Brown, Amitav Ghosh, J. M. Coetzee, Hilary Mantel, Peter Carey etc have fully explored the creativity in literature.

In this COVID-19 pandemic situation, many have been through the nightmarish experiences. Nevertheless, the life must go on. This pandemic is disastrous for many, but there are some who found this crucial situation as an opportunity to express their creativity. Therefore, on **07 June 2021**, Monday, the **Department of English, Lokmanya Mahavidyalaya, Warora, Dist. Chandrapur (Maharashtra)** has organized this **One-Day National e-Conference on “Recent Trends in Creative Writing”** to provide an opportunity to the research scholars and academics to write and discuss the innovations, experiments and relevant aspects in vogue in creative writing in the recent times. The research papers are invited from the academics and the research scholars from various part of the country, and published them in *an International Peer Reviewed & Refereed, Scholarly Research Journal for Humanity Science & English Language with ISSN 2349-9664 and Impact Factor 6.251.*

It is a matter of great pleasure and privilege for me to extend warm regards to everyone who has extended direct or indirect support and well wishes for this virtual conference. I am extremely grateful to Hon’ble Prof. Shrikant J. Patil, the President of Lok Shikshan Sanstha, Waroda, Dist. Chandrapur, and Hon’ble Dr. Brahmadutta Pandey, former principal & Member, Lok Shikshan Sanstha, Waroda, Dist. Chandrapur for their valuable guidance and inspirational suggestions. My sincere thanks go to Hon’ble Dr. Subodh Kumar Singh, Principal, Lokmanya Mahavidyalaya, Warora for his persistent encouragement and initiatives to organize this virtual conference. I am also grateful to the key-note speaker Hon. Dr Sonba Salve, Professor, EFLU, Hyderabad. I express my heartfelt thanks to the resource person Hon. Dr Dayanand Mane, Head, Department of

English, Arts, Commerce & Science, Shankarnagar, Nanded (MS). I would also like to express my sincere thanks to the resource person of the second session of e-conference Hon Dr Somanath Barure, VN Government Institute of Arts & Social Sciences, Nagpur. My hearty thanks go to all the research scholars who have taken pleasant-pain to explore the recent trends in literature, advertisements, films and script writings. I could not forget to thank to the organizing committee, the teaching and the non-teaching staff of the college for their support & assistance.

**Shrikant Niranjn Puri**

Convener & Head, English Department  
Lokmanya Mahavidyalaya, Warora (MS)

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## AN EXPLORATION OF POST-MODERN URBAN PSYCHE THROUGH BLACK FARCE IN MAHESH ELKUNCHWAR'S *REFLECTION*

**Dr. Dayanand R. Mane**

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### **Abstract**

*The second half of the twentieth century, popularly known as the Post-Modern Age in Literature, saw great changes and innovations in each and every sphere of life, including literature. Many writers came forward with innovative and experimental techniques in creative writing. The writers in India were not much behind. The Post-Modern Age the lifestyle of the people, especially in the cities, has become hectic due to the ordered, planned, busy and tight schedule. Everybody is busy in earning money and spending it on material pleasures. They do not have time to enjoy the nature and spiritual things. Mahesh Elkunchwar's *Reflection*, first published in 1987, is such a Post-Modern play which explores the psyche of the modern urban people struggling to get an identity in the human-crowded jungle of cities. He puts the things in a farcical way before the audience, but the play is full of pathos.*

**Keywords:** *Post-Modern Age, Hectic lifestyle, City, Identity, Psyche, Humour, Black Farce*

### **Introduction:**

Mahesh Elkunchwar lived in Nagpur, and therefore, is very well aware of the psychological problems of the people earning livelihood in the cities. These people are migrated there from the villages and towns to get a salaried job in the industries. They earn more money in the city than that they could earn in a town. But this more money costs their freedom and identity. Elkunchwar has subtly explored the hectic lifestyle and loss of identity in his play *Reflection*.

Black comedy or black humour is a "bale-ful, naive, or inept characters in a fantastic or nightmarish modern world play out their roles in what Ionesco called a "tragic farce," in which the events are often simultaneously comic, horrifying, and absurd." (Abrams, M. A., 02) in other words, black farce or black humour is a comic play with a constant threat to the lives of the main characters. The audience / readers laugh at the stupidity of the characters on the stage. At the same time they are afraid of the scene for it may occur in their lives. The major characters in the play are humorous. The protagonist is often humorously called blockhead, which literally means 'stupid'. The office girl is called as 'Broomstick', which is used for swiping. The house owner lady, referred to as 'woman' is also a humorous character. The friend of the protagonist is named as Flagg, the reminder of Shakespeare's Sir Falstaff. The protagonist of the play has no name. He is simply referred to the male singular pronoun 'He', with 'H' capital. It means, He represents everyman or mankind. His problem of loss of identity is not only his problem. It is universal. His stupid responses to the bells, the house owner and his colleagues are the examples of stupidity in the lives of common people. Like a common man, he tries to explore futilely his psyche to know the hidden things in his mind and the self-identity. But, like any Post-Modern person, he gets utter darkness there. Although these major characters behave comically, their problems and behaviour are more similar to those that of the readers / audience.

The present play begins with a farcical incident. The bells of clock alarm, telephone and door ring soon one after another (Elkunchwar, Mahesh: 202). The nameless protagonist, He, tries to response them, but he fails in his attempts. The alarm stops before he wakes up. The telephone bell stops ringing before he picks the receiver up. He opens the door, but nobody is seen on the other side of the door. All this is humorous. However, it is also the symbol of mess in the ordered lifestyle of an individual living in a city. It symbolizes that his life is too tight that he should be so punctual least to miss the things. The protagonist is too familiar with his reflection to be conscious of it. Losing of the reflection, he thinks, may be a slow long process that has been a part of his life. He becomes conscious only after the total loss of it. The sudden realization of the loss sent him into a chaotic condition. He imagines nightmarish consequences brought to him due to the loss. This loss is equal to the loss of his existence on the earth. (Elkunchwar: 208) This loss is an extraordinary phenomenon for the lady house-owner, and makes a fun of it. (Elkunchwar: 207) The loss is just a common thing for the office-girl (233) and Flags, He's colleague (219). This exchange serious and humorous arguments brings the feel of the black farce. There are number of examples of humours in the play. The self-adoration of the woman (205), referring to 'tooth-paste-flavoured liquor' (206), asking Blockhead to send the news of loss of reflection to the newspaper to become famous, imagining the life of a celebrity who is 'The Man without a Reflection', reference to the corrupt officers (207), saying that the reflection is walked off because it is bored of looking at Blockhead (210), saying that thoughts are not sheep or cattle (211), references to the Hollywood actors and actress (212), heroines in Marathi novels and married women (233, 234), the seven experiments of entering into the minds of the other characters and finding different funny things there, use of many ambiguous words that create pun, and so on. In the real sense the play is a farce, since it makes the reader (more to the audience in theatre) laugh and laugh. The present play has, *Reflection*, has seven psychological experiments of peeping into the psyche of the other characters. Overtly they create humour, but covertly they are the means to explore their psyche. The mind of the protagonist is full of darkness reflecting his present condition of impasse. He is trapped in the situation that rejects his very proof of existence, reflection. So the psyche with darkness does not show him way out. The only way his psyche provides is to commit suicide. All the other experiments are humorous for other characters in the play and the readers. However, the protagonist is always conscious of the grim reality of the loss of the reflection, symbolically the loss of the identity. The office girl and Flags also lose their reflections or identity. But they have accepted it. They do not care their own distinguished identity. Flags is floating with Marxist ideology, while the girl dreams of a rich boss-like husband. However, the protagonist wants to be different and fails in his attempts. Therefore, the psychological experiments in the play enhances the keenness of the black farce. The Loss of voice of the protagonist (240) senses him the loss of last proof of expression of his self-identity. This second loss sends him into the depression. His all dreams shatters. He realises that he cannot be an extraordinary. He could only become a cog in the wheel, and never the centre. He tries his best to overcome the tyranny of the Order by handling his job and daily business. But at the end he fails to response each demand of the 'Time' and 'Order'. Accepting

his defeat to maintain the Order and to create a distinguished identity, he commits suicide. (Elkunchwar: 240) The play which is humorous hitherto, becomes a tragedy. The laughing audience / readers go weeping. They, now, could imagine that the same could happen with them. Something unexpected may come in between their Post-Modern daily 'Ordered' routines to shatter them from below.

**Conclusion:** Thus, Mahesh Elkunchwar presented the psyche of the Post-Modern human beings who are constantly in search of their identity, and pressed under the tyranny of 'Time' and of 'Order'. The seemingly comic incidents in the play are not comic in the real sense; rather they mock the Post-Modern sensibility of being busy with the work to earn more and more money by hook or by crook. They miss the communion with the 'Nature'. Working late night and sleeping late morning has disturbed the original Order of nature. Instead of enjoining the beauty in Nature, they spend their time in closed offices or buildings. To come out of the tyranny of Oder and Time, the need is to adore and enjoy the Nature and its beauty in different forms, which the protagonist badly misses. (Elkunchwar: 239)

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*"Tribute: Silence, Half Pauses" by Salil Tripathi*  
<https://www.livemint.com/Leisure/DSvBmnojNpW3dWrBiikf2N/Tribute-Silence-half-pauses.html> (retrieved on 14/05/2021)

## **ECOLOGICAL CONCERNS IN THE POETRY OF NIRANJAN MOHANTY: A READING OF SELECT POEMS FROM A *HOUSE OF RAINS***

**Dr. Somnath Barure**

VNGIASS, Nagpur

### ***Abstract***

*All living beings, irrespective of their differences are seen very closely connected with the ecosystem of their place/area. Usually, the relationship between the physical things like land, soil, water, air and living things like plants, animals, and birds is the area of ecology or its study based on scientific method is done in this discipline. The ardent need of interdisciplinary approach of study in all disciplines of knowledge has already been highlighted in our time. So, one cannot afford excluding such topics from the study of humanities and literature as well. Poetry and literature of all ages could be read and studied as an embodiment of ecological expressions on the part of the poet or from the viewpoint of some place or issue in the natural world. Niranjana Mohanty like many other post-modern poets is very sensitive and attached with the land of his birth. Its environmental conditions, effects on the life of people (both good as well as bad), history, traditions and customs are the core issues of his poetic enquiry. Through his poetry, we often see his sublime expressions about the natural way of living, oneness that his ancestors shared with the 'Mother Nature' throughout their lives and most pathetic; the loss of environment that the poet sees at various fronts frequents posing serious concerns for his readers. This paper attempts to read select poems of Mohanty from his latest collection of poems A House of Rains (2008) from ecological perspective.*

**Keywords:** Ecology/Environment/Eco-friendly, rootedness, belongingness and communion with nature

### **Niranjan Mohanty**

Niranjan Mohanty was a post-modern poet-critic and Professor at the famous Visva-Bharti, Santiniketan, till his sad demise in 2008. He made a valuable contribution to the body of Indian English Poetry. Born in a lower middle class family, but having culturally and traditionally rich surrounding, he never disowned the psychic residues of culture in general and agrarian culture in particular. The issues like mythology, history, traditions, relationships, and belongingness in various shades shape his poetic fabric. As a devoted teacher and an established poet, he has published eight volumes of poems. *Silencing the Words* (1977), *Oh This Bloody Game!* (1988), *Prayers to Lord Jagannath* (1994), *Life Lines* (1999), *On Touching You and Other Poems* (1999), *Krishna* (2003), *A House of Rains* (2008) and his last *Tiger and Other Poems* (2008) are his significant poetic works. Mohanty's poems have been translated in Hindi, Spanish, Portuguese and Urdu. Besides this, he translated poetry of eminent poets from Bengali and Oriya in to English.

### **Poetry of Niranjan Mohanty**

Niranjan Mohanty to a large extent is a poet of nativity and belongingness. Rootedness in one's own culture through and through is the major theme in many of his poems from beginning to the end. So, no poem of Mohanty could be read in absence of the issues of his land in one way or the other. Every poet has this aspect, in more or less proportion in his poetry. His family,



relations, landscape, Lord Jagannath, beliefs and everything that comprises his being as an Orissan first and an Indian in succession, forms the basis of his poetic imagination.

Niranjan Mohanty in the foreword written to his own volume of poems entitled, *A House of Rains* (2008) perhaps, suggests the same thing. He writes, "I don't know why I have been disposed towards believing that poetry-whether writing it or reading it-brings one closer to life, closer to whatever constitutes life and whatever makes life meaningful" (Mohanty). In this volume of poems, he embodies a striking variety of themes and attitudes towards the changing patterns of life trapped in the flux of time. Meaning by that, poems in this volume deal with the innumerable things related to life, where life stands in between the different voices.

The title of this volume is appropriate, as it houses different voices of rain. 'Rain' no longer here is a word; it transforms into a symbol and acquires different and deeper meanings. Like his other volumes of poems, *A House of Rains* also follows the unity of relationship; relationship with people, landscape, nature, blood and bones and everything that makes the man in Mohanty breathe. After all, he is a people's poet. In his poem, "Rains in Iowa" he begins with the words-"Tears of the eyes /or the skies, change nowhere" (83). In short, he is a great humanitarian, and a sensitive man. All his poems are the replica of his personality exploring almost all fields of life. Going further in this article we shall concentrate and discuss only ecological concerns the poet has shown in his poems.

#### **Ecological Spaces in the Poetry of Mohanty**

Literature of all ages offers ample space for contemporary issues, rather, that is the religion of an author to record his own time through words. Modern literature across the globe forcefully brought the principle of reality or truth that resulted into making contemporary issues dominant in the poetry and other works of art in our time. Sudhir K. Arora a scholar and critic in this context puts his observation quoting Ray in support:

Modernity and Contemporaneity, though apparently are similarly dressed, differ in tone. Contemporaneity is the quality of being current or of the present. It is the quality of belonging to the same period of time. Modernity is a "matter of sensibility" and "everything that is contemporary is not necessarily modern. To be modern is to be aware of the contemporary scenario as changed by the growth of knowledge; a sensitive perception of the world in the present state of knowledge. The perennial stuff of literature is reality. But the concept of reality is an ongoing process; it keeps on changing with the development of knowledge" (Ray). (Arora, "A Postmodernist..." 77)

Basically, both the terms represent a reaction against the idealized and romantic approach of the pre-independence poetry, so far as modern Indian English Poetry is concerned. In an age of dissatisfaction and broken dreams, Indians found themselves cheated at the hands of their own leaders. This anger could be seen throughout sixties onwards in literature and in cinema. The famous 'Angry Young Man' of the seventies, both in cinema and literature, is the true example of portraying the contemporary mind in its reality.

Indian English Poetry has always justified the cause of time by providing space and voicing countless contemporary issues in all its ages since its inception. In the modern period,

Indian psyche witnessed a sort of alienation from its surrounding, so did the poetry declaring a break to the tradition. In the post-modern period, again poets came back to the tradition and their being a part of one very old Indian mythical presence. We have poets like Jayant Mahapatra, Arun Kolatkar, A. K. Ramanujan and the recent one like Niranjana Mohanty giving much importance to the contemporary burning issues in their poetry.

Niranjana Mohanty in his poetic world of imagination, purposefully places issues of poverty, hunger (both of loin and belly), suicides, corruption, immorality, faith, religious belief, deity, rituals, politics, murder and most prominently personal and family life in communion with nature. The environmental issues born out of human greed in our time have been a painful source of inspiration for the poet. He goes into his past at times to remind the eco-friendly lifestyle our ancestors. All these are the recent trends of writing in the poetry of Niranjana Mohanty. Let's enquire how the poet keeps pace with changing contours of environmental change and its effects through various examples in and around him, and incorporates same into his poetry.

Mohanty through his late published poems appears more mature while dealing with burning ecological issues. His volume of poems entitled *A House of Rains* (2008) appears with a poem entitled "Digging". As the title suggests, he digs deep into his own memories about the surrounding, the natural atmosphere and over all simplicity of life in the past. The entire poem speaks about his family's past and at the same time it speaks about very important environmental issues around in India. It voices the issue of denuding trees in the name of development, encroaching water reservoirs for erecting administrative buildings and complexes. His introspection regarding the loss of natural atmosphere around makes him think and appear as an environmentalist through his poetic expression. He artistically begins with the remarks by the villagers on his grandfather's sad demise:

Digging a pit, large or small, was an art  
with him, that's exactly what they said,  
when my banyan-tree like grandfather passed away, last winter. (01)

The poet reminds of his skilled grandfather in digging pits to plant saplings. The poet addresses him as, "my banyan-tree like grandfather". The banyan tree is worshiped in Indian culture. It is an embodiment of nourishment through its shade and huge branches. It symbolises the father figure in a family; the one takes care of all needs and problems in a family. This comparison also gestures the deeply rooted tradition of relating to the objects of nature around us very respectfully. These pits his grandfather used to plant coconut saplings. The first half of the poem he goes on describing the nature friendly deeds of his ancestors and natural life they enjoyed. The rest of the half deals with changed state of affairs. The poet voices this disgust in his heart through the words:

The trees have been cut to give a plainer, cleaner  
view of things around, and even to make  
the compound glitter with signs of sanitation  
and hygiene, and good health. This change  
opens for me a door so uncertain and closes

another that matters to me even in this hour. (02)

The poet here mocks at the new policies; facilitating in an opposite way at the cost of natural life in search of comfort. The poet also brings to the notice of the reader, the environmental change in the form of natural calamities. Cyclones have become frequent visitors these days. Every year these cyclones keep hitting the sea-shores causing destruction of natural and human habitats. The poet in this same poem refers to the destruction caused due to cyclone in the lines: The last year's super cyclone had uprooted seven of our bright-eyed coconut trees. (02)

These cyclones and other natural calamities are the results of excessive human interference in the natural environment. In the end, with utmost nervousness he wishes to become a bird and join the 'sacrosanct whiteness' of his ancestors. The poet is keen regarding the environmental loss during his time. The poem reminds the changing picture of villages and rapid urbanization at the cost of nature and natural life.

In one another poem entitled "Grief, once again" poet grieves the loss of garden which was cool, still, shady, full of fragrance. The honey-suckling tiny pretty bees, songs of nameless birds slowly disappeared from this garden state and the area gets transformed into a landscape unknown to the poet. The poet records changes in the atmosphere in the words:

This landscape darkens and deepens  
Like night's unknowable shapes  
In jungles, along river-banks  
Swollen with solemnities of solitude;  
its heaviness oppressing bones' strength,  
the mortal frame's awed breath.  
Birds of absences, whispers  
of weathering leaves, groans of trees  
uprooted by the recent cyclones,  
the scooped out stare of tanned earth  
in the well in a sizzling summer's  
wild shimmer.  
The garden in memory sheds  
its clairvoyance. (04)

The poet through these lines, of course, highlights his mental state of solitude taking him deep into the mysterious atmosphere but, to express his mental state, he employs physical imagery of environmental loss relating it to the changed atmosphere around. The cyclone uprooting trees and their groaning is symbolic of dying countryside. The scooped out stare of tanned earth in the well during summer reminds the rise in temperature of the earth in our time often resulting in lowering water level of the earth. The poet ultimately declares that the garden is no more a garden both physically and most importantly in emotions and sentiments.

"Mosquito" is one more poem in this same anthology by Niranjana Mohanty. The poet hates mosquitoes and curses them for their bumpy buzz breaking sleep. He also blames

mosquitoes for disrobing him of his dreams but, still the poet avoids killing the mosquitoes by clap or slapping. The poet discloses the reason behind in the words:

Long ago, my granny, holding  
a palm-leaf fan, and fanning,  
preachingly told me not to kill  
animals or insects, for that would  
amount to sinning. Like an echo  
of distant temple bells, her words  
echo in me, whirl back to me

like faces, once very dear....

Lifting the edges of the net

I let the mosquito go by.

A flower of my granny's fulfilment

swaying gently by the breeze of inheritance. (21)

Thus, the tradition of respecting life breathing, large or small of animals, birds, insects and of all living beings is the famous principle of "live and let live" is deeply rooted in Indian culture. Religious philosophies like that of Hinduism amounts it to sinning. Hence, the poet remembers the words of his granny and avoids killing the mosquito that had sucked his blood. This example directly-indirectly relates to the religious principle of "ahimsa parmo dharma" resulting in creation of ecological balance.

Mohanty's warmth and benevolence could be experienced even for very small birds and creatures around him. One such poem expresses his guilt and inabilities to facilitate these tiny creatures build their nest in his bathroom. The poem, "Once again, the unspeakable grief" grieves his helplessness in the words:

Unaware, they delighted  
in making my cute little bathroom  
menacingly clumsy, untidy, unhygienic.  
At the behest of my tidy wife,  
our servant boy rose upto the skylight  
to shut it with a thin plate of gutted wire  
to disallow the zealous entry  
of those dream-drunk birds.  
These days, my mornings go unnoticed,  
unlit by the lightnings of their songs.  
On the rough rock of my breath  
their absence sculpts  
shapes of unspeakable grief and loneliness. (24-25)

The poet very honestly expresses how we humans forbid our friends and fellow living beings settling in our homes. It's pathetic for the poet that he could not help them and allow them to build their nest in his bathroom. The poet restates that the chirpings of these birds work

metaphorically in make believe in the eternity of time and its passing. We learn to celebrate every moment of mortal life looking at them says the poet. Thus, caring and sharing in ecosystem flows through his poetic corpus failing which he grieves honestly we see in this poem. His famous poem “Kalahandi” speaks of a district in Orissa famous for its poverty, grief, droughts, hunger (both of loin and body) and prostitution. Mohanty while describing Kalahandi says:

Cattle chew paper scraps and linen,  
butterflies flounder about black stones.  
Rivers do not flow here. The pools  
and wells never glow with the bliss of water.  
No vegetation, no fruition  
only the bones’ hunger seeks an ascension. (31)

The poet goes to the root cause of hunger and absence of eatables with beauty and things necessary to sustain in life. Absence of rain and frequent droughts in this region has posed a serious danger to the lives of people. Hunger has a menacing face in the form of prostitution in this region; the poet in an early part of this same poem has made it a point through his poetic inquiry. Cattles chewing paper scraps a normal picture these days in cities symbolises pollution in other places but Kalahandi symbolises hunger in full circle. No rainfall no water in rivers, pools and wells; so no agriculture and no enough food for people in the land having more than two thousand years’ history of civilization and of agriculture. Mohanty’s fellow poet from the same land, Jayant Mahapatra also reveals the pathetic condition and approach of people towards the place in the poem “Possessions” Mahapatra makes his readers encounter with the stark reality of the place:

Tonight, the politician will turn  
on the country with his power.  
His face will be well under control  
and tomorrow, sixty thousand children will go hungry  
again.  
Poets will sip their tea in stupid-looking cafer,  
or dangle in unknown fields  
like embarrassed scarecrows. (*Shadow Space* 24-25)

Does it not awake the soul of the reader? The poet through the issue of hunger reaches the root cause in the form of change in nature, in human behaviour, activities and intervention resulting in crisis in this and in many other poems by him.

**Conclusion:** Niranjana Mohanty throughout his poetic contributions appears keen about the current situation around whether about his family, society, about small creatures and of course the environment. Being conscious about the changed environmental scenario, the poet sensibly deals with the issues and it’s after effects; so as to alarm his readers to awake and get prepared for such unprecedented dangers at least emotionally. Much of his concerns regarding droughts, loss of trees, ponds, dried rivers, encroachment of traditional resources of water and agriculture

at the cost of urbanisation is for some positive change to suggest to the responsible in power. Poetry in all ages keeps raising its voice against such neglected issues of common interest.

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**MAHESH ELKUNCHWAR'S EXPERIMENTS IN AN ACTOR EXITS****Shrikant Niranjana Puri***Head, Department of English, Lokmanya Mahavidyalaya Warora, Dist. Chandrapur (MS)  
snipuri.education@gmail.com***Abstract**

*Experiments is the essential feature of literature. One can find the history of literature of any country and of any time as a history of constant experiments with or without traditional elements. In case of British drama, its origin itself is an experiment by the churchmen to preach the Latin Bible to the laymen. Further, the blending of tragic and comic elements, violation of three unities and chorus, use of blank verse and melodramatic elements, replacement of young boys with the real women for female characters on stage, closet plays and so many are initial significant experiments. Experiments increased in the modern and postmodern ages. Globalization brought about the first-hand knowledge of the world's literature, and consequently experimenting and blending the literary traditions of one country with another. Although India has a great ancient tradition of poetry and drama, yet in modern age Indian literature began with the imitation of European (especially British) literature. Ravindranath Tagore, Sri Aurobindo, Harindranath Chattopadhyay etc started writing dramas in Indian tradition with less experiments. However, the experiments in Indian literature, especially drama, is not a new thing now. Dharmavir Bharati, Vijay Tendulkar, Badal Sarkar, Mahesh Elkunchwar, Girish Karnad etc made it possible. Their experiments ranges from symbolism to the use of masks on the stage. In An Actor Exits (2005) Mahesh Elkunchwar came up with full of experiments. Therefore, the present paper attempts to explore the experiments employed in the play.*

**Keywords:** *experiment, mask, silence, expressionism, intertextuality, symbolism, monologue, Theatre and illusionary Life, philosophy of life (Soul & Great-soul).*

**Introduction:** *An Actor Exits (2005), a one act play, is the only unperformed play of Elkunchwar. It is known for its unconventional style of writing. Although it focuses on the last moments in the life of an unnamed actor, yet it focuses on the philosophy of life in general. As the earlier plays of Elkunchwar, the present play also reflects the Hindu philosophy.*

**Expressionism:** *Expressionism is a mid-twentieth century experiment in the European theatre. It came to India in the last decades of the twentieth century. In it very few characters are presented. However, the psyche of the central characters is explored under a crucial situation in their life. In such stressful situation, the focused characters expresses their soulful feelings and emotions. Sometimes the presence of persons or things in front of them are in reality just the hallucinations. The dialogues, especially monologues, are feelings, which they cannot produce in the actual presence of those hallucinated persons. So that the character conveys the feelings to the illusionary presence of the person. In the present play, the central character is nameless. He is referred to as 'He', the pronoun used for a male person. He is engirded with cobwebs, and cannot get rid of it. This takes him back to his childhood and then to the adulthood profession of acting. He remembers his mother and father, and his diasporic feeling towards them. He expresses his feelings towards the director and the co-actress in their illusionary presence as masks in the*



frames. His hidden feelings about both of them are expressed by using poignant, sometimes abusing, words. He also recalls the secret moments spent with them.

**Mask :** In the ancient age in Europe, the characters on the stage used to wore different masks to represent different types of characters, for example, tragic hero, comic character etc. However, in middle and modern age this tradition of wearing masks on the stage was lost in regular public performances. Masque, as the name hints, were performed in the sixteenth and seventeenth century wearing masks by the amateur actors from the royal or similar families. Other than this exception, wearing or using masks on the stage was a rarest thing to be seen. However, Elkunchwar in his present play made the use of both the masks in frames and masks on face. The Director, the actress (perhaps his heroin in plays) and other characters in the play wear masks.

**Symbols and Allegory:** Symbolism is one of the famous characteristics of expressionism. Since nineteenth century, it is becoming more and more popular and is being employed extensively in all the genres of literature. In the present play cobwebs are the symbols of 'mayajal' (the intricacies with the worldly things, possessions, friends and relatives). When these webs become stronger and tighter, the man or woman goes farer from the divinity. He / she escapes from this mayajal, when he/ she gets 'mokshya' (redemption from the cycle of life and death). Mask is the symbol of duplicity, covering the real identity with a fake one. The director is a symbol of that boss / master who orders others to do things that he himself cannot do. The director in the play is the boss in everyday life. He shows fake sympathy for his junior workers. Actually he makes them work hard and without his own labour takes the whole credit of their work. The stage is the allegorical form of the world, and the actors of the human beings. The emancipation from the cobwebs allegorises the death of the human being and going back to 'Mother' and 'Father', that is our Creator. The last Sanskrit quotation elaborates that God is the Infinite entity, and the human being is the molecule / finite form of that Entity. In Hindu philosophy, the separation of molecule (Atma / soul) from that Eentity (Parmatma / God) is termed as 'birth', while the union of this finite molecule with its Origin (Parmatma) is termed as 'death'.

**Silences and Pauses:** In real life people do not speak all the time that they meet or stay together. They keep mum many a times. One of the postmodern experiments in play is to show the real life pauses or silences on the stage. Therefore, Elkunchwar, in his An Actor Exits, shows the central character doing some common behavioural things and many a times keeping mum (Elkunchwar, 2010: 289, 290, 292, 296, 298, 300, 305-310). This brings the quality of verisimilitude (to life) in the play.

**Intertextuality:** The term is in vogue and practice, since Julia Kristeva has coined it. It refers to the use of quotations, allusions or translations of other texts to influence the meaning of the present text. An Actor Exits has many such allusions, quotations and translations that refer to many classical texts by renowned authors. The very first page of the play has two references from Aaddya Shankaracharya's Charpatpanjarika and a Sanskrit saying. The first quotation explains the need of few things to live a life. The Actor of the play realises it but at the end of his life. The second quotation, the Sanskrit saying, says that the hope makes man run fast. The



actor runs to fulfil his hopes and spent his whole life for earning money by putting on and off masks. The Marathi translation of a Christian song of Christ's Nativity (297), a Sanskrit quote explaining the illusionary existence of life (302), the Sanskrit shlok explaining the importance of Guru (teacher) / Director (298), another Sanskrit shlok narrating the closeness of kins and friends after death (307), another shlok saying that the death is ultimate and no one including God Ram can avoid it (304), and there is also the shlok from the Ishopanishad telling that the God is Infinite and so is the soul which is also the part of God (310). Moreover, there are quotations from the poetry of Lord Alfred Tennyson's 'Lady of Shallot' (295, 307) and 'The Lotus Eater' (300), from T. S. Eliot's 'Ash Wednesday' (291), and from the Holy Bible (297). In addition, there are allusions of the words of D. H. Lawrence, Arthur Miller, Elizabeth Barret Browning, Osho, and Shakespeare's Macbeth and Othello. All of them suits the situation in the play. There are also the scattered passing but appropriate references to the characters or events or words or pictures from The Ramayan, the Mahabharat, the Geeta, the Bible, the king Oedipus, Hindu and Greek myths, the portrait of The Creation of Man by Michelangelo, Hindi Songs, advertisements, and computer keys.

**Hinglish (Code-Switching):** The term Code-Switching refers to the speaker's shift from one language to another language/s. A multilingual speaker switches occasionally between two or more languages. In case of literature, the character uses the linguistic elements of more than one language. In the present play, all the major characters switch their language from English to Hindi or Marathi or Sanskrit. The central character quotes many shloks from Sanskrit. He sings many Hindi songs and advertisement. The words like 'baba', 'Angik Abhinay', 'ovis', 'yaar', 'guru', 'arrey wah re wah', 'pind', 'shradhha' and so many are from Marathi and Hindi. The words like 'boardwallas' are the Marathikaran (using words of other languages with Marathi elements, especially affixes) of English words. Another important aspect of Marathi language found in the play is the re-duplication of words. Here words are spoken twice, but with a little change in initial sound of second word. The examples from the play are 'saints-waints', 'art-fart' etc.

**Theatre Relating Life / Philosophy of Life :** The whole play, An Actor Exits revolves around the philosophical views on human existence. No doubt that Elkunchwar presents the old thing about the illusionary existence of the world and the creatures living in it. It was already told by the Hindu scriptures, Shakespeare, Wordsworth and others. As Shakespeare recites in As You Like It, in An Actor Exits the protagonist on the stage is the symbol of human being in the world performing different roles. His exit from the stage allegorizes the death in the world, and his hopes, relationships, property and struggle for a better life allegorizes the 'mayajal' (bondages that refrain humans from the mokshya). In the play the cobwebs engirded to the actor allegorises the mayajal. His desires at the end of the play to meet with his father is the desire of an atma / soul to meet with the Parmatma / God. Mokshya, in Hindu philosophy, refers to the freedom from the mayajal and the union with the Parmatma. One who achieves mokshya gets redemption from the cycle of birth and death.

**Ending:** The ending of the play is very significant. The actor in the play gets rid from the cobwebs symbolizing the death / Mokshya and freedom from the Mayajal. His new birth is the awakening from the illusionary life on this world. This is the time to know the reality of our existence and becoming one with the Infinite source of our origin. This Infinite / God occupies everything, the whole cosmos and beyond. So when the actor dies, he exclaims:

My words! How fast we are moving, how vast the space! The blue earth is receding at such tremendous speed. Baba, baba I want this. I'll make a ring of this blue stone. And this Jupiter. I'll make a locket out of this. How fast are these planets receding. And this and ... and this ... so many planetary systems, they are all falling back so fast. And now even this galaxies around my neck. And infinity is not enough to cover me. (Elkunchwar, 310)

He further says to his father / God, "Everywhere it is only you and I / You are me and I am you / And the two of us together is me." (Elkunchwar, 310)

### **Conclusion**

Elkunchwar entered the world of theatre after watching a modern play by Vijay Tendulkar, another Marathi playwright. Elkunchwar constantly experimented in his subsequent plays. In the words of the noted Marathi critic, translator and writer, Shanta Gokhale, Elkunchwar has been a consistent experimenter. She points out one of his latest plays, Eka Natacha Mrityu (Death of an Actor), which departs completely from the conventions of the well-made play and plunges into a form that uses surrealistic imagery and masks.

(<https://www.livemint.com/Leisure/DSvBmnojNpW3dWrBiikf2N/Tribute-Silence-half-pauses.html> ) The present play presents Elkunchwar's philosophy of live in an innovative way. The play is a theatrical experiment because of the use of masks, silences and pauses, new symbols, expressionism, allegory of life / theatre (theatre-within-theatre or life-within-life), and the ending of a soul meeting its Origin / Cosmos in it.

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## EPISTEMOLOGY REVERSED: AN INTERROGATION INTO THE IDEA OF CREATING CONTEMPORARY COMMERCIALS AND THEIR POST TRUTH IMPLICATIONS

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### **Abstract**

*At this moment when one is enjoying Schwarzenegger's The Last Action Hero in a Sony 3D home theatre and having the glocalised (global+local) dish from Domino's pizza delivered by the Swiggy boy and paid through PayTM, is or should the altered position of classical epistemology be naively understood or innocently accepted so? The secondary position of represented manoeuvre is getting reversed and inversely the primary locus of hard-core affairs is getting shifted whereby the epistemology accentuating the reality of this all-pervading advertised world has eventually undergone sea-changes. During the second half of the last century **Deconstruction** de-philosophized the text within, **Postfeminism** debunked the gender binaries, **Eco-criticism** demystified anthropomorphic consideration, **Neo-ethics** detached individual values away from overarching morality and the consequences are inevitably burlesquing and invariably belligerent. In order to engage in a literary-philosophical reading of this epistemologically catastrophic situation, therefore, the paper shall apply the **standard methodology** of research in humanities i.e. of interpretive analysis of some TV commercials under the light of relevant secondary resources. As **Karen Suine** and **Olof Hulten** offer the differences between Old Media and New Media and as **Aristotle** ages before identified Ethos, Logos and Pathos as the ways of persuasion, the 'triangle' of epistemology passes through the filter of what **Adorno** and **Horkheimer** call "culture industry" and presents before the audience-turned-consumers a whole new world of Vimal pan masala imparting the lesson of belongingness, Kajaria tiles and marbles buttressing patriotism to enjoy Cadbury celebrations, even during a crisis of Corona Infodemic ( innuendo intended) to be replaced by the Vivo IPL and deo-spray to get oblivious: "Fogg chal raha hain" (Fogg is in). Added to that are the management concepts of **Marketing** and **Social Marketing** where the prospective buyer/client is not expected to choose between buying and not buying, rather between buying fully customized HDFC insurance plan or ecologically concerned Topcem cement; the purchaser has to be attracted by the rhetoric of pluses (Starplus) and cult of new/now (new Lux); if not at least to bully him/her with the culture of warnings (software virus).*

*Having gradually yet inevitably entered **Baudrillard's** hyper-real market of sign and images with no outside referent where the customers' choices are just certain **reifications**, the commercials of the contemporary time incorporates within their vacuum a sort of philosophical bankruptcy and epistemological insolvency, mitigation of which renders seemingly improbable. Hence, on the event of such essential metamorphosis in relation to both its face and phase (**reversal**) of **epistemology**, this paper attempts to interrogate into the idea of creating certain select commercials of recent times and then to analyse how such commercials are or will be presently implicating the process of representation, especially during the **after-theory** (not simply Eagleton's) session and the **post-post truth** (not simply MCIntyre's) epistemological scenario.*

**Key words:** reversal, culture industry, ethos-logos-pathos, reifications, contemporaneity.

“You may lie with your mouth, but with the mouth you make as you do so you none the less  
tell the truth.” — Nietzsche

Derrida’s mystic writing pad is surely much more palpable than the repression it undertakes; the depraved physique of Gabriel Okara is certainly more corporeal than the mirror showing him snake’s bare fangs and the table one is writing on is obviously more tangible than the word “table” just been written down — all the elements mentioned in the first part of each comparison belong to this material world, to the matter-of-fact affairs, to reality while those in the second part belong to the representation of that world, to the reflective-refractive medium of the material affairs, to mimesis and whenever such dichotomies are ‘gauged’, traditionally speaking, reality gets the primary position against the secondariness of the mimesis of that reality. Tradition apart, as Modernism and Postmodernism are also bygone, are they really so? Or at least after watching Arnold Schwarzenegger’s *The Last Action Hero* via Netflix in a Sony 3D home theatre and having the glocalised (global+local) dish from Domino’s Pizza delivered by the Swiggy boy and paid through PayTM, is or should the secondariness be naively understood and innocently accepted so? The audacity of appearing casual and listing down such mundane instances springs from the attitude of nullifying the binaries between high and low, pious and profane; rather of remaining “essentially parodic and unavoidably political” as reflected in Linda Hutcheon’s *The Politics of Postmodernism* (1989) supported by her another postmodernist bible *A Poetics of Postmodernism* (1988), both the books in their turns also forming (de-forming?) the epistemological plinth for the edifice of the postmodernist “ideology”. So, the secondary position of represented manoeuvre is getting reversed and inversely the primary locus of hard-core affairs is getting shifted whereby the epistemology accentuating the reality of this all-pervading advertised world has eventually undergone sea-changes. During the second half of the last century Deconstruction de-philosophized the text within, Postfeminism debunked the gender binaries, Eco-criticism demystified anthropomorphic consideration, Neo-ethics detached individual values away from overarching morality and the consequences are inevitably burlesquing and invariably belligerent. On the event of such essential change in relation to both its face and phase (reversal) of epistemology the present paper attempts an interrogation into the idea of creating certain select commercials of recent times and then to analyse how such commercials are or will be implicating the process of representation during after-theory (not simply Eagleton’s) session and post-post truth (not simply MCintyre’s) vicissitudes. The criterion of selecting the commercials is mostly self-explanatory and is fairly random, almost as seemingly random as audience consider them to be while enjoying their favourite show, the randomization simply being based on the commercials’ ability of representing different products catering to the ‘needs’ of different target groups. The reason behind putting an additional clause in the previous sentence “almost as seemingly ..... favourite show” clearly shows the facade of randomization combined with the reification of choice, both affecting the reversal of epistemology to be examined in the due course of the paper. In order to engage in a literary-philosophical reading of this epistemologically catastrophic situation, therefore, this paper shall apply the standard

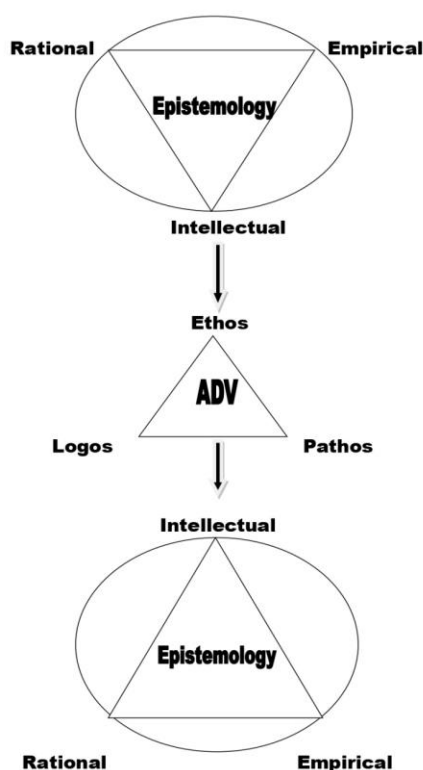
methodology of research in humanities i.e. of interpretive analysis of some recent TV commercials under the light of relevant secondary resources.

Associating modernity with Old Media and postmodernity with New Media, media analysts Karen Siune and Olof Hulten put forward a structure from which the following can easily be deduced:—

	<b>Old Media</b>	<b>New Media</b>
<b>Broadcasting</b>	Monopoly	Competition
<b>Goal</b>	Democracy	Survival/Profit
<b>Logic</b>	Responsibility	Market and Economics
<b>Selection Criteria</b>	Political Relevance	Sale
<b>Reference Group</b>	Citizens	Consumers
<b>Perspective</b>	Nation/System	Individual/Global

To apply the structure to the gamut of TV commercials is to discover certain drastic changes in which way and at what intensity the epistemological alterations have taken place: instead of monopoly of Prashar Bharati, in a highly competitive market of about thousand channels, now it is first a question of survival and then it is solely about profit with no democratic value whatsoever or any serious social responsibility, aimed only at the size of sale, thereby transforming the citizens into mere consumers devoid of any required perspective of thoughtful analysis; instead of spatial, physical market for those commercials it is all about intangible, virtual marketing: while market is there to produce products according to the needs of consumers, marketing is there to produce needs for the consumers according to the products already produced. Needless pointing out that it is due to this fabricated dimension of need for which in the previous paragraph the term “needs” has ironically been kept within single quotations — an irony which perpetuates through the entire process of creating commercials as elaborated in some of the subsequent paragraphs.

In accordance with the Dictionary of Philosophy and as per Russell’s enumerated versions on philosophers like Immanuel Kant and Gottfried W Leibniz (=rationalists) and George Berkeley and David Hume (=empiricists), epistemology can be defined as that branch of philosophy which is concerned with the theory of the sources of knowledge, Rationalism and Empiricism being the primary while the combination of both i.e. Intellectualism, almost identical with Coleridge’s secondary imagination, being the secondary source. The circular shapes below represent the world whereas the triangles inside the circles refer to epistemology with all three major sources of knowledge placed at three different angles of the triangles. Notably, by the time one reaches the second circular shape, epistemology has to get filtered through what ages before Aristotle identified as the means of persuasion represented through the middle triangle with three “os” around three sides, namely: Ethos (authority), Logos (logic) and Pathos (emotion).



Interestingly and pathetically, however, the third triangle inside the circle shows “Intellectual” at the top, suggesting predominance of individualist (and thus capitalist) sway over the collective world-affairs. Given the society under mass deception characterised by hedonism, playfulness and carpe diem, it was already very difficult to distinguish in between the recognized epistemological implications of Postmodernism, stepping into the era of Post Truth and that too passing over After Theory session and Neo-ethics, yet carrying most of their residuals, now it is way more slippery to decide whether the philosophy is essentialist or faithfully duplicated one, elitist or socialist, hierarchical or carnivalist. Under Modernism there had been an undeniable trace of poignancy and angst at the loss of anything and everything, the same agony under Postmodernism had been replaced by an ironic or satirising take on such loss and the same under Post Truth has been handled with a pyrrhic or neutralising approach. This transformation is undoubtedly a catastrophic situation excoriating epistemological values all the way the immediate result (or may be the causes) of which is the advent of TV commercials reversing classical epistemology as analysed hereunder.

**Illustration 1:** If status and reputation is to be earned, it is made to believe that only because of using Nerolac Paints on his house, Mr Ghanashyam who has already been a doctor with so many



degrees and accolades displayed over the name plate, can attain respect in the form of a Guard of Honour from the postmen including one who once threw letters onto the addressee. A branded painting named Nerolac, thus, has evidently replaced the established notion of status or reputation of a person concerned.

**Illustration 2:** Just like the sense of respect, such uncommonly common human passions as greed and anger are also commodified in the process through which M S Dhoni as a monk explains how Rohit Sharma's greed for more and more victories and Kohli's anger against his opponents are "cool" and therefore tantamount to win IPL title.

**Illustration 3:** Even the collective human feeling like patriotism has been identified with the use of "desh ki mitti" (the nation's soil) in the form of Kajaria tiles and marbles. On the same nation's soil thousands of Indians are suffering excruciating pain of survival with no roof on their heads, but overlooking such scenario the commercials have manipulated the audience's patriotic sentiment to alter what the empiricist sources of epistemology offer to preach.

**Illustration 4:** Not simply the naked truth of ceaseless poverty, putting a blind eye to the topical issues or crisis is a common dictum practised by the commercials of deodorant spray Fogg. Apart from a number of similar advertisements where the answer to the typical question "Kya chal raha hain?" (What's going on?), using the logical fallacy of straw-man argument, is always "Fogg chal raha hain" (Fogg is in), in one commercial showing the scene of the aftermath of a tempest, a young girl appears to comment on a scantily clad youth "Baki sabb to urr gaya, lekin aapka perfume rah gaya" (everything has gone, only your perfume stays back), defying almost all the natural rules of a tempest and also thus minimizing one's concern over the present circumstances.

**Illustration 5:** Minimization of human concern and miniaturization of human beings are quite surreptitiously handled by the MG Hector commercial when after flaunting several smart facilities equipped in the car lastly announces "It's a human thing" — a sheer vilification of human existence and thus an utter metamorphosis of epistemological attributes.

In the analysis above if the second illustration represents the element of ethos, the last illustration voiced through Hollywood star Benedict Cumberbatch exemplifies logos while the third one epitomises pathos. Many a time permutations and combinations of these elements are attempted to promote sublime and lowly in the same fashion, most of the times even debunking the binaries and thus remodelling epistemology.

With the visionary work *Technopoly: The Surrender of Culture to Technology* published in 1992 to his credit, American media theorist Neil Postman points out that "TV is specifically responsible for the decline of reason: the epistemology created by television not only is inferior to a print-based epistemology but is dangerous and absurd". This danger or absurdity, coming to the apotheosis of TV commercials, has fabricated a reality wholly constructed by signs and images with no outside referent (Baudrillard) — a reality which without any cultural signifier floats around on a loose space of rhizomatic expansion and mere surface-oriented ramifications, briefly termed as hyperreality. Under this hyperreality, everything, right from the stem cell banking initiated at the time of infant's birth till the death commercialised by LIC's

Jeevan Anand and policybazar.com so profusely, is commodified and this process is constantly reinforced by a barrage of television advertising. To borrow from the Hindi satirist Sampat Saral, Valentine's Day is the gold deer released by those corporate groups in the markets who deal in bows and arrows; the upshots of the same are vicariously varied and obliquely mendacious: Amul, a dairy product company for decades has been 'eligible' to provide with the taste of India, only Mom's Magic biscuits will ensure the daughters of their mothers' hearty feelings, courage is all about drinking Mountain Dew, sexual pleasure to be redefined only through Durex or Manforce condoms whereas belongingness to one's national identity is what Ajay Devgan and Shahrukh Khan feel by chewing Vimal pan masala. If these examples of commercials really belong to Keats' sensuous world, more instances are very much there to 'touch' upon the meta-sensuous: beauty is how the deplorable, racist commercial of the fairness cream Fair & Lovely depicts through the girls' success stories, happiness is all about buying a new Hyundai car — the more the space in the Xcent car, the more the happiness in the family, knowledge is what Hritik Roshan finds among the tech-savvy White Head Junior kids and just within one month of the Covid 19 pandemic, whether it is disinfectant Lizol or the soap Lifebuoy, every household item has turned out to be immune to corona virus.

Added to this are the Management Concepts of five different types enlisting which the following table shows how the commercials vary and how every time they in their formats eschew fundamental human qualities of rationalization and of judging from previous experiences:—

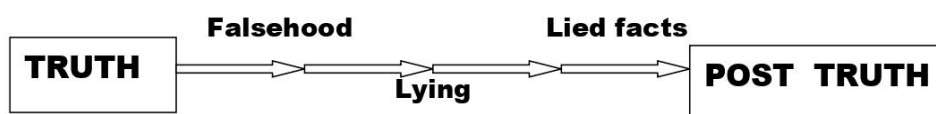
Concept	Emphasis	Example	Target Group
Production	Inexpensive, easily available products	Tata Nano car	Lower middle class
Product Marketing	Expensive, quality products	Rolex Watch	Upper middle class
Selling	Promotion of any product through advertisement	Ghadi Detergent powder	all classes
Marketing	Exploration and creation of needs	HDFC life insurance	selected groups
Social Marketing	Combination of need with social and ecological concern	Almond Drops hair oil	sensible citizens

Product Marketing associates Rolex with the question of status and reputation and thus undermines rationality; Selling Concept asks the audience first to use, then to believe (“Pehle istemaal karo, phir biswash koro”) and thus discard one's judgment based on experience the person already has; Marketing Concept makes a prospective client delighted by offering him/her exactly the thing or service s/he looks for, for those relatively more sensible or feel more committed to societal well-being and environmental awareness are assuaged by keeping a



percentile of the product's total profit aside for the education of the underprivileged children and sometimes by reminding them of how Topcem Cement passes on a greener world to next generation. The target groups very often feel that they choose depending upon their rationality and experience and intellectual expertise, but practically they choose nothing — a hypostalization of choice, a sort of reification that refers to the construal of a conceptual entity as a real existent. In other words, the question whether to buy ethos-promoted Sensodyne or logos-promoted Pepsodent seems to offer an option, but buying itself is not an option— choice now is not about buying and not buying, but about what to buy; brand name usurping the choice of choice. Secondly, the TV commercials a cricket connoisseur comes across while watching an IPL match, for him, are all random, but randomization is all among the commercials, not about whether commercials will be displayed or not, facade of randomization so to define.

In the first chapter of *After Theory* Terry Eagleton announces “Intellectual matters are no longer an ivory-tower affairs, but belong to the world of media and shopping malls, bedrooms and brothels”. Similarly Post Truth can be witnessed as a part of the growing international trend of bending reality to fit one's opinions, rather than the other way round. There was a time when truthiness was falsified, it was a big joke to be laughed at, which presently, however, is admitted and accepted with no qualm of any kind, rather promoted. It is now “impossible to stage an illusion” because, as condemned by Baudrillard, “the real has disappeared”. The translocation of reality or truth as shown below



is crucial to understand the condition under which the visitors of any mall (with reference to the politics of identity devised by culture industry, all malls appear same) will be enraptured by more than one exorbitant ways:—

**Culture of Warnings:** As a part of the larger culture industry, generation of risk and the possible solution to handle the risk both are offered by same techno-science. Every now and then risk is created around drinking contaminated water, facing an accident, using an outdated software and every time solution of RO aquaguard, airbags and anti-virus McAfee are also provided respectively. The more and more risk is circulated via a surfeit of information, the more and more anti-risk products can be advertised to the clients, even the surfeit, in the form of online net connection, too is commercialized. In a way here is a sheer negligence of knowledge and self-awareness the clients had regarding their needs and the ways of procuring whatever needed, instead the warnings create a fearful ambience for the clients to buy not exactly what they need, but what they are made scared of.

**Rhetoric of Plus:** Under consumerism hardly any product can enjoy the prerogative of remaining at the forefront all the time and accordingly the companies devise the methods providing something more than what it earlier promised. The methods together form a rhetoric

through which the entertainment channel Star annexes “plus” to make itself Starplus, the air-filled packet of Lay’s chips contains 20% extra and the drinking water Bisleri brings its customers 200% more oxygen along with other added minerals. The methods together form a rhetoric consumers can never escape as no one till the point of preparing for this e-conference has ever examined the reality of the added versions in comparison to the earlier ones.

**Cult of New/Now:** Similar is the case with the Cult of New/Now because of which the TV audience have been watching advertisements of the same product for decades, but every time it has been presented with some novelty — either calling it New Lux or addressing it as “Now advanced Tata Tea”. No hyperbole permitted, each of these products “perpetually cheats its consumers of what it perpetually promises” (Adorno and Horkheimer), though the consumption continues even at the cost of violating human erudition.

Alongside epistemology gradually yet inevitably are changing semantic dimensions also. It is no more surprising for the e-generation now to be acquainted more with booking than with the books; how Eliot pined over the collapsing differences in between information, knowledge and wisdom does not matter, now a researcher tends to count more upon his/her mobile data than first hand data from the primary sources. Simon During once pointed out that cultural studies was alleged for the fact of making Mickey Mouse as good as Shakespeare, another time Adorno and Horkheimer too grieved over Beethoven’s symphony getting adapted for a film’s sound track, but today the readers of this paper can easily observe their children finding Motu and Patlu as good as two gentlemen of Verona, the readers themselves might have been listening to numerous re-makes of Mozart and Bob Marley. After ‘selling’ (pun intended through OLX’s “Bech de” campaign) every Bitcoin (currency getting cryptographed) of now-not-needed epistemological sources of knowledge, we have our world within the Sony 3D home theatre mentioned at the very beginning of this paper — a world where the vegetable tomato is not simply bio-pirated, rather techno-abducted to make it Zomato, where neither the fruit Apple nor the semi-fruit Lemon are what they stand for, where the herb mint ‘adds’ flavour to the online classes via Teachmint, where the animal panda as Foodpanda is a mere delicacy delivery service, forget Nietzschean projection of human beings as *ubermensch* (super human being), moving out in Uber cabs and moving round no-more-jungle Amazon and clueless Shopclues, being human is just a T-shirt. Taken together, who knows, this is the apocalyptic hyperreality we are heading towards where epistemology remains an OTP (one time password) only to pass away!!

Thus the secondary position of represented manoeuvre is gradually getting reversed and inversely the primary locus of hard-core affairs is getting shifted whereby the epistemology accentuating the reality of this all-pervading advertised world has eventually undergone sea-changes. May be there is the need to offer a philosophical equipoise in order to mitigate the crisis of humanities oscillating between epistemological backdrop and advertised surface, between erudite metaphysics and commercialized pataphysics, between Derrida’s mystic writing pad and the promotional repressions it undertakes. Such provision is further likely to help in re-understanding and readjustment of the *zeitgeist* through the lens of which praxis post-humanist

literary progeny may have a ‘sustainable’ landscape, may be written as “lenscape” to denote our view and to connote how we should view Post Truth reality, if humanity survives.....

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**APPLICATION OF ECO CRITICISM TO ‘THE TEMPLE OF MY FAMILIAR’****Dr. Ravindra D. Hajare**

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**Abstract**

*Eco-criticism is the study of literature and the environment from an interdisciplinary point of view, where literature scholars analyze texts that illustrate environmental concerns and examine the various ways literature treats the subject of nature. Eco criticism as a literary theory has been accepted and since the advent of industrialization, science and technology the world has lost much environment and ecological balance has been at stake. Alice Walker’s fourth novel published in 1989 shows the same concern for nature as she believes in survival whole. The research paper aims at exploring how Walker revalues nature in her novel and comparing literature with environment. It is an interdisciplinary study.*

**Key words:** *Eco criticism, survival, womanist, environmentalist, analogies etc.*

Eco criticism as a literary theory has been accepted and since the advent of industrialization, science and technology the world has lost much environment and ecological balance has been at stake. The evil effects of the loss of the environment have been noticed, studied, felt and several measures have been undertaken all over the world on governmental and private levels. Now-a- days it has become a major problem with many countries. It has been accepted as a discipline giving huge scope for researches. The environmental issues have been integrated in other disciplines with an aim of emphasizing and imbibing ecological values and needs to protect our environment.

**What is Eco criticism?**

Eco-criticism is the study of literature and the environment from an interdisciplinary point of view, where literature scholars analyze texts that illustrate environmental concerns and examine the various ways literature treats the subject of nature. Some Eco critics brainstorm possible solutions for the correction of the contemporary environmental situation, though not all eco-critics agree on the purpose, methodology, or scope of eco-criticism.

**Cheryll Glotfelty's** working definition in **The Eco-criticism Reader** is that "eco-criticism is the study of the relationship between literature and the physical environment", and one of the implicit goals of the approach is to recoup professional dignity for what Glotfelty calls the "undervalued genre of nature writing".

**Lawrence Buell** defines “‘eco-criticism’ ... as [a] study of the relationship between literature and the environment conducted in a spirit of commitment to environmentalist praxis”.

**Simon Estok** noted in 2001 that “eco-criticism has distinguished itself, debates notwithstanding, firstly by the ethical stand it takes, its commitment to the natural world as an important thing rather than simply as an object of thematic study, and, secondly, by its commitment to making connections”.

**Areas of study in Eco-criticism**

Eco-critics investigate such things as the underlying ecological values, what, precisely, is meant by the word nature, and whether the examination of "place" should be a distinctive category, much like class, gender or race. Eco-critics examine human perception of wilderness, and how it has changed throughout history and whether or not current environmental issues are accurately represented or even mentioned in popular culture and modern literature. Scholars in Eco criticism engage in questions regarding anthropocentrism, and the "mainstream assumption that the natural world be seen primarily as a resource for human beings "as well as critical approaches to changing ideas in "the material and cultural bases of modern society."

**Literature and eco-criticism.**

Literature is the most striking means of perceiving and envisioning a better society for all. Authors express their vision of human world in their literary work. Science fiction is one such example. The concern for nature and environment has been central to the romantics who were also called Nature poets or writers. Several waves of romantics and neo-romantics have come up and gone. The rise of ecology and eco-criticism as an independent discipline has given rise to interdisciplinary studies. The literary work dealing with nature or environmental issues can be taken for interdisciplinary study.

**Alice Walker as an Eco-critic**

Alice Walker, a major womanist Afro American contemporary author has expressed her concerns for nature and environment in her Eco criticism as a literary theory has been accepted and since the advent of industrialization, science and technology the world has lost much environment and ecological balance has been at stake. The air that we breathe, the food that we eat, the shelter, the clothes, and all other material that has made our lives better and happier all come from the nature. The novel presents that men and women were happier when they lived in the company of nature. Once brought out of it in urban society they did not ever show any concern for the nature. The cities came into beings only at the loss of forest and nature. The world of concrete was created that also made our hearts concrete and feelingless. The thirst for money and power made man blind. In the race of conquering new territories and new horizons and creating a new world, man never cared for nature and its various factors, ecosystems that make a sad man sings happy songs.

**The Temple of My Familiar:**

In this novel Alice Walker discusses questions of gender, races, violence, troubled relationship as well as isolation, environment, love, and suffering. The novel is chiefly a study of tracing the roots of black women and their early life as lived by them in their tribes in the forest of Africa. Also from the conclusion that she draws in this novel it can said that she is not only concerned about the state of black women as enjoyed by the while living in their tribes in the company of nature but also about the environment itself. She believes in coexistence of all. She has realized the importance of nature in human life. Viewed from the various definitions and literary practice Walker's novel is liable to apply Eco-criticism.

At the first place, here author is no doubt presents the case of black women living in the African continent in their individual tribes. They were very happy as there were no discrimination, oppression or racism. They were revered as goddesses and the surrounding forest and nature served them as 'temple'. The animals, birds and trees were their 'familiar'. They knew no sorrow even though their life was in primitive stage. The feathers of birds, beads, and many other naturally obtained things were used as ornaments. Nature ordained their cultural life. It was from nature that they learned so many things. Nature was a teacher for them. Nature was also protector as they got everything they needed to survive. They had pantheistic God. They believed in the forces of Nature and lived accordingly. But their life became worse when they were brought out of it they lost all of their familiars, estranged, exploited, treated as savages. Once brought into the slavery, put to yoke and lifelong labour at the expense of very meager wages. Women lost their goddessness and became mere object of sex. They lost their dignity and identity in the sexist and racist world. That is why Walker dreams of life as 'bird nest' where male and female birds live happily even though their nest is of no value for the capitalist and materialistic. As for materialist nature has no value. But life of the black people as compared to the present life in slavery was better and dignified. Another issue of modern world is the loss of nature in the race of industrialization and farming. Deforestation for many purposes has caused great damage to nature and ecosystem. As a result of which the people in the modern world are facing several natural and manmade calamities, famines, disasters and geographical imbalances putting human world in great danger. This makes the authors and humanitarians, environmentalists much concern about the survival whole. They know that the entire life in general depends on the nature itself and all species are dependent and important in the maintenance of ecological balance. The world is very fragile and the balance can be easily disturbed. Alice Walker seems to be much worried about this fragile balance and hence she envisions 'peaceful coexistence and survival whole as a solution. This argument is sufficient to prove that the novel can be taken for eco-critical studies.

Lissie who has lived many lives and for thousands of years is the character through which Walker narrates the realities of past life. She talks about African American women living happily.

Walker tries to provide a comprehensive picture of society and equal reverence to nature and its development from prehistoric time until today. She describes mainly the difference of women's way of life in the past in comparison to what their conditions are now a day. She narrates that their present condition and perhaps a dignified life black women are living is the result of a prolonged struggle for spiritual and political survival. Hence she traces their history and roots and exposes the problems they faced and presents them rising to a status equal to other privileged classes.

There are characters, relentlessly raising the great moral questions and pursuing one another towards self- knowledge, honesty, and engagement and reeling off their history through each other's dream and consciousness. They all stress on their spiritual struggle, their history of survival, their strength and weakness. The narratives range from the ancient past to the present



sixties. There are a number of characters related to each other – men and women, unfolding all their secrets and predicament to each other and thereby creating deliberately an environment for the new black women to fight for their human rights to enable them to survive with dignity. The quest for human rights is equal to a quest for dignity and identity.

The one we get to know best is Suwelo, a professor of American history, married to Fanny Nzinga, daughter of Olivia, daughter of Celie, and we get to hear from Shug, too, which is a treat. Suwelo look up also with a woman named Carlotta, daughter of South American exile, Zede, and both Zede and Carlotta have a lover, Arveyda, a musician. Zede was served by a white woman Mary Jane, who went to Africa, where she knew Ola, father of an African daughter Nzinga and also of an African American daughter, Olivia's Fanny Nzinga- and so the circle interlock and all these major characters and many minor ones swing from Africa and back. And there is Hal and Lissie, who take Suwelo's neglected education in hand. Since, Lissie remembers her previous incarnation all the way back, she is a whole cast of characters by herself. It's Miss Lissie who tells the riveting and the tremendous story of being taken and transported as a slave and hers too is a central image of the book; her dream of the temple, of the brilliantly feathered fish-lizard bird familiar, and of what happens when the soul is betrayed.

Ursula K. Le Guin observes,

“It isn't a novel of observation or of meditation, it is a story of transformation and the essence of transformation is that it goes on. It is not a matter of ‘conflict’ and ‘resolution’ but of urging, asserting and recording’ change’. Every character in the book bears a witness that if we don't change, we perish”.

The characters all tell one another fiercely, tenderly, how the world is and why and who they are and who they ought to be.

Lissie's memories carry us back several times to prehistoric lives, Africa of the human dawn, lovingly and forcefully imagined. Lissie enables Alice Walker to range back in time to the beginning of (wo)man.

The impact of Lissie's revelation upon modern black consciousness is traced in the lives of Fanny and her husband, Suwelo. Suwelo finds his authentic self by absorbing Lissie's message; Fanny finds hers by opening herself to her dreams- her archetypal memories- and by journeying back to meet her African kinfolk.

The real change is noticed when Suwelo learns that there are better things than philandering and watching football on TV. By the end of the book he has rejoined Fanny and lives with her in a house-shaped like a bird, in which they have separate wings. Here Fanny is in her consciousness sexually free for the first time, proper understanding between them, meditating and finding herself dissolved into the cosmic. All delicious. All happiness. This is the kind of freedom and equality Alice Walker envisions. Everybody should be conscious of their human rights, free from all bondages, free to live their own life as a free human being. But it is also true that without reverence for nature the life will not be safe.

The overall message of the novel is given through co-living of Fanny and Suelwo. Narrating the history is secondary, because neither the white male historians nor Ms. Walker can

simply invent. Walker's vision is of the world is to be better place for men and women – like Fanny and Suwelo, all could live in bird shaped houses and devote themselves to bred making and massage and generally adopt Fanny's mother's gospel:

“We are of us in heaven already!” It is very optimistic indeed!

**Conclusion:**

To sum up, Walker in the context of the novel, in addition to her other purposes, seems to be equally serious about environment and nature and hence she gives the message of survival whole, drawing attention to the loss of nature and also states importance of the nature for the survival of all!! Considering the importance of nature for the survival of all is a small step to revaluing nature.

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## ECO-CRITICAL CONCERN IN THE RIVER OF SMOKE OF AMITAV GHOSH AND IN THE COFFER DAM OF KAMALA MARKANDAYA

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### **Abstract**

*This paper deals with the eco-critical perspective in River of Smoke of Amitav Ghosh and in The Coffer Dam of Kamala Markandaya. The attempt is to find out the relationship between man and nature through eco-critical sight. Deep environmental consciousness, sense, urge and feelings for protecting the nature are profoundly visible in their works. The novels River of Smoke and The Coffer Dam unveil the need for reestablishing the substantial bond between man and nature, which has become loose due to greedy, commercial and careless mind of the people. However, man and nature are interrelated. The man is completely dependent on nature. The relationship between man and nature means the relationship between man and every part of the nature as plants, trees, animals, birds, mountains, fields, rivers, oceans, air etc. Both the writers Amitav Ghosh and Kamala Markandaya describe minutely the natural phenomena, interrelation of man and nature, the reaction of nature on the man's attitude and conduct towards nature. The novel River of Smoke focuses on how the atmosphere is devastated due to the war for opium, discharge of opium in the river, the waste of the creek from the factory and the waste generated by the people polluted the river and the smoke generated by the ships which caused harm to the lives of so many soldiers. The Coffer Dam shows how modern technology and loss of ethical values and carelessness towards nature became the source to devastate the nature. This shows that the relationship between man and nature must be substantial and needs to be reestablished to save the environment.*

**Keywords:** Degradation, Eco-critical, Environmental, Relationship

### **Introduction**

Eco-criticism is the theory in which the relationship between literature and the physical environment is studied. The works of the writers are studied through eco-critical perspective where the characters of the works, their thinking about the nature, their conduct towards the plants, animals, and environment are studied in detail. Pramod Nayar's Contemporary Literary and Cultural Theory stated that nature and human culture are not separate from each other rather they are interwoven in each other. Cheryll Glotfelty defined eco-criticism in The Ecocriticism Reader as "Ecocriticism is the study of the relationship between literature and the physical environment." This paper deals with eco-critical perspectives in the novel of Amitav Ghosh entitled River of Smoke and in the novel of Kamala Markandaya entitled The Coffer Dam. The analytical method is used to complete this research paper. The attempt is to find out the relationship between man and nature. How this relationship has become loose due to the greedy, commercial, and unethical views of the people. The people are exploiting the nature for their personal benefit, they lead a materialistic luxury life without caring the other parts of the nature. The Ibis Trilogy of Amitav Ghosh which contains Sea of Poppies, River of Smoke, and Flood of Fire explores the effects of opium, its trade and the war caused due to opium between Britain and China. The adverse effects on nature due to these unethical activities done by British people

in the colonized country are transparently visible which prove that the commercial greedy minds of the man have lost the sense of environment and values of life. In *River of Smoke* Amitav Ghosh has portrayed the harmful effects of opium trade, the greedy minds of the colonizers, environmental degradation, man's negligence towards nature which brought about looseness in the relationship between nature and man. As the man acts wrongly and unethically with nature, nature reacts and brings havoc in the world. It is the man who made nature sometimes destroyer. It means in reality nature is not destroyer, but a man is destroyer of the world. In *The Coffin Dam* Kamala Markandaya also unveils how the character Clinton thinks only for completing his project of building the dam without caring for nature and the lives of the people. Many of the critics have analyzed the works of both writers. Vinit Mehta in his work talks about eco-critical concern in the novels of Amitav Ghosh as:

This study also analyzes the confluence of nature and culture in the works of Amitav Ghosh. In his 'imaginative geography' places provide stories and a network of tales is employed to map places. Thus, Ghosh's novels offer interesting sites around which current debates on ecocriticism can be conducted.<sup>1</sup>

#### **Eco-critical concern and relationship between Man and Nature in *River of Smoke* of Amitav Ghosh:**

*River of Smoke* is one of the novels of Ibis Trilogy of Amitav Ghosh which focuses on how the natural environment of the colonized country is being made unhealthy and caused the destruction of nature. The people have strong bond with the nature, they enjoy life with the lap of the nature, along the river. At the beginning of the novel the character Deeti who is the lover of the nature is shown working in the plantation in Mauritius. She enjoys to work in the plantation because working in the plantation always renders her pleasure and she thinks as if the plants discuss with her and she discusses with the plants. We find here lucid and minutest description of the mountain which enthalls the readers and take them to the real mountain through imagination. Deeti describes the soil minutely as

On the subject of Soils for example: Fitcher would take look at a plant that was wilting, even in the shade, and he would trace its ills back to the composition of the matter in which it was planted. Some soils were 'hot', he said and some were 'cold', by which he meant that some types of earth heated up quicker than others and some tended to retain their heat over long periods.<sup>2</sup>

Deeti likes the forest, the natural fruits, she is completely vegetarian. She gives the message to the world through her diet that the vegetarian diet is the best diet which is made for the people. Nobody can live hungry, because there are a number of fruits, vegetables to eat in the nature. Indirectly she is shown the exponent of the vegetarian diet. Nature has abundant sources of vegetables and fruits to survive and there is no need to kill the animal and destroy the nature. Deeti is a complete naturalist, she knows much about the nature though she has no technical knowledge that she has gained from education. Paulette Lambart is a character who has much knowledge about the nature without taking any education from any Institution. She learnt it from her father. She is complete naturalist, she loves the nature. The novel shows the destructive

minds of some greedy British people who negatively intend to enlarge their assets without caring the eco-system of the colonized country and they destroy it just to satiate their thirst of gaining the profit. The novel explores the trade of opium in India and China. The setting of the plot is shown in the Canton which is called Fanqui Town. The foreigners use this small kind of land to trade with the local traders of China. The trade of opium and its adverse effects is focused seriously in this novel which brings forward the irrational and unethical conduct of the colonizers. The damaging mentality of the British did not stop even after imposing ban by China Emperor on the transporting of opium to China. They continued their trade of opium illegally with the help of some Chinese people in Canton- the place of China. Due to this the common people started using opium and got addicted. The use of opium did not remain the sign of luxury but it became habit of the common people. This resulted into the destruction of the environment and the lives of the people.

The novel also handles the issue of extinction of rare medicinal plants. The overuse of the medicinal plants and their transportation in Britain resulted into extinction of these rare species of medicinal plants. Fitchure Penrose represent those people who for their own benefit gain profit by selling the rare medicinal plants species and thus destroy such species.

#### **Eco-critical concern and relationship between Man and Nature in The Coffe Dam of Kamala Markandaya:**

The Coffe Dam is renowned novel concerned with issue of environment which is being devastated irrationally and unethically by the people. The novel emphasizes on relationship between man and nature, and how this relationship is damaged by the people which resulted into destruction of the nature. It depicts the conflict of modernity and idyllic culture, the mechanical strength and ethical and spiritual weakness. It focuses at one side the thirst of Clinton regarding the completion of work of constructing the dam and at other side to save the field, houses and rural culture. The two British characters Clinton and Helen are shown contrasting in the thoughts with respect to environment. Helen, the civilized British cares for the poor rural people. The novel depicts the rural idyllic life, the life on the hill, the life in field, the life in the forest, the tribal culture. It touches the happy life of the poor people in the lap of the nature. But the use of the machines, modern techniques using for constructing the dam, the careless behaviour of the British towards the poor people disturbed the life of the poor people and damaged the environment.

Clinton, the engineer, who is the head of one of the international companies of construction comes in India to construct a dam with his wife Helen, and a team of the workers. Clinton is obsessed with constructing the dam without caring the life of the poor people. He considers machines superior to the man. For him the value of the man is meagre in comparison with the machines. The novel shows the strength of the industrialism, modernity, machines and science but along with it the novel reveals the ethical and spiritual weakness. The cultural of the East and the West is vividly presented. The poor people had deeply rooted with the soil of the village Malnad, their relation with the nature had become as if they were the relatives of one another. The poor people enjoyed their lives in the lap of the nature. But after the arrival of the Western

people as Clinton, the team came from Britain for constructing the dam have brought about adverse effect upon the lives of the people and upon the environmental balance. When it was raining heavily and the storm was severe and thus there was the sign of calamity and famine, the people were insisting Clinton to stop for a while the constructing work, but he did not care the longings and request of the people, he was entirely indifferent towards their earnest request. This resulted into big calamity, environmental devastation, deforestation, rehabilitation. As Kamala Markandaya writes:

The village, upriver, felt the onslaught most, the hill at whose base the tribesmen were encamped acting as a peculiarly effective baffle board, bounding sound and shock waves off the shallow, boulder-strewn basin where they had pitched their huts.<sup>3</sup>

Kamala Markandaya expresses about the nature in detail, she depicts the parts of the nature and shows their relation with the man. The atmosphere of Malnad is shown healthy, pure, and natural, but the arrival of the machines and greedy minded persons like Clinton changed the atmosphere of Malnad and caused devastation of nature.

#### **Conclusion:**

The issue of the environmental pollution and devastation of the nature is vehemently and effectively presented by Amitav Ghosh and Kamala Markandaya in *River of Smoke* and *The Coffin Dam* respectively. Both novels are deeply rooted in the lap of the nature. They present the relationship between man and nature. The human beings and non-human beings are depended on one another. The wrong and careless behaviour of the people has direct adverse effect upon the nature, the natural parts. The novel *River of Smoke* unveils how the relationship between man and nature is disturbed by the man. The characters like Deeti, Paullete Lambert, Mr. Chan, Baburao, animal lover, Baboo Nob Kissin are shown to be the lovers of nature in *River of Smoke*. The commercial minds of the colonizer British people carelessly with self-centeredness did the business of opium with the china, illegally transported it to the Canton city and made the poor people addicted with opium which destroyed the lives of the people and the nature. The smoke of the ship destroyed the lives of some soldiers and polluted the whole atmosphere which was hazardous for people, animals, and birds. Fitchure Penrose greedily exchanged the species of the plants and earned a lot of money. Many of the plant species are extinct now due to the overexploitation of them. Use of animal parts to make the brush and other many things, eating non-vegetarian food destroy the nature and deteriorate the balance of the nature. Nobody has rights to harm the animals for their personal greed. In *The Coffin Dam* the characters like Clinton and Helen are shown contrary. Clinton is happy in machinery age and Helen seeks satisfaction by living in the company of the poor people, the nature. The people like Clinton are the enemies of the nature and such people destroy the relationship between man and nature, human beings and non-human beings. Both novels express the value of love of nature, vegetarian diet, close and affectionate relationship of the people with the animals, birds, trees, mountains, and other parts of nature.

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## REPRESENTATION OF TRIBALS IN THE NOVEL 'A RIVER SUTRA' BY GITA MEHTA

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### **Abstract**

*Since time immemorial, tribals with sizeable population have inspired for scholarly studies. Various poets and novelists have found their culture romantic. The colorful mosaic of the tribal culture, their exotic customs and rituals, their apparel and adornment, their songs and dance have been the center of attraction for the eminent writers of India. The ancient Indian literature deals with tribals with a considerable emphasis on the treatment meted out to them by the upper strata of society. Portrayal of the tribals in ancient Indian literature shows contradiction in the treatment meted out to them. Some incidents show that they were given very fair treatment and were in no way discriminated against while other incidents show that they were looked down upon and were very unjustly treated by the upper strata of society. This paper focuses on the representation of tribals in the novel A River Sutra by Gita Mehta.*

**Key words :** Tribals, Subterranean, civilized industrialization, deforestation

### **Introduction :**

The Oxford Dictionary defines the word 'tribe' as a racial group (especially in primitive and nomadic culture) united by language, religion, custom, etc. And living as a community under one or more chiefs.

Nowadays tribes are known by different names meaning either the people of forest and hill or the original inhabitants and so on. The popular names given to them are Vanyajati (castes of forests), Vanvasi (inhabitants of forests), Pahari (hill dwellers), Adimjati (original communities or primitive people), Adivasi (first settlers), Janjati (folk people), Anusujit Janjati (scheduled tribes) and so on. Among all these terms Adivasi is known most extensively and Anusujit Janjati is the constitutional name covering all of them.

There are many Indian writers who have presented the tribal culture very beautifully in their writings. Gita Mehta is one of the great women novelists. She has written many novels but her novel A River Sutra (1993) earned a lot of popularity than her previous novels. With the publication of A River Sutra she has emerged as a novelist of considerable worth. The novel reflects the shift of novelist's concern to Indian sensibility and deals with the themes like cultural values, music, art forms, ethos and tribal life. Commenting on this aspect of the novel, Stella Sandahl remarks She (Mehta) does not of course entirely ignore the poor menaced tribals, but she mentions them only as a decorative element in a manner similar to their appearance in commercial Bombay films.

In this novel writer has presented a typical picture of village 'Vano' situated on the bank of river Narmada. There is a rest house near the village in which narrator of the novel resides. After retirement from service and death of his wife the narrator shifts to the rest house to spend the remaining part of his life in the vicinity of nature. Vano lies on the way from the rest house to

the jungle where the narrator daily goes for morning walk. One day on his return morning walk he is warmly welcomed by some tribal women from Vano. He feels a happy surprise at being welcomed by rest house acquaints him with the tribals of the village as some of them serve as the guards of the rest house.

One of the significant features of tribal culture is the worship of mountains and rivers as gods and goddesses. The tribals of Vano worship the Narmada river as a powerful goddess that can cure fatal diseases like madness and snakebite. Their faith in the magical power of the river is unflinching. The invocation given below reveals the depth of their devotion to the holy river:

“Salutation in the morning and at night to thee, O Narmada, Defend me from the serpent’s poison.”<sup>5</sup>

Women of the village daily go to the jungles for fuel collection. Their dull and monotonous work makes them derive pleasure from the romantic discussion over the person who happens to pass by them. One day the narrator becomes the subject of their romantic dialogue quoted below:

“The sahib finds your face pretty today, Rano.”

“ It must be the season. Spring rouses even old tigers.”

“ It is true. Don’t you see a prowl to the Sahib’s walk this morning.”

“Kama mustbe sharpening his arrows of blossoms and stringing his bow with bees, sisters.

“Take care the sahib does not lure us to a seduction” (pp.92-93).

Nitin wants to get out from the enchantment of Rima so he came to live with narrator. After reading Nitin’s diary narrator becomes sympathetic towards him. Nitin’s describes the magical effect of Rima over him in his diary.

“She seduced me with tribal songs in a language I could not understand so that I heard only the sweetness of the melodies. She told me tales of a great serpent kingdom lying inches beneaththe soil. She spoke to me of charms that gave men the strength of elephants in rut and of magic

performed during the eclipse of the moon when a man’s soul could be captured inside the two halves of a coconut” (pp.126-27)

Rima, the wife of a coolie in the railway depot in Agartala represents the feminine force to which every men wants. She works as tea picker. One night when she finds that Nitin is sleeping soundly, she awakens him by singing the following song:

“Bring me my oil and my collyrium.

Sister, bring my mirror and the vermilion.

Make haste with my flower garland.

My lover waits impatient in the bed” (p.128).



When Nitin was living in the rest house Rima a beautiful tribal girl visit regularly to him. They both are attracted towards each other so much that they forget the fact that they both are married. Rima is like a magician for Nitin.

“Like a magician she drew me into a subterranean world of dream, her body teaching mine the passing of the seasons, the secret rhythm of nature, until I understood why my grandfather’s books called these hills kamarupa, the kingdom of the god of love” (p.129).

In due course of time, Nitin’s infatuation towards the tribal lady grows so intense that he cannot spend a night without her in his bed. One night instead of appearing before him physically, she calls him by his name from a dark distant place. As he hears her voice, he opens the gate in the hope that on being invited she will come close to him. But, to his dismay, she does not come. Consequently, he grows restless and madly runs after the voice coming from a bush. As he puts it himself:

“ Heedless of the low branches whipping against my body,  
I ran after her through the jungle calling her name, my voice loud in the night” (p. 133).

Ultimately, Nitin reaches the place where Rima is standing with a lantern at her feet. On Nitin’s reaching close to her, she utters you will never leave me now, no matter how far you go (p. 134). After uttering these words she disappears in the wilderness leaving Nitin alone with his soul possessed by her. Nitin spends the night lying in an unconscious state in the jungle. The next morning he is brought to the rest house and is put under the special care of a tribal priest who tries to free his soul from the possession of Rima’s spirit. When he fails in his efforts, he advises Nitin to visit the shrine situated on the bank of the Narmada river. Following this advice, Nitin visits the rest house and requests its manager to help him in reaching the shrine. Revealing his distress to the manager he says:

“They say there is a shrine to a goddess in these jungles, A tribal goddess who cures the madness of those who are possessed. Can you help me find it?” (p.105).

The guards of rest house where Nitin was living help him a lot. They pray to good to help Nitin and also advises him to make an idol of goddess and immerse it into Narmada River and he will get out from the possession of Rima’s Spirit. These with the help of tribals Nitin life was saved.

His redemption from the possession of Rima’s spirit with the co-operation of tribals reflects the role of the marginalized chunk of society in finding out the way to redemption from the ills of life. Many of the problems facing the upper strata of society can be solved by following the way the tribals lead their lives in remote rural areas still cut off from the prevailing trends of modern



civilized society. On being approached the tribals maladies that have no remedies except through the rituals and sacraments that are part of the tribal culture.

There are many people in civilized world who just want to satisfy their personal needs. In case of Nitin we see that all tribals help him a lot for redemption from spirit of Rima. Rima is a major tribal character sketched beautifully in the seventh chapter of the novel. She has been portrayed as a lady which she rules over the heart of Nitin Bose.

As regards her beauty he observes:

“She had that untamed beauty that comes to flower only in our primitive people.”

The magic of Rima’s beauty exerts the same effect on Nitin Bose. Ensnared by her beauty, he forgets that he is in love with the wife of a coolie. Rima does not shed tears herself but forces her victim to weep like a helpless child.

In the fifth chapter writer describes about the beauty of tribal women and her charming physical appearance. Commenting on the physical appearance of these tribal women the narrator says:

“ Through the undergrowth I could see their slender brown arms reaching for the dry branches fallen on the mud. As I approached them I saw the saris sliding from their shoulders, baring their waists and the curve of their full breasts to my view as they stacked bundles of wood onto the small donkeys grazing under the trees” (p. 92).

Life of tribals depends upon the principle of love and relationship. They are far away from the technology and development. They just want to live in the lap of nature wants to enjoy the songs of singing birds, music produce by the water falls and blowing wind. They are adhere to their old customs and traditions they don’t want to change according to advancement of technology. One of the leding news paper states:

“The report of inhuman exploitation of tribals, especially their women, by privileged classes make painful reading. It has been going on in almost all places where the Adivasis have been brought willy-nilly in contact with the plains-people in the name of conferring on them the fruits of development. In the process of change, much of their natural habitat has been destroyed and their traditional sources of living i.e. the forests depleted beyond recovery. The rhythm of tribals, which our poets have sung about, is now almost a thing of past. The alienation and deculturalization of these communities resulting in a large number of them taking to the vices of modern civilization-trafficcking in liquor, drug and sex is itself a tragedy..... If this is progress, the Adviasis would have been far happier without it.”<sup>8</sup>

Writer has very beautifully compare the rural and Urban life. Urban life is full of strees and conflicts where as rural life is a symbal of happiness and peace.

**Conclusion :**

In this paper we find that in the novel 'A river Sutra' writer has presented a different aspect of tribal culture. The tribal women Rima is presented as beautiful and civilized lady. Tribal were presented as a race that are civilized, disciplined and are ready to provide their services to the people of urban area as a result Nitin's madness is cured with their help. Tribals are very close to nature their life is full of enjoyment, love, desire, struggles and they had strong belief in super natural powers.

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## TONI MORRISON'S "THE BLUEST EYE" AND "SULA": A QUEST TO REDEFINE THE SELF AND IDENTITY

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### **Abstract**

*Toni Morrison's debut novels "The Bluest Eye" and "Sula" explores the theme of racism and quest for self and identity. Racial discrimination is the pivotal issue for Morrison which shows the hyphenated existence under which African-American live in white America. She draws a clear image about protagonist's suffering and their aftermath on identity formation. The paper aims at how racial discrimination based on skin colour and physical features function as tools for acculturation, alienation and quest for redefine self and identity. The characters in the novels of Toni Morrison usually alienated from their family, friends, society, and even from their own self. They are forced to accept their status as the "others" or "outsiders." This isolation causes madness and death. In The Bluest Eye, Pecola is such an alienated and hyphenated individual who struggle to assert self and identity. She is constantly victimized and humiliated throughout the novel. Morrison portrays in poignant terms the plight of the blacks in racist America. Toni Morrison second novel Sula, focuses on the individuality and identity of the black woman. Sula, the central character in the novel rejects all the traditional norms ascribed to her in male-dominated society. She suffers at the hands of both whites and blacks. In her quest to prove self and identity Sula challenges the social norms imposed on her individuality and appears as a very daring and adventurous character. Quest for self and identity is a recurring theme in Morrison's novel and it is largely manifested in the characters' struggles to survive their victimization.*

**Keywords:** *The Bluest Eye, race, racism, isolation, existence, alienation, self, identity etc.*

Toni Morrison first work of fiction which appeared on the literary horizon in 1970, The Bluest Eye demonstrates how black women and men are affected by racial oppression. They struggle to expose the fault line of a society built on racial discrimination. The novel focuses on the marginalized existence of the Breedloves – Cholly, Pauline, and their children Sammy and Pecola. They struggle to adjust themselves with racism, homelessness, emotional abuse, and poverty in their quest to redefine self and identity. In the beginning of the novel, Claudia, the nine-year old narrator in the novel points out that fear of homelessness and poverty is more prevalent in her community than fear of discrimination. She speaks, "probably because it (discrimination) was abstract. But the concreteness of homelessness and poverty was another matter." (Morrison, 1999.p.11) Affected by racism and sexism in their childhood, Cholly and Pecola fail to express themselves and become sexist and racist oppressors. Cholly was born to an unwed mother. His father ran away the day of birth and his mother abandoned him three days later. When he was "four days old, his mother wrapped him in two blankets and one newspaper and placed him on a junk heap by the railroad." (Morrison,1970. P.102) He suffers from alienation and racism when he is caught having sex with his friend Darlene. He in turn respond to their command and rapes Darlene. Later, he expresses his hate and anger by raping Darlene. This hate and anger causes alienation and is a kind of "sapping strength from Black communities and [their] very lives." (Lorde, p.120) In fact, racism causes Cholly to become a sexist oppressor

of his wife, Pauline and daughter, Pecola. Cholly abuses his family as an adult. Pauline remembers Cholly during her pregnancy: “We started fighting again. I tried to kill him. He didn’t hit me too hard, ‘cause I were pregnant I guess” (Morrison, 1970. P.123). Through her depiction of relationship between women, Morrison attracts and impress her readers. Morrison feels that: Relationships between women were always written about as though they were subordinate to some other roles they’re playing. This is not true of men. (Tate, 1983, p.118.)

Though the novel consists few white characters, the theme of racism and identity realization remains at the core. Pecola Breedlove, an unloved, 11years black girl suffers from racism and sexism. She is alienated from her family, from school, and from society, where white children are considered to be “more important” than black children. Hence, accustomed to racism, Pecola develops a desire for blue eyes. This desire stems from the fact that blue eyes are the eyes of white person. Moreover, Pecola believes that she is ugly and that the epitome of beautiful requires blue eyes. Every night Picola prays that she will wake up with blue eyes. “Every night without fail, she prayed for blue eyes. Fervently, for a year she prayed. Although somewhat discouraged, she was not without hope.” (Morrison,1970, P. 35) In the very beginning of the novel, Pecola shows excessive enthusiasm for Shirley Temple, which can be seen from her love with Frieda’s blue- and- white Shirley Temple mug. Hence, the image of Shirley Temple’s beauty surrounds her. “The three of us, Pecola, Frieda and I, listened to her downstairs in the kitchen fussing about the amount of milk Pecola had drunk. We knew she was fond of the Shirley Temple cup and took every opportunity to drink milk out of it just to handle and see sweet Shirley’s face.” (Morrison, 1970, P.16) On several occasions, Pecola is taunted by the children at school and in the community. A group of boys made fun of her, saying, “She also knew that when one of the girl at school wanted to be particularly insulting to a boy, or wanted to get an immediate response from him, she could say, ‘Bobby loves Pecola Breedlove! Bobby loves Pecola Breedlove! and never fail to get peals of laughter from those in earshot, and mock anger distaste must be for her, her blackness.” (Morrison 1970, P. 37) And “he hesitates, not wanting to touch her hand.” (Morrison, 1970, P. 37) All these incidents makes Picola to internalises within herself the value of white superiority and she lives a life of self-hatred, and alienation. In her quest to assert her identity she feels insecure and isolated.

Pecola’s mother, Pauline Breedlove works as a housemaid in a wealthy lakeshore family and she lavishes all her love and affection on her employer’s children. She is completely bullied under the white society. She admires white women and she watches movies because she believed these are source of happiness. She learns about physical beauty from movies. In Morrison’s words: “[a]long with the idea of romantic love, she was introduced to another – physical beauty. Probably the most destructive ideals in the history of human thought. Both originated in envy, thrived in insecurity, and ended in disillusion.” (Morrison,1970, P.95.) In trying to conform to the ideal of white femininity, she despise her blackness which in turn leads to self- hatred. Hence, her daily life does not prevent her from becoming alienated and isolated. Moreover, she feels alienated due to her kinky hair and decayed tooth. Pauline’s alienation has a dire influence on her role as a mother. She never loves or tries to acquire a positive relationship with her daughter,

Pecola. When she speaks to Pecola and her friends, her voice is like “rotten pieces of apple, but when she speaks to the white girl, her voice is like honey.” (Morrison, 1999, P.28) Hence, the feeling of mother-daughter relationship is lacking between Pauline and Pecola. She does not even permit Pecola to call her mother. Pecola must address her as Mrs. Breedlove. Hence, the Breedlove family lives “in a society that does not ‘breed love.’ In fact, it breeds hate of blackness, and thus hated of oneself.” ( Boun, Bryan D.)

Racism pushes Picola, the central character of the novel towards the fringes of existence. She is the “broken-winged bird that cannot fly.” Tormented and tortured by everyone, she never fights back. The novel starts with her entrance into puberty, and ends with her rape by her father. It shows the psychic state and the resultant behaviour of Pecola under the pressure of white domination. Rejected by her family and friends, Pecola feels isolated and different. She loses her connection to the world, becomes insane, and creates her own world of self-delusions. Thus, almost all the characters of the novel are forced to alienate themselves because they suffer from racism and a loss of identity and community. The white standard of beauty adopted by so many characters in the novel leads to cruelty and destruction. Towards the end of the novel Claudia observes, “It’s much, much, much too late.” (Morrison, 1970, P 164)

Morrison’s second vibrating novel *Sula* is “the story of a girl who is a rebel against all society, all conventions and nearly all moralities” (Bloom, 1999, p.63) The novel depicts the life and death of a young girl Sula and shows the process of her personal and social identity formation under the influence of her life events. Sula reconstructs self and identity by rejecting the social norms and conventional gender roles. Morrison portrays the escape of a black woman from her community to assert her personal dreams and identity. The novel narrates the story of two best friends, Nel and Sula who raised in the fictional town of Medallion. The two black girls come from different social background. “Nel Wright, follows the pattern of life society has laid down for her, and the other Sula Peace, tries to create her own pattern, to achieve her own self.” (Gates and Appiah 1993, 74). Sula lives with Eva, her grandmother and mother Hannah. The lives of the two girls are intertwined through many emotional and devastating incidents. The two women manage to find each other through love, sex and heartbreak and struggle to assert their self and identity. Morrison shows how the African lost their identity through the institution of slavery. She avers that, “slavery, not [only] as an institution or even an experience, but a collective memory, a form of remembrance that grounded the identity- formation of people” (Everyman 1). Morrison catches her readers’ attention to the fact that attaining self and identity is nearly impossible for the residents of the Bottom. The residents of the Bottom suffer from the stigma of slavery and twisted arguments of the whites. They are too preoccupied with their survival and hardship that is impossible for them to establish wholeness and self-identity. Sula, expresses this feeling of incompleteness in the novel, “I don’t want to make somebody else. I want to make myself” (92). Her social environment and its influence on her views are conceptualized by many factors such as patriarchal culture, racialism, the violence and domination done by the whites. Those factors damage her views and insight and she craves to see the world as a peaceful place to live in. Sula’s early life in her family is very chaotic. She does not have a perfect figure for a

father. Her mother, Hannah Peace could not be a model of loving mother. She exploits the pleasure of sex by sleeping with many men. She “refused to live without the attention of a man. So after the death of her husband Rekus, Hannah starts to hold a steady sequence of lovers, mostly the husbands of her friends and neighbors. Her flirting was sweet, low and guideless, and ...she rippled with sex” (Sula 42). Sula is alienated and traumatized by the weird misbehavior of her mother and she begin to behave like her mother and follows her sexual practices. Even she dares to have sex with her best friend Nel’s husband Jude. All these incidents influences Sula’s concepts of marriage and her perspective toward men. Her heart is even hurt when she overhears the conversation between her mother and grandmother. In terms of friendship, the novel explores the emptiness of the lives of Sula and Nel, the two best friends. Sula is a fatherless child and Nel’s father is always away for his job. Both the girls’ experiences a failed mother-daughter relationship. Sula lives with her grandmother Eva and the view of this one legged and powerful lady impresses Nel. On the other hand, Sula is impressed by Helene, who manages and control everything in her house. Here Morrison throws light on couple relationship in the Bottom community. Because men are free to do what suits them, and are free to escape from their family. They “have historically been blocked from enacting both the traditional African and traditional American mainstream gender roles of provider and protector” (Lawrence-Webb et al. 2004, 628)., Morrison stresses the differences between these two families and their unending quest for self and identity by contrasting these two homes.

Morrison depicts her female characters who challenges social norms to show that they are strong enough to protect their families. She portrayed her female characters as leading while males are shown as irresponsible and absent. In fact, “African American men were emasculated during slavery and with the emasculation; they lost their power to protect their women.” (Mandalapu 1). Eva, Sula’s grandmother courageously faces the social norms and emerges as a strong female character. She sacrifices her youth and beauty only to save her children. Morrison depicts Eva as a strong woman who shatters the sexiest stereotypes of Black women. Sula, like her grandmother challenges sexiest domination and hegemonic values to assert herself. Morrison portrays her female characters and throws light on the double marginalization of Black people to redefine their quest for selfhood and identity. Her novels chronicle the sufferings and plights of black women and the roles they assume, whether by choice or force. In Sula Morrison depicts the victimization, racial and sexual oppression of black women and their struggle to achieve self and identity under the hegemonic practices encouraged by racism and patriarchal social conventions. The subjugation of black woman striving for identity is the core issue that Morrison deliberated in her novels. Morrison, thus highlights the effects of double marginalization on black female identity. She tries to create a new standard of self-identity for Sula as well as other members of her community. She describes the ways in which characters reinvent themselves in order to survive. In the beginning of the novel, Morrison depicts Shadrach, a black veteran who survives World War I and returns to Bottom with no sense of identity, “twenty-two years old, weak, hot, frightened, not daring to acknowledge the fact that he didn’t know who or where he was...with no past, no language, no tribe, no source, no address book” (Sula 12). Thus, Morrison

uses Shadrach's insanity to bring a deeper sense of understanding about the survival of the black veterans. It was really hard for returning soldiers to begin a new life. They suffer from alienation and tireless quest for identity.

Morrison reveals various strategies of resistance that Sula and other black characters adopted from time to time for survival and for assertion of identity. She attempts to redefine and reinvent the roles of black women in African-American culture. By rejecting social norms and values, Sula tries to cope with life's hardship. She wishes to explore everything in the world to quench her thirst for identity. To quench her thirst for identity Sula wanders from city to city for a period of ten years and "when she returns to her roots, it is a rebel, a mocker, a wanton sexual seductress" (Sula cover). She faces sardonic comments from her community and she does not enjoy a positive self-image in her own family. In the periphery of double marginalization Sula loses all sense of responsibility to herself and to her community. Thus, shaped by the traumatic incidents of her life, Sula begins to invent a new self or subjectivity for herself. Her boldness and individuality makes her to stand strong throughout the novel. In both multi-faceted novels, *The Bluest Eye* and *Sula*, Morrison highlights the issues of black feminism, patriarchy, and its effects on black females' individual identity. Her focus is mainly on protagonist's strife namely Pocola and Sula while attempting to shape their identity. Both these works take up the stories of black women striving for identity both inside and outside the community. The issues of self-consciousness, rebellion, self-realization and self-assertion remains at the core.

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## ROHINTON MISTRY'S *SUCH A LONG JOURNEY* – PERSPECTIVE OF AN ETHNIC

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### **Abstract**

*Mistry's examines the Indian society from the perspective of an ethnic community. Mistry's protagonist belongs to the marginalized Parsi community in Bombay. Mistry very well contrasts between the chivalrous past and the inglorious present. He seems to suggest that modern life and uncertainty have become synonymous. Being a Parsi, Mistry deftly describes certain customs and rituals related to the microscopic community. He attempts at giving details about the lifestyles and culture of the Parsi wherever he gets an opportunity in his fiction.*

**Keywords:** *Marginalised, Ethnic Community, Parsi Life, Zoroastrian*

Rohinton Mistry is an Indian born Canadian short-story writer and a novelist. He is one of the pre-eminent writers of the post-colonialist writing movement. He now lives in Toronto, but sets his novels primarily in his native Bombay, presenting an honest and loving image of India. As a Parsi, Mistry is a part of a dwindling community. His books portray diverse facets of Indian socio-economic life, as well as Parsi Zoroastrian life, customs and religion. Many of his writings are marked as "Indo-nostalgic". His works propose to look Parsi way of live enveloped-up in thick coverings of Parsi ethnicity with the essence of Parsi spirit.

Rohinton Mistry's *Such a Long Journey* is an important contribution to the corpus of Parsi novel in English. The narrative is set in the India of the seventies. The novel vividly brings forward the clash between the government machinery and Gustad, the Parsi protagonist. As a person belonging to the minority community he becomes the ultimate victim. Mistry deliberately demonstrates the typical Zoroastrian values in Gustad. Mistry deftly demonstrates the 'crisis' in the Indian mind in general and in the Parsi mind in particular. His life is paralleled with the total social milieu in India.

Mistry's examines the Indian society from the perspective of an ethnic community. His protagonist belongs to the marginalized Parsi community in Bombay. There are four major thematic aspects in the narrative. The mystery of Jimmy Billimoria is the fictional counterpart of the infamous Sohrab Nagarwala. This constitutes as the central narrative. Sohrab's rebellion, Roshan's protracted illness and Tehmul's tragedy are the rest of the secondary three aspects.

The Nagarwala case provides the main plot for Mistry's *Such a Long Journey*. The novel accentuates the silence of the events which have been skillfully shrouded by the then existing government machinery. Nagarwala was victim of the hegemony of the State. He was a Parsi and his tale could only have been told by a Parsi. Mistry has aptly taken the opportunity, though not to prove Nagarwala innocent, but to keep his stand.

The abrupt and mysterious disappearance of his intimate friend, Jimmy Billimoria leads to



Gustad's long journey into the unknown burrow. He is forcibly drawn into a series of events which Mistry follows as per the Nagarwala case. Like Rushdie's and Shashi Tharoor's portrayal of history in *Midnight's Children* and *The Great Indian Novel* respectively, Mistry's *Such a Long Journey* undermines the official version of the Nagarwala case by offering other versions.

The Nagarwala case was a controversial case which raised hue in the Seventies. It can be said that Mistry challenges the official version in *Such a Long Journey*. Like Sidhwa and other postcolonial writers, Mistry challenges the official version of the Nagarwala case which remained alive in the popular imagination. He employs the available public versions like popular gossip, newspaper reports, diaries and letters to challenge and disassemble power structures. Thus, Gustad stands for the marginalized in the narrative who challenges the hegemony of the State. The novel profoundly questions the basis of the 'official' version. While dealing with the Nagarwala case, Mistry uses Gustad to expose the loopholes in the case.

Mistry very well contrasts between the chivalrous past and the inglorious present. He seems to suggest that modern life and uncertainty have become synonymous. The sense of insecurity of Gustad symbolizes that of the Parsi community. Billimoria is a victim-figure who is exploited by the 'people at the very top.' Although Mistry does not offer an 'apology' for a fellow Parsi; his attempt is to depict the Parsi predicament in the corrupt Indian society in the post-Independence era.

Throughout the novel, challenges are thrown upon Gustad Noble in the form of conspiring circumstances, as if, to test his character. Gustad Noble, as his very name suggests, is noble whose character is determined to a great extent by challenges thrown up by the conspiring circumstances. The central character of Gustad grows along with the three thematic strands.

The narrative dramatizes the Parsi life in a state of transition, symbolised by Gustad's conflict with his son Sohrab. Success and social distinction which are essential Zoroastrian values remain a distant dream for Gustad as his son Sohrab, though he clears the entrance of IIT, refuses to go for it.

In *Such a Long Journey*, Mistry makes a use of the celebrated Sohrab-Rustom myth. Though the confrontation between father and son in the myth ends on a tragic note, this father-son duo relation ends on a note of reconciliation. Gustad views Sohrab's rebellious gesture as a symptom of the loss of respect for tradition and values which is a great importance for the Parsis. While using a Zoroastrian myth in the narrative, Mistry highlights the generation-gap which seems to threaten the very existence of Parsi family life.

Mistry integrates the Zoroastrian ethos about the 'impermanence of flesh' in the narrative. Gustad's beloved daughter Roshan's protracted illness and his declining economic condition test Gustad's willpower. Geeta Doctor points out that the fastidious preoccupation with the body is peculiarly a Parsi trait. **(Geeta 46)**

Such a Long Journey, though not as technically complex as Boman Desai's *The Memory of Elephants*, nevertheless offers a vivid glimpse of the middle class Parsi life in India. Like a common minority citizen, Gustad has humble aspirations and modest dreams but when circumstances conspire to deny him security and peace, he rebels. He seeks peace in this chaotic world. His immense moral strength and faith in God prove decisive. It is the will to survive without succumbing to any prolonged despair or bitterness that ultimately redeems him.

Gustad is a pious Parsi whose life is governed by *humata, hukhta and hvarshta*. His charitable act for the three destitute children and his prayer for others at the church of Mt. Mary are concrete illustrations of his morality and righteousness. Such little acts of kindness govern the best portion of his life.

His journey has symbolic significance. Geeta Doctor observes:

He discovers his own strength. He finds himself. In charting this small but insignificant journey, Mistry has brought about a victory not for the ordinary Parsi, but for the ordinary struggling individual, the humanity of the unsung middle class, clinging to the middle path everywhere. **(Geeta 46)**

The Zoroastrian worldview constitutes the nucleus of the narrative. Gustad takes the path of *Asha* which requires a life of strict discipline and self-control. Speaking of dualism inherent in man, Radhakrishnan writes:

The dualism is within one's own nature. The evil forces are within man and not outside.... That Zarathustra overcame the Evil one means that he did not succumb to these forces. His conduct demonstrates that man's own self determines his destiny. **(Radhakrishnan 112)**

Being a Parsi, Mistry deftly describes certain customs and rituals related to the microscopic community. He attempts at giving details about the lifestyles and culture of the Parsis wherever he gets an opportunity in his fiction. Commenting about this Silvia Albertazzi her companion to *Indian Fiction* states that:

First of all, he tries to show the uniqueness of the Parsi Community by focusing on their way of living and their Cultural heritage. Then, he stresses the diasporic nature of Parsi Social and historic experience, seeking the justification and the sense of his own story of migration in the perspective of the Parsi 'double displacement'. **(Albertazzi 276-277)**

It is clear from the account of the ceremonies related to the last rites. He has very frankly depicted the conflict raging in the Parsi Community about the Tower of Silence and their disposal system. Parsis still follow the ancient method of disposal of dead bodies. A Parsi's last act on earth is the donation of his dead body to hungry birds that are nature's appointed scavengers. The conservative Parsi community prefers this system whereas modernists are in favour of burial or cremation.

Arun Mukherjee writes:

The Parsi funeral rites have evoked this response from westerners ever since the time of contact. Such epithets, I believe, only show the low level of tolerance for any kind of deviation from the western norm. I think that the Parsi method of disposal of the dead is not only environmentally sound but also suggests a profound acceptance of interconnectedness of all life. **(Mukherjee 86)**

In *Such a Long Journey*, the Zoroastrian worldview overtly constitutes the controlling point. Gustad's eventual acceptance of his lot with dignity is the triumph of the Zoroastrian faith. His journey is from uncertainty to certitude, from apprehension to affirmation, and from perplexity to perspicacity. Thus, the progression of the Parsi mind in *Gustad* becomes central to the narrative.

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**RECENT TRENDS IN INDIAN LITERATURE IN ENGLISH****Mr. Rajkumar Khushalrao Nandagawali***Asstt. Professor in English, Shivaji Mahavidyalaya Gadchiroli**E-mail: rajnandagawali27@gmail.com Cell No. 9423646626 / 9767866545***Abstract**

*The paper, aims to study the emerging trends in Indian English literature in recent period. The changing trends in Indian English writing are very useful to understand the changing social, political and educational scenario in Indian society. It also helps to review the works of leading writers. New trends in writing in Indian English by Indian English writers help us to know the paradigm shift of the Indian society after independence. This paper also helps to understand progress and intention of Dalit literature and their aggression against the outdated Hindu customs and traditions. This paper also helps to understand the feministic revolutionary movement and changing trends by the Indian female writers.*

**Key Words:** *Caste, creed, colour, poverty, illiteracy, women emancipation, feminism, Dalit Literature, Indian Constitution, newborn freedom, human identity, humanity, fair society, common human rights, Modern Indian Society, post-modernism, Diaspora, nationalism, patriotism etc.*

**Introduction:**

A significant trend is found in Indian English literature in the post-colonial period. A number of talented writers both male and female from different strata of society have contributed in Indian English literature significantly. Mahatma Phule, Mahatma Gandhi, Dr. B. R. Ambedkar, Pt. Jawaharlal Nehru wrote on social, economics, and political issues of the nation. Other writers like Raja Rao, R. K. Narayan, Mulk Raj Anand, Mamala Markandaya etc. dealt with various aspects of contemporary Indian rural life in their writings. Most of the writers in the pre-independence period wrote on nationalism, patriotism and help to inspire the people for involving in 'National Movement of Freedom'. But after independence writers dealt themselves in various challenges of newborn freedom. There are numbers subjects and issues on which they wrote such as, poverty, illiteracy, women emancipation, education of downtrodden, child labour, duties and rights of newly freed Indian citizen which are bestowed by the Indian Constitution etc. These subjects were new for the readers and throw the light on the Indian society, system and Indian culture. Shashi Tharoor, Shashi Deshpande, Manju Kapoor, Arvind Adiga, Chetan Bhagat are few of them whose contribution in Indian writing in English is acclaimed and appreciated by the literature community throughout the world. And this acclaim shows the changing trend in Indian writing in English. We find deep impact of freedom or independence on Indian writers when we read their literature. Salman Rushdie, Amitav Ghosh, and Shobha De are also the leaders of the Indian writing in English.

**Review of Literature and Interpretation:**

As we know literature is the mirror of the society, after all literature arises from the society. Social aspects, culture and tradition, life of human being and their way of life reflect from the literature. It is indifferent to place and race because it arises from the human society. When we look globally, it enriches us with cross-culture and multiple social perspectives. No one deny

that English literature is originated and flourished in England and spread everywhere on the sphere of the world, with new and innovative creativity. In the earliest period, Indian fiction was based and dealt Indian rural life. Indian literature has undergone many changes from beginning to uptill, and this process is continuing. Indian literature in English is in its flourishing period. Literature itself becomes an art form. Literature becomes a kind of creative thinking and writing. Numbers of varied subject are getting dealt in the writing by the authors.

In the post-independence period the authors of the period wrote on the challenges before the free society. Writers are enjoying freedom by writing on the varied shade of the Indian society. By their writing, it seems that though we got the freedom of expression by the Indian Constitution but we are struggling for emancipation. The depressed section is still leading the life in poverty and slavery. They are not enjoying the fruit of freedom. Most of the people feel themselves as slave in their country despite the legal freedom and sovereignty. By writing literature, the social values of our society have been understood and clarified. Most of the youth are attracted towards the writing of Arundhati Roy and Chetan Bhagat because they specially commented on the issues related and appeal to the youth. They are looking towards Indian society with the eyes of Indian youth and their expectation. They represent by their writing the culture of Indian youth.

In post-modern period Salman Rushdie and Amitav Ghosh dealt on the impact of Indian freedom and Indian society. Salman Rushdie makes the comments on the social evils of the society. His treatment in writing is sensitized religious and political subjects and this made him controversial writer.

The writers of the 21st century have a great impact on the sphere of Indian writing in English. In "The White Tiger", by Arvind Adiga, a first person narrative told by Balram Halwai, a young man belongs to very small poorly village came to Delhi and worked as a chauffeur for rich upper caste. This novel is widely praised, it dealt class disparity and contradictions in modern Indian society. 'Sacred Games' by Vikram Chandra dealt Mumbai's criminal underworld, it focuses on organized crime players, local politicians, rich powerful people and entertainment industry. 'The Ministry of Utmost Happiness' by Arundhati Roy, dealt into some of modern India's violent and defining happiness over the past few decades. 'Sleeping on Jupiter' by Arundhati Roy, it is a story of young woman, Nomi, having lost her parents in war and then sexually assaulted by a religious 'Guru'. Author provides an in depth look into troubling contractions in contemporary India. 'The Palace of Illusions' by Chitra Banerji, it is based on Hindu mythological epic 'Mahabharata', dealt leading female character Draupadi. Author breathes life into Draupadi's character, dealt her life from female point view. 'Narcopolis', by Jeet Thayil, depicts his own experience as young drug addict. He described an immersive account of Mumbai's narcotic and criminal underworld. 'Sea of Popies', by Amitav Ghosh, through the story of a ship named 'Ibis', which is on route to China from Indian- ocean. The novel has varied range of characters and represented their community.

Numbers of authors share their experiences through their novels or literature and try to show the mirror to the society about the reality which was practiced in the Indian society. Their writing represents their societal stature and plight. Numbers of changes have been done and it is shown in their writing. They dealt new and current trends in their writing, to expose the evil practices of the society. Through the writing they try to place the reality of the society, and open the new modern window for the reader through which they can judge the societal status of the Indian community. As we know literature is arises from the society. Though their style is different, way of dealing the issues is varied, narrative technique is different but they are succeeded to attract the universal readers. The success of their writing is that they are all acclaimed by the universal readers.

The wide social change is found in Dalit Literature. It is emerged in 1960 in the Marathi language and now it appears in various languages including English. The social revolutionary struggle for their identity and existence becomes the origin of Dalit Literature. It is one of the most important literary movement emerged in Indian society after independence. Dalit writing is in the search of human identity and humanity. They write with a vision and noble cause of self respect as a human being. In post- modernism and in the democratic movements, the literature arises for fair society, irrespective of the caste, creed and colour. In their writing there is demand for equality and common human rights for all. Mahatma Phule and Dr. B. R. Ambedkar were the leaders who wrote against the discriminating practice in Indian Hindu caste. To give the voice to Dalit and untouchables, Dalit Literature became the best medium. In beginning Marathi language was the medium for Dalit witing, then other languages also became the medium for the Dalit writing. Dalit Literature has been written widely after Dr. B. R. Ambedkar. The writing of Munshi Premchand, Rabindranath Tagore, Vijay Tendulkar, and Subramaniam Bharati helped and contributed to know Hindu culture and society originally by their writings.

Feminism is a diverse collection of various theories, movements and philosophies. Such as social, political, and moral concern based on experience of the women. The social movement of feminism is specially dealt, controlling and eradicating gender inequality in the Indian society. It focuses and promotes women rights in Indian society. When we look back into the Indian history, Buddhist Nuns have their own dignified and respectable place in the society. They have their own voice and value and devoted to Buddhist spirituality. In Vedic period we find Vedic female characters named Gargi, Maitreyi and Lopamudra were the representative of feminist liberalism. Since then very long period, it is seen a long vacuum of feministic movement in Indian history. Then in 19th century Savitribai Phule is rightfully considered the pioneer of women education in India. Savitribai Phule, Pandita Ramabai and Sarasvati were the real feminist activists raised the voice of Indian women.

Post-independence period there is second movement of feminism and it is seen in the works of Ismat Chughtai, Amrita Pritam, Mahasweta Devi, Krishna Sobti, Kamala Das, and Kamala

Markandaya, Sarijini Naidu etc. Their writing show, it is a struggle for existence in new borne freedom in India and their quest of their woman identity, dignified place, and value in male dominated Indian society. When we look towards feministic approach from Buddhist period to post-independence period it is found drastic change in feministic writing and thinking. It is progressive and positive change in the Indian writing in English.

**Conclusion:**

The trends in Indian English writing is rapidly changed after independence. We can easily understand vast progressive compass of creative writing, translation of original regional languages works, diasporas writing, post-colonial writing, feministic writing are emerging very purposeful and significantly in the sphere of Indian English literature. These writing help the rest of the world to understand Indian society, its changing way of life and its realistic social approach. Also we can see another significant development that brings out a positive change. Indian fiction is the depiction of cross-cultural issues. We have unique trends in women writing emerging at National and International level. Indian English writing, Dalit literature, translation work, diasporas writing, feministic writing and etc. show multiple shades of our social and cultural aspect of Indian society and Indian lives, it hopes us to find out the best to lead a fertile human life despite of its diversity, which is appreciable and welcome.

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Arvinda Adiga's first novel *The White Tiger*, which bagged Booker Prize has been written in an epistolary form. The novel is in a series of letters written by Balaram Halwai to Wen Jiabao, The premier of China, who plans to visit India in order to explore the reasons why India is so good in producing entrepreneurs. Balram decides to narrate his own tale, which is a tale of corruption, bribery, murder, theft and exploitation, in short, a tale of how to influence people and get things done in modern India. Over seven nights, ensconced in his 150 square feet office of his startup company situated in Bangalore, he describes the events of his life and wishes to impart valuable lessons on entrepreneurship. The choice of the places in the novel is crucial. Bangalore alongwith Hyderabad is often referred to as the Silicon Valley of the subcontinent and in abject contrast, the village Laxamngarh in Bihar with the lowest development indicators in the subcontinent.

Arvinda Adiga's novel foregrounds India, that is undergoing the process of globalization, and is subjected to it's opposite pulls of prosperity and poverty. Balram Halwai writes, "India is two countries in one, an India of Light, and an India of Darkness. The ocean brings light to my country. Every place on the map of India near the ocean is well-off. But the river brings darkness to India – The black river."<sup>1</sup> The novel critically analyzes the effects of unbridled capitalism on an emerging economy like India, and the social injustice and inequalities that it entails. The White Tiger throws into relief the discrepancy between the crushing rural poverty from which the protagonist, Balaram emerges, and India's new found status of a modern global economy. About his novel, Adiga says, "At a time when India is going through great changes and, with China, is likely to inherit the world from the west, it unimportant that writers like me try to nightlight the brutal injustice of Indian society. That's what I am trying to do if is not an attack on the country, it is about the great process of self-examination."<sup>2</sup>

The novel clearly tries to portray India as a feudal state, rather than a democratic nation. Balaram Halwai, through his letters, gives a glimpse of the rural economy by starting the affairs in his village where every person owed something to one of the four landlords. If anyone wanted to grow anything he had to pay money to one, for grazing to the other, to drive rickshaw to the third and the fourth owned the waters and one had to pay him for fishing and transportation. It may be true, but a wider generalization would be absolutely pessimistic. The protagonist Balaram says that there were many castes in India, but now he says "These days there are just two castes. Men with big bellies and Men with small bellies and only two destinies, eat or get eaten up."<sup>3</sup>

There is a blantant presence of V. S. Naipaul in the novel for it seems that Adiga is wearing the same coloured glasses as Naipaul. V. S. Naipaul's travelogue *An Area of Darkness*



made India synonymous with poverty, dirt, corruption, and inefficiency. He referred to India as “the world’s largest slum” and Indians as ‘a withered race of man’.<sup>4</sup> Though Adiga doesn’t directly accuse the nation of such charges but the undercurrents can be felt by the sensitive reader. The only difference is that while Naipaul refers to the entire nation as an area of darkness. Adiga uses darkness to refer to the place where he grew up. Balaram Halwai explains to the Chinese Premier that there are two worlds in India.

There was a debate on the movie ‘Slumdog Millionaire’ and its nomination for the Oscar Award. The issue was that, the only movies that show our country in a bad taste are awarded and recognized by the International film fraternity. Arvinda Adiga has used same recipe in his novel *The White Tiger*. Actually a novel by a single author cannot be compared to a movie which is a collective effort. But it is true that the Oscars, Bookers and the Golden Globe are dominated by the market forces and are major tools to exploit the underdeveloped economies.

The writer has the liberty to project his perspective. Arvinda Adiga has projected his perspective through the character of Balaram Halwai, who is a representative of the new breed of Indians in the age of globalization, who put self before the family. Unlike his brother Kishan, Balaram does not bow to the pressure of his grandmother to get married. He decides his own fate, and is not very regular in sending money back home. When he murders Mr. Ashok, he knows his family will be exterminated by the powerful stork, but he doesnot let it come in way of his plans. His desire for freedom and success surpasses his love for his family. Balaram’s aversion from his family underscores Adiga’s message that in India the family is the problem, not the solution. It is by breaking free from his traditional value system that Balaram is able to climb the social ladder. While portraying the character of Balaram Halwai, *The White Tiger*, Arvinda Adiga ignores the many innocent and growing ‘Indias’ which are struggling despite the many odds, and surely it is better to have the orange tigers than a white tiger. Arvinda Adiga by sanctioning this mode of projection has left that India untouched, unseen, unheard, unfelt and unsung.

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## THE METAPHOR OF TRANSFORMATION IN GIRISH KARNAD'S NAGA-MANDALA

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### **Abstract**

*Transformation is a recurring feature in myths, legends and folktales of most cultures. The Bible, the epics and the puranas are replete with it. A man transforms into a statue, a crane, a woman, a bird or a wolf. This metamorphosis can be caused by the object changed or by an external force; it can take place for a good or an evil cause or, for reasons simple or profound. It is not possible to assign shape shifting a universal meaning because of "the rich variety of contexts and levels of subtlety in which it is found". The present paper proposes to examine the multiple levels of transformation in the play.*

Girish Karnad's *Naga-Mandala*, based on two Kannada folktales which he heard from A. K. Ramanujan, is full of mythical wonder and is enshrouded in a realm of magic and supernaturalism. There are transformations are the physical level- the flames assume female voices, the story transforms into a young woman and the snake into a man. Besides these, there is psychic and emotional transformation of different characters. Metamorphosis also leads to self-knowledge, revelation and role- shifting. The paper also explicates how transformation is employed as a thematic device by the dramatist and is a means of conveying his ideas and exploring different characters and situations.

The flames assume human characteristics and gossip in the temple after they are extinguished in the houses. Their changing form indicates that night has set in, the world of reality has evanesced and the world of Illusion and fantasy has begun to take over. The flames narrating their own stories pottery a world of inarticulate and non- human beings who create a typology of functional characters and the playwright endeavors to explore and depict the meaning of creativity and storytelling is creativity.

The New Flame tells the story of an old woman who knew a story and a song but has neither told the story, nor sung the song to anyone. The story and the song escape when she snores with her mouth wide open; the story becomes a young woman and the song a sari. When the old woman perceives a young woman dressed in a sari in her husband's room, she flies into a jealous rage and creates a rumpus in the family. Perhaps, the writer wants to convey the fact that the stories change form and inflict revenge on those who do not tell them. Therefore, stories must not be kept in confines; one must not be very possessive about them but must share them. As Flame I asserts, "So if you try to gag one story another happens". In fact, the whole play is about a story which wants to be told. Karnad in an interview points out, "It is not my story, I did not create it. It was already there- as the deconstructionist's say- and the place simply creates devices for the telling of the story". The dramatist creates the world for the story to happen and then tries to interpret it.

The story in the shape of young woman enters the temple. She seems to be in a state of dejection because she feels that there is no point in the flames listening to her because they cannot pass it

on. The man, who has made a desperate effort to keep himself awake to escape death, in spite of his pledge not to be concerned with story-telling ultimately agrees to help the story. This suggests that narrative never dies and comments on the paradoxical nature of folktales in general. They possess an autonomous existence, as the Six Characters of Pirandello. They are independent of the narrator and yet they exist only when they are passed on from the teller to the listener. Seen in this manner, “the status of a tale becomes akin to that of a daughter, for traditionally the daughter too is not meant to be kept at home too long but has to be passed on”. This affinity adds appointment and ironic undertones to the relationship of the narrator to the tales. The oral tales are “travelling metaphors” that acquire fresh meanings with each new narration.

The main transformation in the play is that of the cobra assuming the form of Rani’s husband, Appanna, to make love to her. Karnad traces the movement of Rani (or the Indian women, in general) from enslavement to empowerment. Into this metamorphosis are woven the themes of patriarchal tyranny, female and male sexuality, adultery and chastity and it enables the playwright to present a complex human experience. This transmutation is responsible for the transformation of the characters of Rani and Appanna.

As the play opens, Appanna is portrayed as a very dominating and cruel husband who exercises absolute superiority over his bride. He locks her in the house, flirts with a harlot, comes home only for lunch and separates her from all male and female companionship. In this respect is reminiscent of the domineering mother Adela in Federigo Garcia Lorca’s *The House of Bernarda Alba*. When he notices Kurudavva, the blind woman and her son, Kappanna, near his house, he gets a watch dog to scare them off. Kappanna says “Appanna should have been born a blind beast or reptile. By some mistake, he got human birth”. Initially, Rani feels like a passive victim of her husband’s oppression. She has a sense of isolation and claustrophobia within the four walls of the eternal hell, like characters in Sartre’s *No Exit*. She says, “I am bored to death” and “I would jump into a well if only I could”. She begs Kurudavva to inform her parents of her pathetic plight and liberate her from this prison.

Rani is an extremely innocent and naive woman. She does not even comprehend the meaning of sex. When kurudavva questions her, “Has your husband touched you? How can I put it? Did any anyone explain to you before your wedding? Your mother? Or an aunt? she looks blank. Kurudavvawa provides her with some roots with magical powers to win over her husband. As the liquid turns poisonous red, she pours it into the ant-hill where a King Cobra lives and the snake turns into her lover. With the ingression of the snake into her life, her transformation begins.

The play celebrates female sexuality. Initially, Rani is frigid and shy and abhors sex. She yearns for love and affection which Naga provides her. As he smells her beautiful long hair, he coaxes and wheedles her to come to him and she sleeps like a child in his arms. When the snake kisses and fondles her, she says, “I didn’t know you were such a bad man. I should have known the moment you started using honeyed words”. Naga explains to her the meaning of sex and tells her that it is a universal phenomenon.

Frogs croaking in pelting rain, tortoise singing soundlessly in the dark, foxes crabs... even the geese! The female begins to smell like a wet earth. And stung by her smell, the King Cobra starts searching for his Queen. The Tiger bellows for his mate. It is there and there and there everywhere. Gradually, Rani grows and matures. By employing his erotic art, Naga cures her of frigidity and she starts enjoying erotic pleasures. Her ecstatic heart feels that her house is redolent of the blossoming night queen before her lover arrives. "How it welcomes him! God how it takes me set each fiber in me on fire!" In fact, every night she anxiously waits for Naga to arrive and wants the nights to last forever. His intense and sincere love satisfies her and she finds her absolute in him. When she discovers that she is pregnant, which is a definite evidence to prove that Naka is not an illusion but a reality, she attains a state of heavenly bliss

The dramatist reveals that blind people possesses greater insight than those who have sight. As opposed to Appanna, who is callous and is blind to his wife's problems, Kurudavva and Naga are magnanimous and they understand Rani. When Kurudavva learns that Appannahas got a bride, she immediately goes to meet her and acts like her fairy godmother consoling her in her moments of distress. She says, "My eyes are all in my fingers". She is rapturous to know that her magical root has worked out the wonder and that Rani has initiated her married life. She departs, showering benedictions on Rani. Similarly, Naga brings all the happiness and glory to Rani and her family.

Rani is blind to the reality but her blindness seems "ambiguous". She is unable to comprehend how the distant and brutal husband who visits her at midday transforms into a sensuous lover at night. She says, "You talk so nicely at night. But during the day I only have to open my mouth and you hiss like a... stupid snake". She fails to seek an answer to this conundrum and cannot discover the truth due to the repression of her rational faculty and intuition by the command of Appanna and Naga not to ask questions.

The play examines the issue of adultery and chestity and questions the patriarchal moral code which believes in the loyalty of a woman to her husband but not in the fidelity of a man to his wife. No hue and cry is raised when a Appanna commits adultery openly and intentionally whereas Rani, who commits adultery unknowingly is compelled to face the trial. She reminds one of Sita in Valmiki's Ramayana who has to pass through the test of fire to prove her virginity. Rani is tormented by her husband who accuses her of infidelity. He utters imprecations on her, aren't you ashamed to admit it, you harlot? I locked you in and you managed to find a lover... who did you go with your sari off? When she undergoes the snake ordeal, she confesses, swearing by the King Cobra that she has not touched any one of the male sex, except her husband and this snake The Cobra does not harm her and she is apotheosized into a divine goddess incarnate. However Appanna is not convinced of her chastity and says, "Have I sinned so much that even nature should laugh at me". He undergoes great mental agony. It seems that providence has punished him for torturing his wife and for being infidel to her.

Towards the end of the play Rani and Appanna are transformed characters. Rani emerges from very weak, frail women to an extremely bold person knowing the ways of the world. She tells her husband, "I was stupid, ignorant girl when you brought me here. But now I am a woman a

wife and I am going to be a mother. I am not a parrot or a cat or a sparrow” Appana is taken aback when she snarls at him, “If you don't let me go, I will. Similarly, Appana also changes, accepts his wife’s superiority and utters, “Forgive me. I am a sinner. I was blind”.

In Nagamandala shape changing results in role shifting. Rani, who is an ordinary women performing the domestic chores and lives like a prisoner, now occupies the highest position, of the head of the family. She is elevated to the status of a living goddess, an object of veneration and worship. Appanna now becomes Rani’s slave and a devoted husband and decides to spend the rest of his life in her service. Appanna’s harlot is no more a licentious woman. She is present at the trial and when she perceives Rani’s glory, she feels ashamed. she does penance for her evil deeds and as a mark of repentance volunteers to do menial work in Rani's house.

Transformation in characters is related to the supernatural. The crossing of boundaries is a perilous, even magical event. It might end in death or annihilation of the one who transgresses and it is he who must play the heavy price. In the play, Naga dies once this transfiguration is revealed. He commits suicide and dies like a true lover in the tresses of Rani’s hair. In perishing thus, he becomes a martyr and asserts the sublimity, purity and dignity of his love. Naga’s suicide leads to the revelation or enlightening of Rani to an otherwise unnoticed reality. Now, she decides that the cobra should be cremated ritually and the fire should be lit by their son. She says, “Every year on the day our son should perform the rituals to commemorate its death”. The play centers on rites and rituals. Naga the snake god of Hindus is invoked who fulfills the desires of his devotees, especially the wish for fertility. Naga through shape-shifting gives everything Rani wishes for a loyal husband, a life-long servant and a beautiful child.

The play deals with male sexuality, too. In the subplot Kurudavva’s son deserts his mother to gratify his sensual desires and goes in search of a girl who becomes the rival of his mother and like the serpent lover arrives from some other world. She might be a “temptress from beyond? A yaksha woman perhaps a snake woman? But not a human being”. Through metamorphosis, Karnad inextricably intertwines the human and the non-human worlds interacting and entering into one another’s lives and becoming part of one another. Viewed from this facet, the main and the sub plot seem to possess a close affinity.

The artifice of metamorphosis in Nagamandala is mythical, ritualistic and traditional and the playwright seems to endorse traditional values, yet transformation is employed as a means of interrogating these values. It provides profound insight into the meaning and significance of the play. Karnad relates classical and folk tales to modern contexts. “Story” itself becomes the narrator and the narrative, undergoing several transformations with each instance of its narration.

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**CYBER LITERATURE: EMERGING TREND FOR INDIAN WRITERS****Dr. S. G. Kannake***Assistant Professor, Sardar Patel Mahavidyalaya, Chandrapur.**sgkannake5@gmail.com***Abstract**

*Literature is the mirror of society. Literature is what we see, feel, observe and penned down through different genres like novel, poetry, essay, short story or drama. When we analysis the various period of literature from the Renaissance to the present, we realize that each age has its own characteristics. In the present scenario, we are experiencing the growth of technology in each and every spear of our life. This growth of technology has given birth to new genre of literature called cyber literature. Cyber literature refers to the written literary texts, distributed and read on electronic screens. These new and recent trends emerge through Twitter, Face Book, Instagram, MySpace, Whatsapp, LinkedIn, Pinterest, You Tube and Snap chat. All of them are changing the trends of literature of Western as well as Indian writers. It gives opportunity to upcoming talent, but it is degrading the classics and the conventions of literature. The writers of Cyber literature are considered as non-formal, free from styles of writing and they often neglect grammatical errors, wrong use of vocabulary and have little respect for the great work of literature from which some of them copy.*

**Keywords:** *Twitter, Cyber Literature, Instapoetry, Instagram, Twitterature, Face book, Social media.*

**Introduction**

Today's world is the world of information technology and it plays pivotal role in our day to day life. Most of the important work is completed by us with the use of internet through mobile phones and computers. In the present scenario from dawn to dusk everyone is busy in social networking sites like Face book, Twitter, Instagram, LinkedIn, Pinterest, You Tube, Snap chat and Whatsapp. Social media is quite popular in modern culture and studies suggest that average person spends more than 22% of their time visiting blogs and pages every day. (Tufts University) Everyone is browsing the Net and uploading pictures from these social sites. Now a day we don't want to waste our time and energy to print the photographs and take care for the albums. Because through mobile social media, we exchange our ideas through pictures and videos is faster and it will be accessible for many users. We are feeling free to use internet for online shopping, bill payment, banking, even the brand promotions and actors promoting their movies online have become a common sight on social networks. Like this books, newspapers, journals have taken a back-seat in this electronic-age. Because of this internet media books, newspapers, journals are having facing trouble. Cybernetic reading is displacing linear, closed, solitary reading. The reader prefers inter-textual ties and virtual ties of mass media and that of information technology.

Advent of mobile, computer and availability of high speed internet made people life style easier and comfortable. Therefore, long drawn out sentences, never ending paragraphs and detailed long description are not comprehensible to youth of the modern society. This attitude of the youth of modern society has made the literature short, boring and not acceptable. Thus, literature has faced uncountable changes for catering to the needs of the modern youths today.



It's bring redefined as per the needs of a younger generation. So like other aspects of our day to day life literature too has created a space for itself. In the new trend of cyber literature, the writer relies on cyber medium like, website, Instagram, Face book, Twitter, Blogs, Whatsapp or social media page. While using this means, writers can straight away connect with people and use this platform for the literary publication.

These recent trends play an important role in making of writers and readers. Earlier the people used to spend hours in libraries and enhance their knowledge to upgrade information for their answers and papers. Now, everything is available in GOOGLE and entire world of information is accessible at the click of a mouse. There are apps, for the dictionaries, English grammar, sports, competitive examination, etc through which we can upgrade our knowledge. In present days, Mobiles, Laptop, tablets and smart phones becomes most crucial part of our daily life and because of the use of these gadgets textbooks will lose their existence in near future. New concepts emerge in the arena of literature like, Instapoetry, Twitterature, Micro-fiction, Haiku JAM, Scribbles Stories and Tales Xpress.

Instapoetry usually consists of byte-sized verses and they're usually no longer than a few lines, extremely direct and come in aesthetically-pleasing fonts. They often discuss political and social subjects such as immigration, domestic violence, sexual assault, love, mental health, culture, feminism, gun violence, war, racism, LGBTQ and other social justice topics. This type of poetry is written specifically for sharing, most commonly on Instagram, Twitter, Tumblr, and TikTok. These poems are sometimes accompanied by an image or drawing, with or without a rhyme scheme. Writers of this genre used social media as their preferred method of distribution rather than traditional publishing methods and most prominently Instagram. Actually, Instagram is designed as a social network for sharing photos, but it has been adopted by writers to post snippets of verse known as Instapoetry.

Twitter originally launched in 2006 to connect small groups through SMS messaging. But in 2010, that small group had swelled to 145 million users. People started writing literature in their twitter account. Thus, Twitterature is the amalgamation of 'twitter' and 'literature'. Twitterature is a literary device or use of the micro blogging service of Twitter. It includes various genres including aphorisms, poetry and fiction written by individuals or collaboratively. The 280 character maximum imposed by the medium, upgrade from 140 characters in late 2017, provides a creative challenge. The term Fan Fiction, came in existence in the 20<sup>th</sup> century. Fan fiction is fictional writing written by fans, based on an existing work of fiction. The writer of fan fiction uses copyrighted characters and setting from the original writer. They pick up the couple of sentences from original writers as well as character and settings and add their own.

In the literary arena publishers and writers are worried about the future of writers and readers. In Western countries as well as in our country many artist or writers choose instagram, face book, twitter, and blogs as a platform for their creative writings. Indian writers like Rupi Kaur, Nikila Gill, Anjum Choudhary, Gaya Lobo Gajiwala, Harnidh Kaur, Isha Yadav, Siya Kumar, Lisa Rani Roy, Naina Kataria, Mehek Malhotra, Khadija Nusrat Islam, and Karuna Ezara Parikh who use this platform for their literary arena. Instagram poetry has been

recognizing as a potent tool of expression for the female Indian voice. These Instagram and face book poets are touching important subjects, their works range from socio-political criticism, romance and unrequited love to current events and the everyday mélange of murmurs and musings. Instagram is a radically democratic platform, because absolutely anyone is able to share their work, regardless of race, gender or sexuality. The popularity of that work, then, is no longer to be decided by lofty big-wigs of the art world, but rather by the 2.5 billion people worldwide who have a Smartphone, who can read the work of various poets and discern whether it speaks to them.

According to Rupi Kaur, poetry is a ‘response’, a sharing of emotion, a way to connect with hundreds of thousands of readers muddling their way through love and loss and human fragility. If Instagram allows poets to do just that, and brings a sliver of light into the darkest of days, then, I say, write on. Her poems dealt with themes that are contemporary and prevalent to every woman in the present scenario. Rebecca Watts observes: ‘the new poet are products of a cult of personality, which demands from its heroes only that they be “honest” and accessible’, where honesty is defined as the constant expression of what one feels, and accessibility means the complete rejection of complexity, subtlety, eloquence and the aspiration to do anything well’. (Rebecca Watts 2018)

These poets are speaking directly to a massive pool of readers via Instagram and though not without criticism. Thus, cyber literature has replaced the idea of always carrying a book around the readers. It entertains the readers as well as inspires them to expose their hidden talents to reach a large crowd. But this cyber literature degraded the language and vocabulary. SMS language have ruined the role of vocabulary, spelling and grammar is lost and has almost disappeared in today’s scenario.

### **Conclusion**

Literature is an art of writing and its genres are changing from time immemorial. In C. S. Lewis’ words “Literature adds to reality, it does not simply describe it. It enriches and provides; and in this respect, it irrigates the deserts that our lives have already become.” (Lewis) These new and creative genres of cyber literature come in to acceptance because of their popular demand. These new and recent trends are unimaginable concepts from the point of view of anyone living a few decades ago. But it’s giving opportunity to upcoming talent and published their literature through the social media. Indian writers are also running and participating in this rat race.

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## THE IMPORTANCE OF CREATIVE WRITING IN THE PERIOD OF PANDEMIC

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### Introduction

At the outset, I must express my deep sense of gratitude to Prof. Puri sir for organizing one day national e-conference on 'Recent Trends in Creative Writing' and giving me an opportunity to explore the hidden ideas inside me about creative writing. Creative writing is a very good activity in the period of pandemic. Instead of demoralizing ourselves by watching the news of the massacre by a small virus, it is quite good to focus on creative writing and to make it our hobby. It will divert our mind from the thought of frustration. At the same time, it gives us energy as we are disconnected from the thought of frustration. Moreover, we get extra energy as we are engrossed in our creative mood. If we focus on our thoughts and imagination, we will become happy and satisfied. It will give us power to strengthen our immunity. In this way, we should keep ourselves busy in our hobby instead of thinking about Corona virus. In this period of pandemic, we can get solace by forming creative writing or by enjoying the creative writing of others. Even though, we keep ourselves busy in reading creative writing, then also it gives us tremendous pleasure. We can do a journey through words. Words have the capacity to take us to the world journey. It means, by enjoying creative writing, we can do a world tour in the period of lockdown.

**Key-words-** Creative writing, pandemic, compassion, imagination, pleasure

In creative writing, we get a full freedom to present a particular idea through our own perspective. It is based on the self expression. Both fictional and non-fictional writing come in the category of creative writing. Novels, biographies, short stories and poems are some of its best expressions. Any writing, if it is original, it is simply called as creative writing. Artistic expression of the self and the society can be termed as creative writing. In the schools and the colleges, the students are encouraged to take part in creative writing. College magazine plays an important role to the expression of the creative writing. In the schools and the colleges workshops are organized to develop the skills of creative writing. Many critics argue that creative writing cannot be taught. Still, we may note that with such workshops, students start thinking in a particular direction. L.A.Hill points out, 'Always remember that regular and frequent practice is essential if you are to learn write well. You learn to write by writing. It is no good waiting until you have an inspiration before you write. Even with the most famous writers, inspiration is rare. Writing is 99 percent hard work and 1 percent inspiration.' Everybody is equipped with dormant talent. Such activities explore the hidden treasures of knowledge. About this treasure, many times even the owner is unknown. That is why, whenever we get a chance for creative writing, we should not miss it. In fact, it is a key to our hidden treasure. If we grab such opportunities, we explore the hidden treasure. Good creativity becomes possible with such an attempt. Our viewpoint to look at that particular idea is shaped by such creative writings. We

start thinking on it and from a bag of gold, we find diamonds. We should not waste our dormant talent by not using it. 'Use it or lose it' is a well known proverb. Lord Tennyson suggests us to continue this search. He remarks, 'How dull it is to pause, to make an end, to rust unburnish'd not to shine in use'. If we don't use our creative faculty, we will not get anything. If it is put in the furnace of efforts, we will definitely get success and name with good identity. In this context, the term 'Wings of Fire' coined by Dr. A.P.J. Abdul Kalam for his autobiography is very relevant. In it, he pointed out, 'We are all born with a divine fire in us. Our efforts should be to give wings to this fire and fill the world with the glow of its goodness'. We should use our creative power to take pleasure in its creation and to shine ourselves. We can give this pleasure to others when they read our creative writing. In this way, creative writing becomes a source of pleasure for the creator as well as for the generations who use it. In the period of pandemic such creative writing becomes a source of great comfort to the readers.

Creative writing expects expression of thoughts, feelings, imagination and emotions. It does not present only facts. If it presents just facts, it becomes scientific information. Creative writing is a literary activity. Literature or creative writing is a mixture of fact and fiction. Though the base of creative writing is reality, it is presented with a personal touch so it becomes a creative work of art. Everybody's output is different from each other because the perspective of everybody to look at the situation is different from each other. That is why; it seems to be different from the reality. As it is a combination of fact and fiction, it gives pleasure and satisfaction to the readers. Many times, scientific attitude attacks upon creative writing. It argues that creative writing is based on imagination so it is useless. In fact, it is a truth that creative writing appears to be beautiful because of the addition of feelings, emotions and imagination in the reality. Otherwise, creative writing would have become boring. Edger Allen Poe points out the attack of scientific approach on creative writing in, 'Sonnet - to Science'. He points out, 'Who would not leave him in his wandering to seek treasure in the jewelled skies?' Creative writing with the help of fantasy takes the writer as well as the reader to the realm of treasure.

Creative writing plays an important role in the period of pandemic. It reminds us of our responsibility. Due to the fear of Corona virus, people are trying to avoid their near and dear. People are forgetting their responsibilities. 'Stopping by Woods on a Snowy Evening' reminds us our responsibilities. We should have to perform our duty towards everybody while living our life. Rabindranath Tagore in 'Gitanjali' especially in 'Where the Mind is without Fear' suggests some important tips with which this earth can become heaven. Man has to achieve excellence in his life. Throughout his life he should strive for perfection. In this song, Rabindranath Tagore appeals the people in the world to maintain harmony. They should neglect their issues of disparity and should love each other. Such creative work of art not only pleases us but shows us the true way of living which becomes too much helpful in the period of pandemic. In this period, compassion from every citizen is expected. Nobody should hate anybody else.

'Ulysses' manifests how a man remains a student till the end of his life. Man should dedicate his life for the pursuit of knowledge. A single life is insufficient to take a complete knowledge of this world. It suggests us not to waste a single minute of our life. It is a very inspiring poem.

It suggests us to use our power to shine our personality. In this period of pandemic, instead of becoming frustrated, if we focus on reading and creative writing, it will not only enrich our life and shape our personality but also takes us from the morose mood to the realm of ecstasy.

In creative writing, man manifests himself. There are various topics on which creative writing can be presented. Every topic has a reader. Some topics have a specific reader whereas some are universal in appeal. It is very difficult to please all the readers at a same time. Every reader has a specific interest and while writing, the writer has to please specific readers. L.A.Hill points out, 'different kinds of people have different interest, and it is most unlikely that you will be able to appeal to all of them. You therefore have to know exactly what type of reader you are writing for, and exactly what kind of things interests such a reader.' William Shakespeare is beyond time, space and any group of people. Everybody in the world can identify himself in his work. 'The Seven Ages of Man' which is a part of 'As You Like It' presents such simple all pervasive notion. In this poetic piece, William Shakespeare divides a man's life into seven parts. Everybody in the world undergoes through these seven steps. It means everybody in the world can find out his identity in the expression of Jacques. Such creative writing can please everybody in the period of pandemic which presents the bitter reality of life.

'Daffodils' is one of the masterpieces of creative writings. It points out that even though the lovely moments are not with us at the present, we can get the same pleasure which we enjoyed in the happy moments of our life. We can recall those pleasant moments and can enjoy the same experience. In the period of lockdown, if we keep ourselves busy in creative writing, we can enjoy the freedom in the period of fettered life. It also suggests us to remind the golden moments of our life to search pleasure in the period of crisis. A sonnet, 'On His Blindness' helps us to be optimistic in the period of disaster. In it, John Milton suggests that we should not be pessimistic with our existing state. We should keep faith in God and expect best for the future.

A short story, 'The Eyes Are Not Here' is a masterpiece by Ruskin Bond. In this short story, both a boy and a girl are blind. Though they are blind, they hide their blindness from each other. They enjoy their life with the help of imagination. They enjoy greenery. They enjoy hills in October. We also can enjoy our life by reading such stories. Even though the sights are not before us, we can enjoy the sights by our mind's eye. If the blind persons can paint a picture by imagination, we can do the same thing with our imagination in this period of pandemic even though we are at home and the sights are not before us.

Everywhere we observe the fateful situation due to COVID-19. There is a great impact of it on our sensitive heart. Sensitive heart needs warm and cordial feelings about the society. Compassion is the key of creative writing. With such a great impact, creative writing is done by us. Creative works can be best produced in the period of crisis. Crisis is a situation in which there emerges a spontaneous overflow of powerful feelings. Creative writing is a result of such feelings. William Wordsworth points out the definition of poetry in these words, 'poetry is a spontaneous overflow of powerful feelings and it has its origin in emotions recollected in tranquility.' Creative writing can help us in two ways. It can be didactic or it can just please the

reader. Both the aspects play a significant role in our life. Both the things are equally important for human beings.

### **Conclusion**

In a jail, prisoners are inspired to produce creative writing. The intention is that they should forget about their bondage. If they keep themselves busy in such an activity, they can enjoy their time in a better way. They can get relief from their existing horrible existence. In the same way, this also is a period of bondage due to lockdown. If we engage ourselves in this creative activity, we can enjoy our time in this period of lockdown without expecting freedom to go out. It is rightly observed that online books sale was higher than ever during this COVID-19 pandemic.

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**DISCOURSE ON CASTEISM, RESISTANCE, ASSERTION AND CELEBRATING DALIT CONSCIOUSNESS IN P.SIVAKAMI'S PAZHİYANA KAZHIDALUM (GRIP OF CHANGE)**

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P.Sivakami is a prominent Dalit woman writer in Tamil Nadu. She has written a number of novels, short stories and a collection of short stories. *Pazhiyana Kazhidalum* (1989) is the first Dalit novel in Tamil literature. She focuses on Dalit and feministic themes. She portrays the rustic story of women under the clutches of casteism and Dalit Patriarchy. She deals with Dalit woman's plight and the assault of upper castes against Dalits in Tamil Nadu. In *Pazhiyana Kazhidalum* (1989), she endeavours to expose the behaviour and attitude of upper caste people in twisting the problems against Dalits and woman in the village Puliyoor, Athhoor taluk. She examines the consequences of the communal encounter in the village by underlining the actions of the police and the district collector in favour of the upper caste people. She wishes to orient Dalits by counselling them to go up in their life. She advocates the need of Dalit leadership to guide the community and at the same time she never fails to criticize the pitfalls of Dalit leadership in politics. She also condemns Dalit's patriarchal attitude in violating weaker Dalit woman and to make them silence and repress in their familial and social life. She also urges them to shed the complex and to dismantle the veil of gender disparity through her poignant portrayal of Dalit women in the novel. She pleads the Tamil community to treat all Dalits and Dalit women equally in the society.

Sivakami also touches upon the socio psycho dynamics of Dalit's oppression and Dalit women's subjugation under upper caste people in the village. In *Pazhiyana Kazhidalum*, she develops the story of communal clash into Dalit politics in the particular village, Puliyoor by exposing the predicament of a Dalit widow, Thangam and her trial and tribulations due to illicit relationship with the upper caste, Paranjothi udaiyar. According to Sivakami, the complex of superiority in upper caste people's mind and their status of richness tempt to exploit the poor Dalits easily in the society. The politics of upper caste people always forces Dalit women to fulfill their selfish needs. It occurs due to She opines that their indispensable relationship with each other caste in the village. In *Pazhiyana Kazhidalum*, she projects the hierarchy of Hindu castes such as udaiyar (Paranjothy), Rettiyar (Ramalinga), Naickkar (Jewel shop owner) and Vanniyar (Nallasivam) in the village. Every upper caste in the village tries to dominate one another in their social growth but at the same time, they join together against Dalits in times of their personal need. Parayar, Pallar and Chakkiliyar are the Dalit people in the villages, Puliyoor and Athoor. They are disabled to end their suffering in the society. The upper castes neither have their own people to work nor to have strength, energy to work in their field. Dalits are enslaved themselves under the rich land lords to feed their family. The upper caste's

authoritativeness and their richness with power of communal dominance exploits Dalit men in the field. Moreover, they fail to know the methods of agriculture. Dalits are exploited at maximum in the field for poor salary. The upper caste women assign Dalit men to work in the household and to look after their cattle in the shed. Usually, Dalit women toil under the upper caste land owner. They encounter various threats such as sexual harassment, sexual rape and naked parading in the society. Dalit men have to satisfy the needs of upper caste women and Dalit women for the rich land lord. The upper caste's mentality thrived in lust stimulates their sexuality to exploit Dalit women as sex objects in life. Paranjothi udaiyar is a rich land lord in Puliyoor village. But, Thangam is destitute widow and helpless. She has to be with him in the field for her basic needs. She never wishes enjoying sex with the udaiyar but the caste, class and gender inequality facilitates the udaiyar to oppress Thangam easily in sex. Moreover, the udaiyar on seeing Thangam's physical features, desires to gratify his sexual needs with her. He believes that he will get the layers of difference in sexual satisfaction with Thangam against his wife Kamalam. Moreover, he locates the weakness of Thangam in sexual need and forces her in the sugarcane field. She has not experienced sex after the death of her husband. The relatives of Udaiyar come to know about the illicit relationship of Thangam with the udaiyar. They wish to punish Thangam because she has defied the purity of the upper caste's blood in sex with the Udaiyar. Moreover, they believe that they preserve the purity of their blood in sexual relationship with their own people. They believe that the Dalit Paraya woman's relationship with the udaiyar will defame the Udaiyar family. They believe that maintaining the purity in sexual relationship with the own caste is a prestige and honour in the society. Sivakami undermines the behaviour upper castes woman's sexual affair with Dalit men. It is not seriously viewed by the upper caste men in their household. Ramalinga Rettayar's wife, Shanta has an affair with Kaliya, Dalit paraya in her shed. X.S.Thani Nayagam cites the quotation of Prof. Rakhil Das Banerjee in his book; "The Indo-Aryans came to India in very small numbers, and they did not make any attempt at preserving the purity of their stock" (Tamil Culture and Civilization, 206). B.R.Ambedkar in his book, Annihilation of Caste states the opinion of ethnologists that men of pure race and pure blood exist nowhere (Annihilation of Caste, 15). But, the people from upper caste Hindus try to preserve the purity of their stock. This is a disgrace to the whole udaiyar caste. Besides that, they believe that a woman of Dalit Castes shares upper caste woman's sexual life. The udaiyar's relatives have entered her house and have dragged her by pulling her hair and they have jointly kicked away her breast. Thangam's says, "They nearly killed me. No one in the village, none of relatives came to help me ... they called me a Whore" (Pazhiyana kazhidalum, 6). Thangam cried "like a wounded animal" (3) after beating. Thangam wishes to punish the upper caste udaiyars. She at once began to go to Athoor to meet Kathamuthu a Dalit Parayar leader in their village.

Sivakami examines the state and plight of Dalit woman's widowhood in the village. She analyses the condition of Thangam, Dalit widow. She tries to show her disinterestedness in second marriage with anyone because Thangam believes that yielding to anyone in marriage and sex is disloyal to her dead husband. She tries to preserve the sanctity of chastity even after her



husband's death. Moreover, she has even brandished her in-laws with the broomstick whoever comes to approach her for sexual gratification. But, however she has yielded to Paranjothi udaiyar's forcefulness because he is "her paymaster and he measures her rice and so she has remained silent" (Pazhiyana kazhidalum, 7). Sivakami argues that Thangam cannot recover easily from the troubles and sufferings from the udaiyar's relatives. She is often reminded of the shock of being dragged out her hair in the middle of night and being beaten up like an animal. Sivakami undermines the upper caste people's casteism in violating the weaker Dalit woman and she criticizes that the upper caste men do not look at the castes of Dalit women when they desire to have sex with them. They treat Dalit women as human beings to gratify their sexual perversion but they seldom throw away the caste system from their society. Kathamuthu in his complaint to the Police has cunningly drafted his argument against Paranjothi udaiyar stating that the wife of udaiyar (Kamalam) abusing Thangam as a 'Paraya' woman for having crossed the udaiyar's street. Both quarrel over casteism and instantly the relatives of udaiyar join together to beat Thangam black and blue. Thangam is taught to stand by his written complaint, forcing the police officer to take immediate action for the caste abuse and the violence is perpetrated on the poor Dalit woman, Thangam. Kathamuthu on protecting Thangam, twists his case against the udaiyar. The people of Puliyoor village will neglect and humiliate Thangam after having heard about her affair with the udaiyar and she is alienated from the society in the village. At the same time, Kathamuthu, being a Dalit leader has to take action against the upper caste people in the village. He believes that the udaiyar's affair with Thangam will defame her name in the village and he knows that SC/ST Atrocity and Prevention Act will punish the udaiyar severely. As a result, he has drifted his case against the udaiyar family. Thangam is employed as a proof to strengthen his allegation of caste violence, thereby bringing pressure on the udaiyar. Kathamuthu asks her to lift up her saree to show her raw, bleeding wounds on her thighs and back, orders her to cry and tries to present her as a gory incident at the police station rather than as a person, as a victim of violence. No sooner have the police reached Puliyoor to enquire about the incident than the police have known about the relationship of Thangam with the udaiyar. Kathamuthu has altered her case with a strong social issue of caste abuse rather than Dalit woman sexual abuse by the udaiyar. Because, the police knows that violating, abusing Dalit's in the name of caste is a serious crime by the Government. Paranjothi udaiyar being fearful of shame by Thangam has read the copy of complaint and felt happy. He fails to realize his sin. The novelist documents the mind of udaiyar, "He then heaved a sigh of relief—the complaint had been framed as caste related abuse and did not say anything his relationship with Thangam" (Pazhiyana kazhidalum, 41). But, however, he cannot digest Thangam's complaint against him and his family. Then he thinks that he will easily tackle the caste related problems. But he cannot tolerate and endure the ignominy of sexual abuse through Thangam, the low caste woman. So, he curses Thangam as "ungrateful whore" (Pazhiyana kazhidalum, 31) and he thinks that she is his servant; she is not a princess or minister's daughter. She does not even have a husband and she is only the low caste labourer. While Paranjoti udaiyar keeps the Dalit woman, Thangam to satiate his lust in the farm. But, Stalin Rajangam, a Tamil Critic gives another evidence of Dalit woman's

victimization in rape and murder in Kadaloor district. The Dalit woman, Ponnaruvi has been raped and killed by the caste Hindus and they fixed a rod of wood in her vagina (Thiraatha Thagam, 45). He states that most of the castes Hindus do have the same caste mental illness and vulgarity in their minds against Dalits in Tamil Nadu (Thiraatha Thagam, 45). B.R.Ambedkar states that the social system embodies the arrogance and selfishness of a perverse section of the hindus (Annihilation of Caste, 17) against the depressed people in the society. The udaiyar begins to scheme against Thangam and he has conspired to lodge a complaint with the help of the police against Dalit woman, Thangam for having stolen a transistor and the cash of two thousand rupees from the udaiyar's house. The police have guided him to place the stolen items in Thangam's hut that night itself so that they can easily lodge a complaint against Thangam. P.Sivakami undermines the attitude of police's prejudiced behaviour against Dalits by helping the rich land lord, Paranjothi. The obsession over the superiority on casteism had been passed through a number of generations. They fail to know about the negativity of caste system and they believe that caste system is unacknowledged status in their life. Moreover, they believe that the eradication of caste system will bring them loss in their social life.

Sivakami.P never hesitates to criticize about the union of all the upper caste people in the novel, Pazhinayana Kazhidalum. As the birds of same feather flock together, the upper castes join together to place the stolen items in Thangam's house. As soon as the police have reached Athoor, accidentally one of the police unavoidably has met Kathamuthu. Kathamuthu, on observing the full pocket of police, has tried to get information from the police who is going to enquire Paranjothi udaiyar about Thangam's caste abuse. But, the police, on knowing the cleverness of Kathamuthu has to escape from that situation by stating; "Udayar is planning to register a police complaint that Thangam is a thief. Don't ask me more..."(Pazhiyana kazhidalum 44). Kathamuthu's psyche has instantly worked out and he has requested Subramaniam to convey this matter to Pitcha pillai Ayya, the head of Dalit caste in Puliyoore so that the young Dalit boys may be assigned to watch Thangam's hut. As a result, the udaiyar's brothers and Aarumugam and Saminathan Padaiyatchi cannot keep the things in Thangam's house but instead they are chased by the Dalit boys from the street. It is a failure for the udaiyar. The udaiyar, having failed in his last attempt, has tried to convert the case into communal clash. By organizing a meeting with all upper castes, he has declared that the Dalit Paraiyas have beaten the Padaiyatchis (the other hindu caste) who have gone to fetch coolies in the Dalit street for field work. Ramalinga rettiyar, having reminded the enquiry of the police at Paranjothi udaiyar's house has asked him about the incident. The udaiyar has replied that one of the Dalit paraiyar women has misbehaved with one of our relatives. The rettiyar has said, "You should have hacked her to pieces and buried her" (49). The udaiyars, reddiars, mudaliyars and padaiyachis join together and dismiss their regular Dalit coolies for working in their fields and they have decided not to invite Dalit paraiyas for their field work. After the meeting all the upper castes have decided to spin the incident by stating that Dalits are frequently asking for raising their salary and they have agreed to hire labour from nearby villages in order to punish the Dalits for attacking padaiyachis. They are ready to pay them high wages. But, they have not raised the



wages of local Dalit labourers so for. The rettiyar has said that all Dalit paraiya's houses must be burnt away unless Dalit Paraiyas work for them. The upper caste Hindus have burnt Dalit houses including Arunthathiyar's house in the village. B.R.Ambedkar quotes the statement of his friend in Annihilation of Caste, "I do not believe that we can build up a free society in India so long as there is a trace of this ill-treatment and suppression of one class by another" (13). Hence, they try to exhibit their strange behaviour against Dalits by demolishing the spirit of Dalits to not even live in the society.

Sivakami has projected Kathamuthu as a controversial Dalit leader in Pazhiyana Kazhidalum. He is seemed to act in favour of Dalitism but truly he cannot do anything for Dalit people. Kathamuthu, being a Dalit leader helps the common Dalit folk because he knows a little bit of government functioning in Collectorate and Taluk office. Dalit people believe that Kathamuthu will do everything for them and they believe that he will not betray them. Kathamuthu, by doing ordinary helps for Dalit people thereby he earns a good name in his native village, Athoor and nearby villages, Puliyoor, Senganam, Sirumadal and Arumadal. Moreover, he has been a Panchayat President in Athoor for some time. Thereby he has learnt the loop holes of politics and his acquaintance with the upper caste people's behaviour and attitude alters his personality and character. He frequently cites Ramayana and Mahabaratha for giving counsels. It is against Dalitism. He oversees every problem with his experience and he tries to manipulate it for getting personal gain. Kathamuthu, having forgotten his role as a Dalit leader attempts to claim presidentship in the forthcoming election. Now and then, he exhibits the subversive attitude to topple the upper caste hegemony. Sivakami mocks at such leaders in Tamil Nadu.

Kathamuthu spins a yarn around the udaiyar family in order to threaten him. The action of udaiyar and upper castes people against Thangam and Dalit community in Puliyoor village becomes a great favour to the Dalit leader, Kathamuthu. He tries to see every opportunity in favour of him to win the votes from the upper caste people as well as Dalit people. At first, he knows, by pressurizing the udaiyar in the complaint through Thangam, the udaiyar may need Kathamuthu to solve the problem thereby he can seek him/his family /his community for casting votes in the next election. Secondly, the udaiyar knowingly or unknowingly has drifted Thangam's case into communal clash between Dalits and upper caste people. The udaiyar has instigated other upper castes Reddiyar, Naickkar and Vanniyar to set fire on Dalit houses. The effects of fire encounter have really affected the normal life of Dalits in Puliyoor village. Besides that the upper caste people spread that Dalit Paraiyas do not want to work in the field. Kathamuthu, being a Dalit leader examining the cause and effect of communal confrontation, has come forward to resolve the problems of Dalits. In the village meeting with the collector, Tahsildar and Inspector of Police, he fails to criticize the fault of upper caste people in setting fire on Dalit's houses. He is neither favour of Dalits nor against the upper caste people. He demands ten thousand rupees to each Dalit houses. He knows that giving ten thousand rupees by upper caste people to Dalits is not a problem for them. He believes that this amount is a huge amount for Dalits thereby he calculates the votes of upper caste people and Dalit people in the next election. Thus he plays caste card to garner votes. But upper caste people are displeased

over the decision of giving ten thousand rupees for each Dalit family and angry with Kathamuthu for raising the daily wages. Ramalinga Reddiar gives the solution for their financial crisis giving money to Dalit family. He says that they will get money from the huge tree and they will be able to apply to Tahsildar for permission to cut out the huge banyan tree. Hence, the minds of upper castes tackle the order of government to issue the amount of ten thousand Rs to each Dalit family. Kathamuthu also acts for his own selfishness. But the young Dalit boys do not like the solution of Kathamuthu and they think that Kathamuthu has deceived their people in the village. Kathamuthu, instead of settling Thangam's problem after getting the compensation from the udaiyar, swindles the cash of ten thousand rupees from her and he has used it for his family. Kathamuthu does not only rob the Thangam's amount of cash from the settlement but also he uses her in sex. He thus becomes corrupt leader with the self-interest and personal ambition.

As a Dalit woman, P.Sivakami senses that Dalits should have a leader of their own so that the Dalit problems can be addressed to the Dalit leader who can resolve the problems. While discussing the communal crisis between the Dalits and the upper caste people, she points out the necessity of Dalit leadership for resolving the Dalit's problem. According to her, a Dalit leader should be aware of Dalit's condition. He must be unselfish and broadminded. He must be able to identify/ understand Dalit's problems and try to resolve the problem. On studying the qualities of Dalit leadership seriously, Sivakami analyses how a Dalit leader should act in the society and how he/she should not act in the society. The novelist has portrayed two types of Dalit leadership by presenting the characters, Kathamuthu, and Chandran as Dalit leaders in Pazhiyana Kazhidalum. Sivakami stresses to wear out the age-old practice, caste system and the Dalit patriarchy through the character Chandran. She underlines the character, Chandran, a new revolutionary Marxist ideologist. He redefines Dalit leadership by orienting all the depressed into one to fight against the odds in the society. In Unmaikku Munnum Pinnun, Sivakami admits that Dr.Thol.Thirumavalavan is emerged as a Dalit leader in Tamil Nadu.Sivakami highlights the need of the alternative Dalit leader unlike Kathamuthu in the novel. She projects a Dalit leader, Chandran who is friendly, ideologically clear minded, educated and social conscious of the society. He works for attainment of Dalit empowerment. By working in rice mill, he posits a collective organized leadership for representing the aspiration of Dalit community and it's social transformation. The young Dalit leader Chandran along with his colleagues, Rajendran and Gowri works towards in organizing Dalits under a banner striving to put it's consensual plan of action and programmes into reality. Rajendran addresses all Dalits, "For us, Parayan, Pallan, Chakkiliyan, Valluvan and Vannan may be different. For them, we are all the same-all untouchables"(Pazhiyana kazhidalum, 62). Rajendran invites all Dalits to come under one banner. Thol. Dr.Thirumavalavan also calls for all Dalits to fight for their rights in the land.

Chandran consistently focus on putting ideas into practice. He always does transformative practices on anticipating Dalits promise in the village. The young people are away from high florid jargon of senior Dalit leaders. They concentrate on books and journals and they are asked to read daily news and to discuss contemporary social problems to find out the solution. Chandran does not blindly adopt Marxist ideology but he fuses it to their specific

social condition/ problem. He, on knowing economic condition of vanniars, wishes to unite them in his movement. He also mingles with vanniyar boys in his forum. Sivakami underlines the clash between the ideology of old Dalit leadership and new Dalit leadership through the characters. Kathamuthu has impolitely provoked the vanniyar boys by addressing the one as vanniyar boy during Chandran's wedding. The boys said to him, "Don't separate union members into Parayan and Padayachi" (Pazhiyana kazhidalum ,119). Kathamuthu has instantly kept quiet in the wedding. Hence, Chandran emerges as a new Dalit leader by throwing the past and finally he redefines his Dalit leadership.

Sivakami fuses her Dalit discourse with Dalit feminist ideology in Pazhiyana kazhidalum. She examines the sufferings of Dalit women into two kinds. According to her, the poor Dalit women have to undergo multiple odds of hurdles under the upper caste people and Dalit men. Their suffering is unaccountable. But Dalit women who are in the financially settled families do not have casteist oppression but they need to struggle against Dalit patriarchy in the society. She opines that Dalit patriarchy control, dominate or silence Dalit women in all day to day's events and incidents. It occurs due to the influence of upper caste men's over powering attitude and behaviour against their wives in the family. Really, male chauvinism, violence against women did not exist in the past of Tamil people's life. It came with the invasion of Ariyas and their practice in varna system. According to Rajendran, Professor of Tamil, the Tamil Poet Perunchitharanar underlines the equal treatment of women in the family and in the society (Sanga Illakkiyathil Manitha Urimai Panbadu,171). But, Kathamuthu does against Tamil culture. He enslaves Nagamani because she is a woman of any support from her caste people and other Hindu caste people in the village. Her economic and social condition despite her blood of upper caste chooses Kathamuthu who is better than her caste men and other Hindu caste men in the village. She is sexually exploited by various upper caste men in the village. Finally, she decides to be his sexual partner and she accepts him as her protector. Thereby, she becomes the second wife in his household. Not only does Kathamuthu violate women but he also humiliates them (all women) psychologically in their mind. Despite abuses of Kathamuthu against Kanagavalli, she works for the family. Once she has demanded him to purchase vegetables and mutton for cooking but she does not wish to take his food on that day on account of his abusive words. Afterwards, she never opens her mouth to ask him anything for her. She realizes that it is too difficult for her to take food without any work and abuse from her husband. She has repressed all her emotions and feelings in the novel.

Sivakami undermines the attitude of Dalit patriarchy for not sending female children to education. She stresses the significance of Dalit women's education and empowerment in their society. But Kathamuthu does not wish his daughter, Gowri to study in school and college. He says, "That donkey of ours will go to college if she passes her exams otherwise let her get married" (94). It is inferred that Kathamuthu is projected as a Dalit Brahmin in the society. This is his formula but Gowri succeeds her exams and she is empowered with post graduate degree in her life. Gowri, as a daughter, know that every Dalit woman should have the right and freedom to design her life and she is completely against the theory of her father's politics and

his inner motive to misuse women in every possible way. So, she snubs her father, Kathamuthu by pointing out his mistake in his life.

Sivakami strengthens her novel, Pazhiyana Kazhidalum by discussing a number of Dalit related issues to make the work as a Dalit literature. Besides discussing the casteist oppression in her novel, Pazhiyana Kazhidalum, she underlines the behaviour of upper caste people's notion on caste discrimination against Dalits in the villages Puliyoor and Athoor. According to her, a number of Dalit students study in a particular school. The upper caste people do not admit their children in the school because they believe that the Dalit students will spoil them and their children will learn abusive words from Dalit children. They strongly state that Dalits do not have culture of their own and so they criticize the school as 'Paraya's School. She undermines the upper caste people's behaviour for addressing the school as caste based. She discusses another significant discrimination by the government bus drivers and conductors. They hesitate to stop the bus at Paraiyar's street and do not wish Dalits boarding and getting down from the bus. In the movie, Karnan, the director, Mari Selvaraj vehemently attacked the behaviours of bus drivers and the conductors in not stopping the bus at the respected stop for Dalits in the village. She also criticizes the upper caste people for addressing Dalits in the name of caste. Once, Gowri is addressed as "Scheduled caste pitch" by her class mate. Sivakami pinpoints that the upper caste people do not know the British ruler's logic of dividing the castes in India. According to Professor, S.Kaliyaperumal, the British rulers in 1891 found two major groups of people living in India. One major group followed and practiced the tenets of Hinduism and the other group did not follow Hinduism and the British Government found that non-followers of Hinduism has a separate way of life. The British Government wished to undertake a list of non-followers of Hinduism and finally the government listed the depressed people (Dalits) as scheduled caste and tribes in the government gazette (Dalit Suthanthira Porattam, 106). Moreover, Sivakami directly attacks the trend of coining new caste name as 'Vanniyar Kula Sathriyar' for the old name 'Padayatchi.'

Sivakami also commends about the attitude of Dalit women in preserving their chastity. She counter argues the issue of addressing Dalit women as 'prostitute' in the casteist society. She documents an incident from the novel. A daughter -in-law of Kannamma Kizhavi commits suicide because Kannamma has abused her daughter in law as 'prostitute' in the family quarrel. The daughter in law cannot endure the word of old woman and at once she commits suicide. She believes that a woman of easy virtues will not lend her ear to such words in life but a woman with chastity will not bear it in the mind and at once she commits suicide. Sivakami believes that the assertion of a Dalit woman's identity takes place through the 'purity' of chastity in their life. She wishes to show Dalit's way of life to upper caste people and she proves that Dalit women are no longer inferior to upper caste women in preserving their chastity and asserts that Dalit women are culturally enriched in their minds.

P.Sivakami also endeavours to celebrate Dalit people's festive mood in the village. Before the Pongal, the Dalits usually clean their houses and wash their clothes and the try to decorate their houses with the red soil and they try to varnish their flooring with use of cow

dung. The people take up pigs meat for celebrating their festivity. She also discusses the personal god (kuzha Theivam) of Kathamuthu's family in the novel, Pazhiyana Kazhidalum. She portrays the temple in the field. It is situated in amidst the rustling sound of palm trees. According to her, the chief god is Karuppanasamy. The family members including Kathamuthu, Nagamani, Gowri and Chandran go to the temple to get blessing from the chief god, Karuppanasamy for Chandran's marriage. The present researcher analyses why Dalit families have their personal God and temples away from their settlements even though there are temples in the villages and towns. Moreover, it is inferred that the chief god, Karuppanasamy is common to all predominant Tamil communities in Tamil Nadu. They also have the same God, Karuppanasamy in their worship. Most of the Tamil backward castes (including Kallar (thevar), Konar (yathavar), Sanaar (Nadar) and Asari) were also neglected in the past by the Brahmins. But, later on, the other Tamil castes began to claim the social ladder in the society. According to Prof. Kaliyaperumal, the upper caste Hindu Brahmins and the other upper caste Hindu people prohibited Dalits to enter temples in villages and towns by stating that they were Budhists (Non-Hindus) and they were against the belief of Hindus (Dalit Suthanthira Porratam, 35). Thereby, they were segregated from the entry of main temple in villages and towns. So, the natives of this country attempted to establish or construct their God as their own image/Forefather's image. Prof. Kaliaperumal also asserts that the Dalit Pallars and the Dalit Paraiyars possessed most of the temples in Tamil Nadu (Dalit Suthanthira Porratam, 35). Later on, their lands along with temple lands were confiscated from them. Mudhukudiyarasan underlines Gnanavettiyan songs about the displacement of Paraiyar from various temples such as Thillai Natarajar temple, Thruvarur temple (Paraiyar Nadu, 34). It is an evidence for Paraiyar against the Brahmins and other upper caste hindus in the society. Dr.K.K.Pillai also points out that the Paraiyar kula (Clans) people had also possessed fertile lands and they had also signed the documents to the village (332). Raj Gowdaman also cites the prejudiced argument of Sivarama Sasthiri with Ayoti Das Pandit about the entry of temple in Tamil Nadu. He states that the upper caste hindus have given Dalits Madurai Veeran Saamy, Kaatteru Saamy and Karuppanasaamy for worship and he asks Dalits not to worship Lord Siva and Vishnu because the gods are not suitable to Dalit's clan. (K.Ayothi Dasar Aaivugal, 107) Hence, Sivakami reflects the inner feeling and pain of Dalits to worship their God, Karuppanasamy in the novel, Pazhiyana Kazhidalum.

The paper summarizes the core ideas of Sivakami from Pazhaiyana Kazhidalum. On borrowing the phrase, Pazhaiyana Kazhidalum from Pavananthi Munivar's Grammar book, Nanool, she wishes to throw away the age old practices of casteism in Tamil Nadu. She endeavours to make upper caste people know about their unhealthy practices of casteism against Dalits in the state. She anticipates the birth of Dalit consciousness from every Dalit's mind and she creates awareness among the Dalit community by advocating their rights on par with upper caste people in the state. She wishes to have an uncompromising quality of a great Dalit leader to lift the quality of Dalits' life in the society. She instructs Dalit women to break away the Dalit patriarchy. Sivakami undermines the discriminative behaviour of upper castes' casteism in schools and temples. She points out the resistance of Dalits against the upper castes in village

meetings and other occasions. She celebrates the consciousness of Dalits in every sphere of their life.

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**STRATEGIC ESSENTIALISM: A MANOEUVRE OF VOICELESS****T.Thamizharasi***D.T.Ed., M.A.,M.Phil., B.Ed. Assistant Professor, Department of English,  
GTN College, Dindigul. Email id: tamil13arasi@gmail.com***Abstract**

*Strategic Essentialism is strategy for aphonic communities who are ostracized from the society based on gender, class, caste, race and religion. It is first proposed by Gayathri Spivak, the most influential post colonial intellectual. Transgender community is one among those communities which is doubly marginalized in the society. Redefining Realness is a memoir of a transwoman Janet Mock which substantiates that marginalization is universal irrespective of nation and culture. This paper deploys strategic essentialism as a device for the amelioration of the transgender community through Janet Mock's "Redefining Realness".*

**Keywords:** *Strategic Essentialism, Marginalization, Strategy, Memoir*

“To Err is Divine Too”

Strategic essentialism is first proposed by the most influential post colonial intellectual Gayathri Chakravorthy Spivak. Spivak has raised her voice for the voiceless people in the society. Her “Can A Subaltern Speak?” has created vibrancies in subaltern study. Her contributions for the subaltern studies are worth notable in the history of literature. This theory Strategic essentialism is tactics for the marginalized people to fight for their rights and identity. Society has marginalized many people in the name of caste, creed, race, gender and so on. The marginalized people can fight for themselves based on shared gender, culture and political identity. Though there are strong differences prevails among the group members it may help them to “essentialize” their identity. They are dehumanized, suppressed and exploited by the abuses in their life.

Transgender is the state of one's gender identity not matching one's assigned sex. It does not imply any specific form of sexual orientation. It is term which is mystic and disgusted at times in the society. This community is ostracized from the hegemonic group based on the gender. The problem is they are not even taken for consideration as marginalized. Hence, they are marginalized from the marginalized. Their existence in the society is under privileged. It has been said that around one million transgenders are living in India but the pathetic condition is that they are devoid of their identity and been doubly marginalized by the society. Transgenders are considered as symbol of shame to the family and they are forced to run away from the native. Transgenders are born with some chromosomal changes in their body and it is innate. They identified their real gender in their teens. For example, a boy loves to play with girls and is interested in doing household activities rather than hanging out with boys. Attraction towards boys arouses a conflict in his mind. The behavior of the boy like walking, dressing and gestures showcase the original gender to the family and society. The stress given by the society and family add to the complexity. As a result of this, the boy is forced to run away from the family and seek refugee with the transgender community. Each and every transgender faces the above problem in his or her life and finally resort to begging or prostitution for their livelihood.

The strange laws of nature have created not only in humans but also in animals, birds and even fishes and reptiles. Ironically, only man the highest form of all creations, is ruthlessly in his inhuman treatment of the transgender. Though science and technology has attained an incredible development, human minds are yet to be civilized in the field of humanism even in this twenty first century.

Janet Mock, a transwoman of Hawaii has written her memoir *Redefining Realness*. She is an American Writer, Speaker, and a social activist. She is one among those few people in the world who have broken the glass ceiling laid above them. Since she is a transwomen she has faced all kinds of abuses in her life. Memoir is a kind of autobiography in which the writer produces only the significant incidents. Her memoir is very profound and courageous attempt in which she establishes herself as a resounding and inspirational voice of transgender community. It deals with her process of feminization and her path to womanhood. This memoir proves that the problems and abuses faced by the transgender community are universal irrespective of the nation and culture.

*Redefining Realness* is her path to womanhood and the hardships she had faced throughout the path. It is set as an example about the “transworld”. The world is made up of many small worlds. “Transworld” is filled with harshest treatment, exclusion, discrimination and violence. These women stand in between at the intersections of race, gender, class, sexuality and personal economy on the margins of the society. Janet has faced the first sexual abuse as a kid by her half brother Derek. She took years to understand that it is nothing but molestation. Derek has used her vulnerability of gender to feed his nasty thoughts. She has become a prey to sexual abuse at the age of eight.

“Derek took something away from me when I was only eight years old and left me with a lifetime of murkiness surrounding issues of intimacy, sex, pain, love, boundaries, and ownership of my body” (Mock 47)

In India child sexual abuse rate has been getting higher every year. Most of the kids are abused by the close relations or members of the family. Gender non- confirmation kids are not an exception to this. They have faced the abuses in schools and teachers. The gender chaos of the kid is taken for advantage and they are threatened to not to disclose the secret to anyone. The family acceptance is also a horse horn to transgenders. Janet has never revealed her real identity to anyone not even to her mother. The apprehension that she has that, her real identity may not be accepted by others and she may chuck out of the family. This is a major issues faced by the transgenders across the world. The family which celebrates a daughter who is behaving like a son humiliates the son who is behaving like a daughter. The femininity is always considered as inferior to masculinity. The gender non confirmation kid has been bullied by the friends and family. Family members considered them as a symbol of shame. They even go to the extreme of giving them burnt scars and poisoned them. So when the life is at stake, the kids run away from the family. They find people of same feather and join their hands with them. This change is not a progressive one rather it is just a fly from fire to frying pan. They will lose their education and they have to come to streets for livelihood and many people put an end to their life. In India



there are lots of derogatory terms to address transgenders like ali, ombothu etc. In Hawaii people address them as Mahu and in English as Dyke, Nigger, queer, tranny, Sissy and faggot. The verbal abuse starts from their childhood. Janet is used to these words because she as Charles she come across these words from friends, schoolmates and family.

Most of the time, transwomenism is getting confused with dragqueens. Dragqueens are those who act as women for a show but trans womanhood is not performance or costume but their identity.

“Femininity in general is seen as frivolous... meaning that to don a dress, heels, lipstick and big hair in artifice, fake and a distraction... my femininity is more than adornments; they were extension of me enabling to express myself and my identity.” (Mock 147)

In the process of self- discovery, transgenders have to come across the surgery called SRS (Sex Reassignment Surgery). Everyone deserves access to quality health care yet access is challenging for transgenders across the world. In India, it is far worse. The surgery costs much that transgenders cannot afford. The surgeries are not done by doctors rather a skilled person in that. Pre-surgery and Post-surgery treatments are not available in India. It is more like a butcher shop that a operation theatre. But Janet is quite privileged to access the hormone therapy before her surgery. In order to earn the amount, she has taken sex work as her profession. Transgenders either educated or not are not given proper employment from the higher level to low level work. The stigma in the people’s mind make them to take begging, club dancing and sex work as their profession. Janet says,

“My experience mirrors that of the vulnerable girl with few resources who was groomed from childhood, who was told that this is the only way, who was not comfortable enough in her body to truly gain any kind of pleasure from it, who rented the pieces of herself” (177)

The trauma faced by transgenders throughout the life is inexpressible. Now-a-days they are fighting for their rights and identity but the effect and impact is comparatively less. Strategic Essentialism is armor for the transgenders to fight against marginalization. The ostracized people like Dalits, Tribes, and Women can join hands together to demand their rights and to “essentialise” their existence in the society. Though they have difference in their opinions and community the aim is justice for all. So that the vibration becomes stronger and they can find a path of progress. It is the duty of the democracy to make life comfortable for every human being in the country. Unfortunately the voice of this voiceless community it is yet to reach those people who can bring about a change in their life. This humble research paper is a stone thrown into the ocean, a ripple that can draw the attention of the society towards transgenders, who have been, in a way betrayed by God himself.

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## NEW TRENDS IN ENGLISH LITERATURE & IT'S IMPACT ON WRITER'S PERCEPTION

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### **Abstract**

*In the era of e-book technology, twitter, blog, facebook page and instagram have fostered the skill of writing and reading all over the world. Of course, it has everlasting effects on writer's perception and literally work produced in modern age, can be reviewed within span of time which helps to access the information and quick reaction to the ideas, thoughts and feelings of someone and comments on the events happened around the world. Role of technology, fast changing concept of globalization, transnational and impact of English language gave new shape to global society. Many writers from India and abroad ranging from R. K. Narayan to Chetan Bhagat and from Chaucer to Jason Nelson, we have witnessed their work, during colonial and post-colonialism period number of new trends have been evolved and these trends play significant role to mould new literature in country and abroad. New trends are profound instrument to develop insight of writers and look into society and pave new way of lifestyle, fashion and culture. But some latest trends like six word novel and one line story on blog and twitter may be harmful to writing skill, grammar and wrong use of vocabulary.. This paper attempt to discuss various trends and it's impact on writer's perspective.*

**Key words:** *e-Booktechnology, Twitter, Facebook page, Instagram, Transnational globalization*

### **Introduction:**

Since 1930 onwards the trio of Indian writers like R. K. Narayan, Mulk Raj Anand and Raja Rao had produced literally work depicting old tradition and contemporary issues of society on Indian soil. On same time under British rule some Anglo-Indian writer such as Ruskin Bond and others were writing book, exploring their identity. Later on in post-colonial period Salman Rushdie and others have stamped on their impression in writing using different trends. Post-colonial literature is new trend which emancipate the writers to narrate cross-border experiences, amalgamating different views of various communities. This expand the horizon of writer's genius. There were exchange of ideas and thoughts with foreign writers. This practice resultant into multiculturalism a new trend and progress in linguistic, the theory of Bloom field, Chomasky and Darwin's theory of evolution and psycho-analysis novels of Sigmund Freud, Virginia Woolf's Stream of Consciousness gave new dimension to English literature and English language. Literature is the mirror of society. In C. S. Lewis' words "Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in these respect, it irrigates the dessert that our leaves have already become".

Technology has sprout out so fast and left the everlasting effect on everything. Not the rural area, backward classes left away from the use of technology. Mobile phone is one of the crucial invention of technology for communication and digitalization. As mobile phones faster the communication functions and made it easier than earlier. It is possible to access information all over the world. As the communication and information services have been growing fast so

new form of expression of thoughts, feelings and writing, reading skills have been developed which gave birth to facebook, twitter and instagram. These become mode of writing and reading habit that produced huge literary work either in prose, poetry or in other genre of literature. Today all over the World writers, intellectual and common people express themselves through facebook and twitter. This is the new trend has work in English literature in India and abroad. In primitive age there were no means of writing to express general opinion, outlook and vision regarding to social life and events that happened during their age. As it is known to everybody that literature is only the branch of humanities which painted the picture of social life, nature, religion and God power which reflected on human life and interrelations and micro-connections of everything to others. But after Paleolithic and Neolithic age it was tedious work and hardship for writers like Beowulf, Wyclif and Alfred who had struggled for creative writing and they felt necessity of mother tongue. To achieve their target they established their kingdom where literature had been produced. From old age English literature to 21st century many trends in English literature have emerged out. Study of these recent trends shows impact of technology upon writing and changed manner of writers. Since the old age, the English literature have been modified and writers carefully developed creative writing in all form of literature to establish humanity with the help of literature.

**Digital literature and it's impact on writer's perception:**

The genuine interest and attitude of the modern people in the 21st century toward reading have changed. Advent of computers and availability of internet made people life style easier and comfortable. Everybody wants quick and easy method. The elements of communication like reading and writing has been changed to blogging, twittering, micro blogging and six words novel. Lack of grammar and SMS language are ruling the roost. No doubt the emerging trend have minimized the time but these trends have crippled the art of reading and writing. The new trend such as e-book technology, digital media, blogging and other form of social networking play significant role in English literature today. This trend is very useful in promoting new idea and access to vast information that helps to analysis the literally work. This trend also fostered the habit of reading and writing neglecting distortion of original literally work such as novel form. It has positive impact on English language and literature. There are pro and cone arguments about the reading and writing skill in e-book technology. Some say it ought to change as per demand of globalization. But others argue that this new trend develops the habit which replacing novel reading culture. Social media is quite popular in modern culture and studies suggest that the average person spent more than 22% of their time visiting blog and pages everyday. This trend is faster, inexpensive and accessible for many users. It becomes so easy to comment on other people's post that are shown on users' screen. Social media is important in enabling English literature to achieve its purpose. Many writers adopt to the social changes that are resulting from social media. Older work and traditional form of English literature have a role in modern literature as many digital form are being availed through social networking. However, author such as Noor and John assert that social media increases connection between writers and readers. There are various famous writers such as

Nicholas Belardes who wrote the novel small places using 900 tweets in 2008. Modern writers like Chetan Bhagat wrote pop-fiction. The major aim of pop-fiction writer is to attract the reader and become a best seller. Of course, it impact on writers' professional outlook. Today's digital literature is very much suited to writer's purpose. In this trend writer relies on website, blog or asocial media pages. Joson Nelson is a net artist, Michael Joyce's 12 Blue and Jim Andrew's Stir Fry Text are some examples of digital literature. Writer also keep in touch with their readers through blog post. Blog have also been an active forum for the discussion of various topics in the study of literature. Twitter account of historical author and writer such as Charles Dickens and William Shakespeare play a significant role in evoking interest in English literature.

The disadvantage of social media on literature is that it is fully commercial and consumer best. Twisting and exaggeration are the drawbacks of the social media or digital literature. Literature has faced uncountable changes ever since it's existence. Passing through all the ages, it has florist richly. In the age of cybernetic , literature has become an art form. It's being redefined as per the need of younger population. SMS has created new room for urban quotation and poems. Stories can now be presented in 140 characters or less. No wonder we say the world is growing smaller. Flash fiction and micro fictions have sideline long narrative pattern. The '6 word novel' is a new field for writer to experiment. "After she died he came alive" by Rebecca James and "One gun two shot, three dead" by Mercy are examples of 6 word novel. This is new fashion of writing which is challenging and creative. This new trend produce freestyle writing and slang use, abuse language. The ideas are flashy and catchy. Comedy writer Justin Halpern in 2003, who captured his own father's salty language. As an expression post modern literature, twitter fiction share characteristics of micro fiction such as brevity, multiple meaning and inter textual ties.

Twitter fiction and new trend favorable to the artist who think literature is art and gained immense popularity. These new and recent trends are unimaginable concepts from the point of view of anyone living a few decades ago. Blogging, twittering, micro blogging, 6 word novels all of these are changing trends of literature with regard to reading and writing.

Of course this new trend fascinating and interesting but degrading the classic and the convention of literature. These are non-formal free form style of writing and they often neglect grammatical error, wrong use of vocabulary and little respect for the great work of literature.

#### **Conclusion:**

Thus e-book technology has developed the skill of writing and reading immensely on social media. New trends like micro fiction, web series, twitter, 6 word novels become popular among the readers. It also impacts on writer's perception. Writers produced novels in favor of reader's choice and almost neglect the classical work of literature. Writers become a fully commercial and consumer based. This tendency of writers broke down convention of classical work of literature that has been established with long endeavor. New trend suitable to modern reader, quick flashy freestyle writing create many writers who are harmful to literary work but very incline to fast changing world.

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## NARRATION, FOCALIZATION AND OTHER NARRATIVE ASPECTS IN MEGHA MAJUMDAR'S *A BURNING*: A NARRATOLOGICAL ANALYSIS

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### **Abstract**

*Megha Majumdar is an author of much discussed and popular novel A Burning (2020). Several aspects of Megha Majumdar's writing style remind us that of Jhumpa Lahiri. This article aims at exploring the text of Majumdar's novel under the light of narratology. To do this, the article first throws some light on the field of narratology. The term Narratology and its components are defined and elucidated properly. Then, the article discusses the narratological aspects of Megha Majumdar's novel following the model proposed by Manfred Jahn. Narrative structure and narratological aspects like focalization, narrative voice, time analysis, etc. of the novel have been discussed and analysed.*

**Keywords:** Narratology; Narrative Structure; Focalization; Diegesis; Mimesis

Megha Majumdar belongs to the very recent and young generation of Indian English novelists. She appeared onto the literary rink in 2020 with *A Burning* – her only novel so far. Majumdar, though resides in New York now, was born and grew up in Kolkata. She moved to the USA to study at Harvard when she was 19. The novel earned her laurels. It also became The New York Times Best Seller. Though belonged to recent time, she exhibits nearness to Jhumpa Lahiri – another great name from the field of Indian English Novel. However, she comes with certain traits, not found in Lahiri's writing. The narrative structure of her novel exhibits her fine skill at storytelling.

Narratology is the field of study and analysis of text. It makes study of narrative techniques of any work of literature. In short, it deals with author's writing style. According to Seymour Chatman, the objective of narratology is "the establishment of minimal narrative constitutive features" (Story and Discourse, 19). Narratology has many elements like narration, action, focalization, etc. Chatman, in his another seminal book, studies narratology, and proposes two types – diegetic narrative and mimetic narrative. He, further, divides various literary genres into these two basic groups. Diegetic narrative genres include "novels, short stories and epic narrative where as mimetic narrative includes play, movie, cartoon, etc." (Coming to Terms, 115). Chatman's division of genres into two categories is purely based on the method of expression chosen by an author. Manfred Jahn classifies narratological aspects in three groups. The first group comprises narration (voice), focalization (mood), and narrative situation. The second category contains action, story analysis and tellability while the third one has tense, time, and narrative modes as its members.

*A Burning*, as the title suggest, has an incident of burning of a train, against the backdrop of which the action of the plot occurs. Jivan, a poor Muslim girl, is the central character of the

story who suffers greatly at the hands of ‘system’ only because of her casual remark on Facebook about burning of a train. Reasons are not disclosed behind Muslim parents giving a nearly Hindu name to their daughter. Jivan dreams of coming out of the life of poverty. On a good note, she gets admission in a private school. Later on she secures a job in a big clothes shop. One day a train is set ablaze in Kolabagan, near Kolkata, and Jivan is arrested as a suspect of this terrorist attack after her post on Facebook. Her fight against the system forms the core of the plot. Jivan is the prime character with whom the story begins and around whom the story revolves most. There are two other major characters – Lovely and PT sir. Lovely, a transgender woman, has an ambition to have a career in film industry, but she gets pulled into the crisis. PT sir sees good prospect for his political ambitions in Jivan’s crisis. Exploiting the situation, he grows to greater heights in a right-wing political party. The plot occurs as interconnected narratives of these three characters. While Lovely and PT sir gains success in their objectives, Jivan’s struggle for freedom, dignity and fulfilling her dreams ends disastrously.

For making narratological analysis, I follow Jahn’s model. First aspect from the first group, Narration (voice) is related with narrator of a story or a novel. According to Gérard Genette, narrator is “the speaker or 'voice' of the narrative discourse” (qtd. in Jahn 3.1.1). Jahn classifies narrator into two types – overt and covert. Overt narrator is “. . . one who refers to him/herself in the first person ("I", "we" etc), one who directly or indirectly addresses the narratee”; and covert narrator is “. . . one who neither refers to him- or herself nor addresses any narratees, one who has a more or less neutral (nondistinctive) voice and style, one who is sexually indeterminate” (Jahn 3.1.4). The narrator in Majumdar’s novel is overt. *A Burning* begins: “So **I** rubbed an oval of soap in **my** hair and poured a whole bucket of water on **myself** before a neighbor complained that **I** was wasting the morning supply” (my emphasis). The narrator here is Jivan who is referring to herself with first person pronouns. Lovely is also shown as an overt narrator.

Jahn makes “distinction between two principal types, homodiegetic and heterodiegetic narrators and narratives” (3.1.5). A homodiegetic narrator is one who is one of story's acting characters or one who tells a story of personal experience. A heterodiegetic narrator isn’t a character in the story. Following the lines from the novel cited above, I can say that *A Burning* has a homodiegetic narrator/narrative because the narrator of the story is a character who tells her experiences to readers.

The second component from the first group is focalization, which is also called mood or point of view. The focalization is subdivided in several types – zero or non focalization, internal focalization, external focalization. *A Burning* has internal focalization as the story is told by a ‘story-internal’ character, who tells about what information and perception is available with her. Genette distinguishes three more varieties in internal focalization viz. fixed focalization, variable focalization, and multiple focalization (189-190). Majumdar’s novel has variable focalization. Genette establishes that variable focalization occurs when a story has two or more narrator, and every narrator presents his/her perception or knowledge of the things happen to him/her or with



others. In *A Burning*, there are three narrators who come before readers in turns with their respective slots of the story. Jivan and Lovely speak in first person. PT sir is, however, seen through a third person point of view. Majumdar, in an interview, discloses her objective behind preferring third person for PT sir. She affirms: “I wanted the reader to keep some sceptical distance from PT Sir’s actions, for the reader to have the room to observe his choices and say, ‘Hmm, what is he doing?’” (“Interview”). There is only one plot, but occurrence of the plot can be seen through three main characters. The third aspect is narrative situation. Narrative situation somehow resembles to narrator. Jahn cites Stanzel's model of narrative situations which include voice, and focalization along with many other things (3.3.1). *A Burning* has a first-person narrative which is told by narrators who are present as characters in the story (Jahn 3.3.1).

The second group proposed by Jahn comprises action, story analysis, and tellability. Jahn defines ‘action’ as “a sequence of acts and events; the sum of events constituting a ‘story line’ on a narrative’s level of action” (4.1). In short, action is related with plot or sequence of events and happenings and their connectivity. In *A Burning*, the plot is simple but characterization is complex to some extent. Majumdar asserts: “My task was to write these characters with complexity, to write them in their contradictions” (“Interview”). As is told earlier, the story commences with burning of a train – an incident which entangles lives of three key characters. The plot is filled with much action presented at a rapid pace. While making a ‘story analysis’ I find that chapters are kept short, probably with an intention to move the story ahead briskly. The story keeps switching between the narratives of Jivan, Lovely and PT sir. Sentences are filled with utmost meaning – with less to no superfluous words used. The story is set in Kolkata. Though the name ‘Kolkata’ does not appear in the novel, there are several indicative references which direct readers towards this city. For example mention of Victoria Memorial by Lovely: “I am going to the number one tourist spot in the whole city, the white marble British palace Victoria Memorial” (*A Burning*). Another reference appears in the following sentence: “. . . Ballygunge, a nice, upper-middle-class neighborhood of the city” (*A Burning*). Ballygunge area is a part of Kolkata Municipal Corporation. ‘Tellability’ means “a story is required to have a point, to teach a lesson, to present an interesting experience” (Jahn 4.3). *A Burning* is a political commentary, dealing with inequalities, communalism, and injustice on women. Majumdar uses the characters to depict the contemporary situation of India. She attacks the mechanism which makes political narratives dictate the system, and enjoy greater dominance over rule of law.

Majumdar deploys ‘tense switching’ in her novel. She uses present tense as well as past tense while presenting the action. The narrative of Lovely shows that she always speaks in present continuous tense: “I am abandoning my stylish walk and running like a horse to the local railway station. On the train, while I am touching my chest and forehead, saying a prayer for those poor people who were dying a few days ago at this very station” (*A Burning*). The ‘Time Analysis’ shows that *A Burning* is set in 2010s and spans for a year or two. Present day ‘Facebook’ plays a crucial role in the story. In fact, the Facebook post by Jivan lands her in the most difficult situation. Action occurs in chronological order. Narrative mode is related with



modes of expression. It speaks about methods of presentation used by an author in a story. As far as the narrative mode is concerned, Majumdar has employed 'telling' as a method of presentation. In telling mode "the narrator is in overt control (especially, durational control) of action presentation, description, characterization and point-of-view arrangement" (Jahn 5.3.1). The narrator comes up and tells her story. In fact, *A Burning* has three key characters whose lives are informed through the story. Of these three, two characters namely Jivan and Lovely speak with readers directly in a dialogic or conversational mode. This is a specimen from Jivan's narrative: "I laid the phone next to my head, and dozed. The heat brought sleep to my eyes. When I checked my phone next, there were only two likes. A half hour later, still two likes." And this is from Lovely's: "SUNDAY MORNING! TIME TO go to acting class. With my hips swinging like this and like that, I am walking past the guava seller" (*A Burning*). There is very little to no authorial intervention in the episodes narrated by these two characters. The third character, which is of PT sir, is presented through third person. But the part that contains information about things happening with PT sir still has a tinge of dialogic presentation. Moreover, the narratives come before readers in an episodic manner.

In the conclusion, I firmly put that Majumdar's *A Burning* is a very powerful novel – not just in terms of theme, but also in terms of narrative structure. The above study justifies my point that the novel has a neatly designed plot, well developed characters, precision of thought and brevity of expression. The narration, focalization and all other narratological aspects are treated very effectively by Majumdar.

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## COULD THIS BE OUR POSTHUMAN FUTURE? THE THEME OF CRYONIC CONTROL OVER DEATH IN DON DELILLO'S 'ZERO K'

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### **Abstract**

*The American novelist Don DeLillo, in his novel 'Zero K' (2016), presents a rather unusual theme of a human attempt of having technological control over death through a cryogenic experiment called cryonics. But this experiment creates a disjointed persona of the subject – the mind and body separated from the unified 'self'. In the present era of biomedical advances and the proliferation of wearable technology devices, machines and organisms found themselves increasingly assimilating into each other, and hence one may feel that we humans are on the verge of being posthuman. But, Posthuman does not mean to completely disown the biological body as a changeable container that could be replaced with any other artificial material, and associate 'self' only with the mind. Undertaking such an experiment to circumvent death, and hope for immortality, shows a distorted view of technology and a misinterpretation of the term 'posthuman'.*

**Keywords:** *Don DeLillo, Zero K, technology, cryonics, posthuman, ecocriticism.*

Don DeLillo (1936 - ), one of the major contemporary American novelists, dramatist and a short story writer, is widely considered, by modern critics, to be one of the central figures of literary postmodernism. In his novels, he explores such post-modern themes as rampant consumerism and the resultant issue of waste and garbage, underground conspiracies, promise of rebirth through violence, the role of mass media in forming simulacra, the psychology of crowds etc. However, while dealing with these issues, he often engages himself with the overpowering forms of technology with which our postmodern lives have become so embedded, and its varied repercussions on nature, environment and society.

But, in his latest novel 'Zero K' (2016), DeLillo comes up with an intriguing subject, the ostensible similarity of which to the popular and mainstream science fiction, may deceive us into considering it as merely fantastic sensational. But, it is not the case. Because the issues this novel raises are of crucial importance to the technological age in which we live. The novel projects an ultra-rich elite class's now-seeming-to-be-realizable dream of, suspending death and renewing the aging/dying human body through the technology of cryopreservation and cryonics. In this connection, a website review of the novel, quoting a novelist Sam Lipsyte, observes ““ deep-freezing humans has been a staple of science fiction for decades” but the difference for DeLillo is that he confronts the subject at a time when cryogenics-for-the-rich is no longer the stuff of fiction, but a distinct reality” (conversations.e-flux.com).

The novel 'Zero K' presents the story of Jeffrey Lockhart, the son of a billionaire Ross Lockhart, who is summoned by his father to visit and bid farewell to his weakened stepmother Artis, who has agreed to surrender her frail dying body to the Convergence – a cryogenic lab

facility, situated somewhere in the deserts of Kazakhstan, in which the rich people like his father have invested their money in the hope of overcoming death by preserving their bodies through cryogenic technology and cryonics. The American Heritage Dictionary defines cryonics as, “The process of freezing and storing the body of a diseased, recently diseased person to prevent tissue decomposition so that at some future time the person might be brought back to life upon development of new medical cures” (“cryonic.” American Heritage® Dictionary of the English Language). Ross Lockhart, who does not wish to lose his beloved but physically weakened second wife Artis, thinks that the ‘cryonic pod’ in the Convergence lab would not only preserve her body from decaying but also rejuvenate it, until the time when the advanced research in biomedical sciences would make it possible to bring her back to life, and he would be able to join her in future. Ross tells Jeffrey that the Convergence facility has been clandestinely constructed and maintained by some super-rich people who want to safeguard and extend their stay on the planet in the wake of life threatening wars, the general violence and atrocities, and the imminent environmental apocalypse. Artis, a former archaeologist, has herself decided to give her body prematurely (before her actual death) for the experiment of cryopreservation and then cryonic revival. It appears that, though it has not been made clear in the novel as to whether the process of cryopreservation will start before or after the last breath of the subject, the ‘cryonic pod’ suspends the moment of death by starting the process of cryopreservation just before the last breath, so as to be able to reanimate the body later.

Screened with vegetation above the ground, most of the Convergence’s structure is built underground having a number of levels. The way Jeffrey is taken to that spot, through days of a meandering air travel which makes him get confused about exactly where in the world he is being taken, and then, his remaining terrestrial journey with a blindfold on his eyes, is enough to make it appear a dubious enterprise. Inside, when Jeffrey and Ross walk along its featureless halls, he observes that the atmosphere inside the facility is quite eerie. Everywhere windowless gray walls and identical doors; genderless naked human bodies made of plastic and human skulls displayed as mantelpieces. He cannot even properly identify the food served to him. In the next level called the ‘hospice’, the people ready to be taken down for cryopreservation are kept. They are repeatedly counselled by a quasi-religious ‘monk’, so as to brainwash them of the vanity, nullity and the all pervasive dangers of ‘this world’ and to prepare their minds for surrender of their body to the ‘cryonic pod’ below. Below the hospice, there is the level called the ‘Catacomb’. When Jeffrey takes a round of the Catacomb with his father, he sees there, lined on both sides, the wholly shaven human bodies, placed upright in some liquid, inside the glass tubes called ‘body pods’ for cryopreservation. He also comes to know that there are similar kinds of ‘organ pods’ in which the separate human organs are cryogenically preserved.

During his stay in the Convergence, Jeffrey feels quite unnerved to see the area decorated with artificial gardens and interspersed with a display of life-like mannequins, inside and out of the building, of both – plastic, and the “Real flesh, human tissue ... [headless bodies] preserved for a limited time by cryoprotectants applied to the skin” (DeLillo 231), which sought to blur the distinction between plastic and the human body. A special occurrence he frequently comes across

in the weird halls of the Convergence is the lowering of huge film screens from the hall ceilings and playing of video clips of some or the other natural or human calamity – terrorist attacks, war violence, religious riots, people put on fire, earthquake etc – accompanied by an equally disturbing soundtrack. This atmosphere creation appears to be the campaign of the Convergence directors who believe that in the current times the humans have lost the certainty of life, as it is always threatened by some or the other disaster, brought about either by technology or human bigotry. This motive of the Convergence becomes clear when, having spent some time in the Convergence compound, Jeffrey gets a chance to listen to some of its chief directors, conversing with their would-be clients. One of them says –

“Terror and war, everywhere now, sweeping the surface of our planet,” he said. “And what does it amount to? A grotesque kind of nostalgia. The primitive weapons, the man in a rickshaw wearing a bomb vest. Not a man necessarily, could be a boy or girl or woman ... All these attacks and battles and massacres embedded in a twisted reminiscence. The skirmishes in the mud, the holy wars, the bombed-out buildings, entire cities reduced to hundreds of rubble streets.... Apocalypse is inherent in the structure of time and long-range climate and cosmic upheaval. But are we seeing the signs of a self-willed inferno? And are we counting the days before advanced nations, or not so advanced, begin to deploy the most hellish weapons? Isn't it inevitable?” (DeLillo 241-243).

Their another representative, a woman, indicates towards yet another technological trap of the current digital systems in the form of internet, smart phones, GPS, and the other wearable technological devices which, she says, continually keep a watch, assess and categorize our tests and habits into particular patterns so as to use them as a part of some larger pattern.

“Those of you who will return to the surface. Haven't you felt it? The loss of autonomy. The sense of being virtualised. The devices you use, the ones you carry everywhere, room to room, minute to minute, inescapably. Do you ever feel unfleshed? All the coded impulses you depend on to guide you. All the sensors in the room that are watching you, tracking your habits, measuring your capabilities. All the linked data designed to incorporate you into the megadata. Is there something that makes you uneasy?” (DeLillo 239).

And to avoid this fate, according to them, the Convergence is the only refuge, because this is the place “[ ] where the human endeavour has found what it needs. We're living and breathing in a future context, doing it here and now.... we refine our methods constantly. We are putting our science into the wonder of reanimation” (DeLillo 238-240).

It is true, with the overt as well as covert surveillance of a postmodern individual by digital devices of the information technology is really intimidating and, with our pacemakers and heart stents, Bluetooth connectors and the similar wearable technological devices, one does feel partially ‘unfleshed’ as they are like the extensions of our body. In view of this, one may feel that we have partially been experiencing the posthuman phase of the human civilization. But, to try to have control over death itself – a natural and necessary event in the life of any being on earth – by suspending it with the help of cryonic technology, which must have been evolved to cope with an

exceptional medical condition for a limited time, is a mad effort of taking the term ‘posthuman’ to its extreme realization. As it is an interference with the basic law of nature, can anyone convincingly assure that it will not lead to the other, more serious catastrophes? And, in the novel, it does lead to a serious catastrophe. When Artis is inside the cryonic pod, we hear her (consciousness) saying –

But am I who I was.

I think I am someone. There is someone here and I feel it in me or with me.

Am I someone or is it just the words themselves that make me think I’m someone. Why can’t I know more. Why just this and nothing else. Or do I need to wait. Are the words themselves all there is. Am I just the words.

Does it keep going on like this.

Where am I. what is a place.

Why can’t I know more. Why just this and nothing else. Or do I need to wait.

She is the residue, all that is left of an identity.

I think I am someone. What does it mean to be who I am.

(DeLillo 157-162, italics in the original).

In the cryonic pod, her mind disconnected from her body and the external material world, Artis feels disintegrated and behaves as a faulty machine. However science may claim to understand the workings of nature, yet the question still remains - what does it not know? Workings of nature are very complex, whether on cosmic or on organismic level, as we can see it from the ever new annual cyclones or from the eruption of ever new viruses like the current covid-19. Human life is no exception to this complexity, and this complexity is the thing that we need to respect, as we can’t hope to decipher it totally. To reverse the working of nature will be like playing a god – albeit, an “Another [, technological] god” (DeLillo 9).

This kind of playing a ‘technological god’, according to Casteluber and Fernandes, may occur because of the distorted view of technology and a misinterpretation of the term posthuman. To support their stance, they trace the term ‘posthuman’ back to its origin. According to them, the idea of the posthuman was initially conceptualized by the feminist critic Donna Haraway’s book *A Cyborg Manifesto* (1985), in which she had said that the latest machines have made the difference between “natural and artificial, mind and body, self-developing and externally designed” (qtd. in Casteluber and Fernandes 519), so thoroughly ambiguous that these differences now could not be exclusively applied for either machines or organisms. And that we now live in a “mythic time” in which we are all cyborgs – “chimeras, theorised and fabricated hybrids of machine and organism” (qtd. in Casteluber and Fernandes 519). But, to take Haraway’s observations literally, to mean “an accelerated relationship and eventual fusion of human and technology” (Casteluber and Fernandes 519) will be a grave mistake and a dangerous enterprise. According to them, the root of this dangerous mistake has been precisely identified by Katherine Hayles in her book *How we Became Posthuman* (1999), in which she has argued that it is not the fault of the posthuman per se, but its wedding with the liberal humanist view of the ‘self’. The

liberal humanism identified self only with the mind, relegating the body – and therefore the material world – to a secondary, less important level. As we know, with an air of a high philosophical stance, it talked of the ‘life of the mind’, erasing thereby the organic relation of body with the mind. This historical consideration of the biological body as just a container of the human mind, something which you could dispense with, has complicated the issue of the posthuman. By intervening in the posthuman debate, Hayles gives it a more human turn by saying:

“If my nightmare is a culture inhabited by posthumans who regard their bodies as fashion accessories rather than the ground of being, my dream is a version of the post human that embraces the possibilities of information technologies without being seduced by fantasies of unlimited power and disembodied immortality, that recognizes and celebrates finitude as a condition of human being, and that understands human life is embedded in a material world of great complexity, one on which we depend for our continued survival” (qtd. in Casteluber and Fernandes 529).

The above injunction prompts us to remember and reiterate the arguments in ecocriticism, which try to recuperate the legitimate rights of the physical, material world – of both human and the nonhuman – which has repeatedly been otherised by the entire postmodern theory’s foregrounding of the ‘brain/mind’, and creating the symbolic discourses that designate the physical/material world only as a cultural/intellectual/textual ‘construct’. At this point, it seems worth quoting a prophetic statement of the Wise Old Man of Oglala Sioux tribe from DeLillo’s first novel *Americana* (1971). Commenting on the excess of technological proliferation in the US, and the resultant loss of everything that is natural, he says–

“... this massive surrender to our deepest dreams and impulses would be the best thing that could happen. After all it was the true expression of ourselves in the most profound darkness of our beings. We would attain complete self realization. We would set forth on the world’s longest march of vulgarity, evil and decadence.... And then, having set one foot into the mud, ...we would stop for a moment, take a look around, and decide whether to sink further and eventually die or whether to return to firm land and begin again, living off roots and berries but no symbols, ...” (DeLillo 120)

DeLillo has never been opposed to technology. Rather, he says that we cannot extricate ourselves from technology, as it has become a necessary part of our culture. But, what his novels seem suggest is that, technology, if not used with caution, will work to destroy everything – nature, environment, society and ethics – by which we have survived and our civilizations have evolved.

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## **RECENT TRENDS IN ENGLISH LITERATURE OF 21<sup>st</sup> CENTURY : ‘FIGHT FOR RIGHT’**

**Sunita Sukhdev Kayande** [ M.A. Eng. SET ]

Literature has faced uncountable changes ever since its existence. Modern age begins with 20<sup>th</sup> century, where literature expands its area. This period generally known for the World War I (1914-1918) and World War II (1939-1945). The horror result of war insist to think on black side of it's effect. Everywhere there was bloodshed. It broke traditional ways of writing. Ugliness of war forced to think on horrible face of society. As a result of World War I literature became more pessimistic. ‘Im Westen Nichts Neues’ a German novel by Erich Maria Remarque, ‘The Secret Battle’ by A. P. Herbert, an autobiographical novel by Richard Aldington on World War I, Ernest Hemingway’s ‘A Farewell to Arms’ were the best examples for it. Virginia Woolf writes on war’s impact on society. Same history repeat with World War II. Somehow writers changed their attitude towards writings. Focus went on idealism, humanity, motivation for life. Freedom for eastern countries from British Empire allows a variety of writers from different regions to participate; therefore literature from other countries came forward knowing as Commonwealth Literature. The people from Asia, Africa and many other countries write literary works in English. Salman Rushdie’s ‘Midnight’s children’, V. S. Naipaul’s ‘A House for Mr Bisvas’ are famous example for Commonwealth Literature.

The late 20<sup>th</sup> century and the early 21<sup>st</sup> century known for its blast of knowledge and technology. Gain in material wealth with the rapid development and industrialization. The common features of literature like nature, beauty, love, classical writings replaced by scientific attitude, artificialness of life, sexual comment, no place for ideals, so it causes into decline of in the values and morals. Literary work also portrait the similar life style. Literature reflects the society, society reflects the literature.

Machinery dominated the modern people’s life. Each and every area of human life covered with machine. It makes life easy but on one condition that in which hand it goes? The result of machinery depends on its use. In case of writing, computer plays an important role. In past an invention of printing, typewriter effects writings and its presentation just like that in modern age writings are affected by computer. Computer become handy for each and everyone. Anyone can write and share easily. The way of writing changed than it’s classical way, so it can easily mold in text. It give chance to everyone to write. Electronic gadgets provide knowledge from all over the world. The elements of communication like reading and writing has been changed to Blogging, twittering, micro blogging and six word novels became popular. It gives chance to questioned from ground level to upper level. So many issues related with human life come forward by this new technique. Each area of human life comes in the form of text. Let the human; be human, support to humanism, being human, such movements rich at everyone’s mind to think. Though this age known as modern age major part of it lives on the boundaries or below it. Humans are facing lot of problems like equality, poverty, insufficient of food and water,



changing issues of environment, illiteracy, naxalism, war, women emancipation, child labour, identity, question related with sexuality political issues and it effects on human life and so on. Modern age can't define in a single line. Life becomes complex one subject of life intermixed with each other. From household duties to universal level, from inner mind to external appearance everything facing question related with existence. This challenging area of life gives scope for writings. Author creatively put such questions from their writings. Writings as Dalit literature, Diasporic literature, Black literature, LGBT literature, Children literature, science fiction, autobiography, translation of original text become popular among the people because it relates with human life.

'The dehumanization of art' is the main characteristic of 21<sup>st</sup> century. The marginalized people facing questions related with their existence and their rights. Women, economically poor people, socially lower class people, children, tribes are struggle to survive in society. Condition of such people, social activities and problems force to author to think on it and put their actual condition in front of society.

Toril Moi through her book 'Sexual / Textual Politics' and 'What is a woman?' fought for equal rights and understanding for women. The essential efforts by many writers set free women from its stereotype nature. 'A Vindication Of the Rights Of Woman' by Mary Wallstonecraft ( late 18<sup>th</sup> century ) was the pioneer for womanism. Woman for women sake is totally different thing than the other. The generally women was presented through male authors spect. Such type of attitude gets changed with modern era. Notable works by Samuel Richardson, Henrik Ibsen, Alice walker, Doris Lessin, Maxine Hong Kingston sketches woman as a special character. The character of women presenting by anyone and by herself are two different things. Evidence of past shows that women were treated as thing of beauty or servant, for the sake of pleasure. Aphra Ben was the very first example for ideal women to broke tradition. As the time changed women put their potentials through writings. Eliza Haywood wrote about romance novels. Jane Austen present novels of manners, Kate Chopin as a fiction writer. Such writings force to people to think on it and about it. Great result of such intellectual movement appears in society for the sake of humanity. The true example of it was shown in America that Right of vote for woman (1920). Edith Wharton questioned about society injustice with women through 'Age of Innocence' awarded by Pulizer prize (1921). Injustice with the better half is termite for society. Such things are shameful for ideal society.

Basic human rights and freedom to live a peaceful life belongs to every person in the world. In several countries, there are some differentials of rights. Generally male or upper class people can easily survive in this world but question comes with those people who are always marginalized by others. Women are always treated as negligible part of society. Same as with lower class people, children, LGBT, belongings to specific area and so on. As modernity goes on increasing in each and every sectors. Major changes are occurs in society. Powerful writings on such topics open the eyes of people due to vast use of technology. Anyone can raise his / her voice for basic human rights. Powerful writings affect on mind of people so there can be huge change in society occurs.

'I am Malala' (2013) an autobiography by Malala Yousafzai and Christina Lamb raised question on rights for women education. It is an inspiring story. She was shot by the Talibanian attack because education for girls was prohibited by them. She stands for girl's education and fight for right of girl's education. Her first person voice breaks the heart as she was stated her story. She elaborated so many things how women are treated by society. Nobody can forgive woman though she was a child. A girl child is always an uninvited part for society. To broke such toxic boundaries education plus awareness among the peoples are necessary. Things can be change, if you want to be changed. Malala the unstoppable storm against unsocial things goes on increasing with her struggle she became a global symbol for peaceful protest and the youngest Nobel Peace Prize winner.

New century try to change the world in idealistic one. Efforts for marginalized people to get them all equal rights of living life by society is mostly common things in this century, so as post modernism worked on it.

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**EMERGING RECENT TRENDS IN ENGLISH LITERATURE IN THE 21<sup>ST</sup> CENTURY****Anupama M. Lawatre***Academecian, Dr Ambedkar college of Arts, Science Chandrapur.**Email.Id:- anupamalawatre1803@gmail.com***Abstract**

*Literature is an art of writing forms. Literature reflects social, cultural, economical and historical life of human beings. In the field of literature new trends are emerging. The recent trends play a significant role in English literature. Recent trends are useful in promoting the exchange of ideas and access to vital information that assist the study of literary works. Indian English Literature has achieved an independent dignity, status in the realm of world literature. Recent trends which enhance and re-altering the art form. Social media have led to the advent of new writers. This recent trends provide an opportunity for writer and readers to connect and communicate. In the 21<sup>st</sup> century the perception of the modern people is totally changed. Due to social networking and the advent of computer made life so compatible and comfortable. The recent trends enhance and encourage the writers in their literary works and to promote their writing. Now a day's students are accessing the browser for their queries about their studies. Works are simplified by access to literary works in the form of e-books, audio version of novels and stories. In the fast paced world knowledge is wider with little words. Access to internet through computers and smart phones has made the man lust for learning knowledge. The recent trends which changing the trends of literature with regards to writing and reading are blogging, six words novels, digital media, micro blogging, twittering.*

**Keywords:** - *Blogging, Six words novels, E-book technology, Digitalization, Cyber Literature*

**Introduction:-**

Writers are influence by the evolution of literature and many of them in turn contribute to new trends. Literature is like other walks of life, changes at a more rapid space today than even before because of innumerable, political, social, cultural and technological changes happening in the world. These changes in turn change out respect as well. Today the study of literature itself has shifted from the study of individual writers to the trends and movements which they represent and message time they convey globalization and communication revolution have transformed literature. The internet has created micro literature to cope with the intention span of reader.

Flash fiction and micro fiction are some products of internet age. These are the days of six word stories, twirlers instead of thrillers, Twistories instead of short stories. The changing face of literature is hard to trace as it determined by incontrollable factors detected by new technology. Modernist had ahead broken the barriers of rhyme and meter, but post modernist and breaking national, cultural, and linguistic barriers. Indian writing in English has made a significant contribution to this development Emergence of the translation of regional lit into English. Many prominent Indian writers and now available in English and some of these are have great contribution in English translation.

A literary trend is something by which an author believe and follow the practice ideologies, themes, and expressions which mirrors the general course or prevailing idea of the time period in which they are writing. These new trends are captivating and interesting but, according to some literary purists, it is degrading the classics and the conventions of literature. Trends like

blogging, twittering, micro blogging, 6 word novels, all of them are changing trends of literature with regards to reading and writing.

The emergence of the modern trends is due to practices of western culture in Literature. Indian education system has taken various steps to introduce innovative and interactive studies like smart classrooms, online chat sessions, interactive language labs. Social media is inhaling the development of art and literature that suit the genius of writer. But these are irreversible trends. English literature has become richer, more diverse and dynamic on account of these new trends. If handle with sensitivity, and the sense of responsibility this trend enhances the value of literature and human civilization itself.

The e-book technology, digitalization, blogging and other forms of social networking have begun to play an important role in the evolution of literature. Today literary works can be reviewed easily and readers can discussed various issues through social media. This platform brought in extensive exchange of ideas and access to vital information. We take much times and effort for studies earlier, but now simplified because of the increase access. We have to literary works in the forms of E-books, review audio-version and so on.

**Digital or Cyber literature** is the latest trend in which works of creation are exclusively on and for digital devices. In this trend of literature, the writer leans on cyber medium like website, blogs or social media pages. Numerous trends have emerged and are emerging in 21st century. Some are like adaptations of traditional movements and techniques while others are the outcome of science and technology. Hence, these ages portray modern literature through social, political and religious milieus with different genres of poetry, novel and drama.

**Blogging** sites also provided opportunities for new and inexperienced authors. They're becoming increasingly famous. Just a few terms are used in flash fiction. Aesop's Fables is a well-known example of flash fiction. It is cherished by all because of its succinct and detailed scope, concise writing style, and implied moral. Flash fiction authors include Ernest Hemingway and Anton Chekov. Initial, unpublished fiction on Twitter is referred to as Twitter fiction. Initially, independent works of fiction in each tweet published by Twitter users are referred to as Twitter fiction. Twitter fiction is being divided into a number of new literary genres, each of which is given a new name by combining the names of the various genres with the application's name. Thrillers are renamed Twirlers, Haikus are renamed Twaikus, and short stories are renamed Twistories or Twisters.

A **Six word novel** can be found in Rebecca James's "One gun, two shots, three dead" and Marcy's "One gun, two shots, three dead."The '6 word book' is a new area of experimentation for authors. This is a modern style of writing that is both demanding and creative. It may be simple to write a long, narrative, and comprehensive book, but it is not easy to write a short story. Literature has become an equalizer between the haves and the have-nots thanks to modern tools. SMS has opened up new opportunities for urban quotes and poetry. Stories can now be told in less than 140 characters.

Long elaborative writing styles have been pushed aside by flash fiction and micro fiction. Previously, people will spend hours in libraries looking for information for their answers and

journals. However, all one has to do now is GOOGLE it! At the click of a mouse, an entire universe of knowledge is available. The same can be said for dictionaries. Dictionary apps are available on almost all smart phones. And if that doesn't work, there's always the internet. While software such as Word and the web provide definitions for almost all terms, a novel as short as six words necessitates creativity. No one would have dreamed of writing a novel in six words a hundred years ago.

Because of their popular demand these trends have come in to acceptance. These new and recent trends are unprecedented concepts from the perspectives of anyone living a few decades ago. Blogging, 6words novels, micro blogging, twittering all of them are changing trends of literature to taken into consideration to reading and writing. It is offering opportunity to forthcoming talent and is helping decentralize the processes of who gets to publish what in the realm of literature. Literature is also an art of creative writing. The above mentioned forms are not only new trends but development towards a new ways of enhancing but also re-altering art.

Of course, these latest movements are exciting and intriguing, but some literary purists believe they are degrading the classics and literary conventions. Literary purists are turned off by internet slang, which they believe leads to language misuse and superficiality. Particularly on Twitter, These are non-formal, free-form writing types that often overlook grammatical mistakes, incorrect vocabulary use, and a lack of reverence for the great works of literature from which some of them borrow. These are shorter than short stories, more flashy than flash fiction, and have now been dubbed "Twititure." It has been argued that SMS and Facebook poetry have degraded the language, vocabulary, style, and content of poetry and convention of writing too. In this technology world, grammar has lost its value and began to disappear. SMS language has destroyed the function of vocabulary and spelling. The fast growing world does not spare their time for literature. Readers do not want to know about the details of any book or writings. They want to know everything in the words despite of missing a comma or vowel or grammar in a sentence. Through mobile social media, exchange of ideas through pictures and videos is faster, inexpensive and can be accessed by many users. The various trends such as digital and social media are important in increasing the convenience in handling different forms of literature.

Many people used to write diaries but it has now become the talk of the "past". Reminisce memories through facebook, twitter and other social networking sites is a lot easier. Uploading of images on Face book saves man from the tiresome task of taking care of albums or preparing scrapbooks. . Today's world is far richer in words and ideas, concepts and signs than the world that surrounded primitive man. More people are collaborating, are taking part in the process or writing than ever before. The present century through literature has been a witness the change in the social status of literature.

#### **Conclusion:-**

This paper aims to study and illustrate how the recent trends are changing the trends of literature with regards to writing and reading. Blogging, six words novels, digital media, micro blogging and other forms of social networking play a significant role in English literature today. These trends are useful in promoting the exchange of ideas and access to essential information that

assists the analysis of literary works. Digital Media also proves to be important in improving the access and intellectual analysis of English literature. Literary works can be access and discussed various issues through social media.

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## A STUDY OF NEW ASPECTS USED IN GIRISH KARNAD'S 'THE FIRE AND THE RAIN'

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### **Abstract**

*Modern Indian literature mirrors the diversity and vibrancy of modern India. From its very beginnings, Indian fiction has offered often more discerningly and more reliably than documentary sources—imaginative commentary on India's social and political realities, and on the negotiations of India's traditional cultures with the West and with the modern world. Girish Karnad was one of the well-known dramatists of the Indian younger generation. He has many plays to his credit. His variety of theme, creative, sensitivity and performing abilities have added much more value in the Indian theatre & literature writes in English. When Karnad started writing plays, Kannada literature was highly influenced by the renaissance in Western literature. Writers would choose a subject that looked entirely alien to manifestation of native soil. C. Rajagopalachari's version of the Mahabharata published in 1951 left a deep impact on Karnad. Karnad found a new approach of drawing historical and mythological sources to tackle contemporary themes and existentialist crisis of modern man through characters locked in psychological and philosophical conflicts.*

*The present research paper is based on Karnad's play The Fire and The Rain. Karnad address several issues in this play. Karnad presents the true face of society and brings the reality on the surface. He explains the true meaning of sac rife and also rituals. The play focuses on various aspects such as the social truth, power, dominance, realism, Supernatural elements & many more. The Fire and The Rain is the sense of fulfillment seems to be accompanied with the sense of realization of the guilt.*

**Key Words:** Realism, Social truth, Power, dominance, Mythological background, Symbolism

Modern Indian literature mirrors the diversity and vibrancy of modern India. From its very beginnings, Indian fiction has offered often more discerningly and more reliably than documentary sources—imaginative commentary on India's social and political realities, and on the negotiations of India's traditional cultures with the West and with the modern world. Girish Karnad was one of the well-known dramatists of the Indian younger generation. He has many plays to his credit. His variety of theme, creative, sensitivity and performing abilities have added much more value in the Indian theatre & literature writes in English. Due to his literary contribution to theatre, Government of India awarded him Padmashri in 1974 and Padmabhushan in 1992 and won four Film fare Awards, of which three are Film fare Award for Best Director – Kannada and the fourth Film fare for Best Screenplay Award.

When Karnad started writing plays, Kannada literature was highly influenced by the renaissance in Western literature. Writers would choose a subject that looked entirely alien to manifestation of native soil. C. Rajagopalachari's version of the Mahabharata published in 1951 left a deep impact on Karnad. Karnad found a new approach of drawing historical and mythological sources to tackle contemporary themes and existentialist crisis of modern man through characters locked in psychological and philosophical conflicts. For four decades Karnad composed plays, often



using history and mythology to tackle contemporary issues. He translated his plays into English and received acclaim. He was a proponent of multiculturalism and freedom of expression. He was a critic of religious fundamentalism.

The present research paper is based on Karnad's play 'The Fire and The Rain'. Karnad address several issues in this play. Karnad presents the true face of society and brings the reality in front of us. He explains the true meaning of sac rife and also rituals. The play focuses on various aspects such as the social truth, power, dominance, Supernatural elements, women suppression, play within play & many more. The Fire and The Rain is the sense of fulfillment seems to be accompanied with the sense of realization of the guilt.

### **Mythical Background**

Girish Karnad was famous for utilizing ancient legend into his plays. He skillfully determines old fantasy and with essential changes uses into his plays to give the contemporary soul. The present play is based on the myth of Yavakri which taken from chapters 135-138 of the "VanaParva" (Forest Canto) of the Mahabharata. Girish Karnad presents this myth with new dimensions which are related to our lives. The play is dramatic representation of the quintessential conflict between good and evil. Karnad himself clarifies the origin of the play through the following words.

The myth of Yavakri (or Yavakrita) occurs in Chapters 135-38 of the Vana Parva (forest Canto) of the Mahabharata. It is narrated by the ascetic Lomasha to the Pandavas as they wander across the land during their exile.

I have met Sanskrit scholars who were unaware of the existence of the myth: it is easy to lose track of a short narrative like this in the tangled undergrowth that covers the floor of that epic.....It was fortunate for me that Rajaji did not do so, for the moment I read the tale, I knew it had to be turned into a play. (18)

### **Power & Dominance**

The play begins with a Prologue, is divided into three Acts and ends with an Epilogue. The present play The Fire and the Rain is based on very crucial subject of Indian society that is the chain of murder, revenge and jealousy between two families. Here there is tension between two Brahmin brothers Raibhya and Bharadwaja. The setting of the play is in a small region of India that has experienced drought due to lack of rain from ten years. The king proposed to propitiate the lord Indra through fire sacrifice. So that Indra would be pleased and send rain to the parched land. Raibhya was senior priest & wanted to become a chief priest of the Fire sacrifice but for this fire sacrifice Parvasu the son of a learned Brahmin Raibhya, was appointed as the Chief Priest. This appointment had disappointed and agonized the senior.

One disappointment definitely with reference to the father Raibhya, because as per the ancient Indian tradition, first emphasis was put on age seniority; Raibhya was senior in knowledge, experience, wisdom and age, still king didn't appoint him. Raibhya was angry on king & called

his decision the worst one; even he feel jealousy for his own elder son, Paravasu; but for practical reasons longevity of life span, the King chose to appoint Paravasu. Seven years Paravasu was busy in fire sacrifice & never return to home. Once when he heard about his wife, Vishakha & Yavakri, he secretly came back home at mid night. On that night Raibhya expressed his anger when he saw his son

RAIBHYA: (explodes) No one need know? The chief priest of the royal sacrifice sneaks out at night, crawl home, his face covered like a leper and you think the gods won't know? they won't retaliate? How could I have fathered two such imbeciles? I told the king, 'Mark my words, my son defecates wherever he goes and he will defecate in your sacrifice--'

PARAVASU: The King often says he would have preferred you to be the chief priest. But it was seven years rite. They thought.....a younger man safer.

RAIBHYA: I see. So you mentioned my life span, did you--- you and your King? Tested the strength of my life- line? Well, the sacrifice is almost over and I'm still here. Still here. Alive and kicking. Tell the King I shall outlive my son's I shall live long enough to feed their dead souls. Tell him the swarm of dogs sniffing around my daughter- in -law's bottom keeps me in good shape. (P-34)

Here readers come to know the thrust of power & dominating nature of Raibhya. Actually Raibhya has a case of venomous jealousy against Paravasu as well as Yavakri too. When he heard the news of Yavakri, as he return from forest & Indra blessed him Universal knowledge he was restless so, when Raibhya learnt about the fornication of his daughter-in-law he viciously abuses her with beating and using abusive language, which are against the decency of social and cultural norms & he invoke the Kritya, the Brahma Rakshasa & killed Yavakri. Even Yavakri's sole purpose was to destroy the happiness and reputation of Raibhya and his son Paravasu.

Paravasu, even he was not free from these falsehood, pride and egoism; he is rather unmindful of his social and family duties; he is at the root of Vishakha's moral degradation. He himself out of insecurity kills his own father but out of a sinister design victimizes his brother with accusations of patricide. The title of the play is itself a symbolic. The 'Fire' becomes the symbol of 'lust, anger, vengeance, envy, treachery, violence and death' (Naik & Narayan 205); whereas the 'Rain' stands for 'self-sacrifice, compassion, divine grace, forgiveness, revival and life'

### **Social Truth**

There are various instances in the play such as the context of ancient Vedic society the superior caste consciousness of Brahmanism who arrogantly dominates the low-castes. The lower castes cannot enter a holy place or the sacrificial enclosure; rituals are to be performed only by the Brahmins only. In the whole play there are social clashes. The love between Aravasu and Nittilai remained incomplete just because of she was low born. Aravasu was worst victim of this social status as he has become an outsider everywhere. He was an outsider for the tribe because he could not get married to Nittilai and outsider for his own Brahmin community because he was accused by Paravasu for killing the father. Hence in a way Aravasu's condition became synonymous to Brahma Rakshasa hanging in nothingness. Girish Karnad has consummate command over English and he has nativity sense to express Indian ethos and sensibility. His

diction is apt. The selection of words is perfect because through it one can reveal the character, his/her status etc. For example, the dialogue between Aravasu and Nittilai brings to light the fundamental difference between the Brahminical and the Tribal social orders.

### **Women Suppression**

The play brings two most significant & strong lady characters Vishakha and Nittilai, inborn beautiful & intelligent women. These two characters also represent how women have been abused in the general public and remain the instrument in the hands of universal condition.

Vishakha belongs to Brahmin Community & she had no right to choose her own life-partner. She loved Yavakri & never wished to marry with Paravasu. She never enjoyed a freedom of expression as she was failed to stop her lover, Yavakri when he decided to go in search of Universal knowledge & her husband when King called him as a chief priest for fire sacrifice. Vishakha is exploited by her lover, husband and father-in-law. Her circumstances made her strong & practical woman. When Paravasu pushed the responsibility of cremation and atonement for killing the father to Aravasu Vishakha who was practical opposed this arrangement and insisted Aravasu to refuse this idea as, she didn't want Aravasu should suffer for this. It was Vishakha who was responsible for Yavakri's death as she understood his cunning nature, she poured the enchanted water out of his Kamandalu & he was killed by Kritya.

Nittilai belonged to a hunter tribe. She was very close to nature & had practical common sense. She although enjoyed a better freedom of expression and spontaneity. Yet her domain appears restricted when it comes to the choice of her own life-partner. She is very helpful in nature & obeys the tradition and convictions of her tribal class and use a healing power on those around her. Her thoughts & actions were very clear & practical. It was Nittilai who dissuaded Aravasu from the idea of revenge because she sincerely thought that there would only be more bloodshed if Aravasu tried to take revenge. This would only lead to more sorrow and suffering. The bloodshed of revenge did not have the capacity to set right or change in any way anything that had gone wrong. Her advice was to leave things the way they were so that suffering might be minimized. She loved Aravasu unconditionally & ready to do anything for him As a result she was brutally murdered by the keepers of the male-centric tribal society. Her death is a blunt case of honor killing. She immaturely dies 'like a sacrificial animal'. Both Vishakha and Nittilai get caught between the real and the romantic, and they are reduced to nothingness, one to insanity and the other to death.

### **Use of Supernatural Element**

Use of supernatural element makes this drama more realistic. In this Drama playwright use supernatural element in the form of the Brahma Rakshasa and appearance of lord Indra. The Brahma Rakshasa is a cursed Brahmin soul, caught in the emptiness between death and rebirth. Unless redeemed from the impossible situation, the Brahma Rakshasa is doomed to wander restlessly and painfully through eternity. Raibhya invoke the Kritya, the Brahma Rakshasa to kill the Yavakri. After the death of his master he begged Paravasu to make him free, he wanted Moksha but Paravasu denied for that. Then demon begged Aravasu to free him from his torment.

He states, “Your father invoked me. He ordered me to kill Yavakri and. I did. I have done my duty and now I wander lost, in torment. Help me, Aravasu” (P- ).

Since Aravasu's father had given him life, Aravasu and he were now brothers, and it was Aravasu's duty to complete what his father & brother could not. Aravasu finally chosen to release the Brahma Rakshasa, for according to the latter; if Nittilai lived again she would be tormented by the knowledge that her resurrection would have condemned the Brahma Rakshasa to a life beyond salvation. Mercy triumphs, love triumphs, and Aravasu requested Indra to release the Brahma Rakshasa.

The Fire and the Rain is the sense of fulfillment seems to be accompanied with the sense of realization of the guilt. The world has been accepted by remaining character without any want to change. And it appears that Karnad’s vision about human relationship has been mellowed and broadened to accept the reality as truth.

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**FOLK LITERATURE: AN UNEXPLORED FORM OF CREATIVE WRITING****Dr. V. J. Chavan***Head, Department of English, Vaidyanath College, Parli-Vaijnath Dist Beed***Abstract**

*Folk literature or folklore is an important branch of literature. It is commonly applied to oral or traditional literature. It consists of stories, customs, myths, legends, epics, fables, folk songs, proverbs, riddles, and folk tales. It is the collection of literature orally transmitted from one generation to the next. The study of folk literature is important because it speaks about the common folk. Unfortunately it is not included in the syllabi of all the Indian universities. Folk literature is not always about reality and if it is about reality, then there would have been nothing for the imagination to create. It is the common people's efforts to organize experiences into meaningful patterns. The study of folk literature, in fact, is a study of folk culture. It is composed in informal and simple language. Most of the time, the creators of folk literature are unknown, illiterate or uneducated people. This paper is an attempt to introduce folk literature which is an unexplored area of creative writing.*

**Keywords:** *Folk Literature, folklore, folk songs, proverbs, riddles, folktales, folk culture, legends*

The term 'folklore' was first coined by the English antiquarian W.J. Thomas in 1846. He referred to folklore in the letter The Athenaeum to replace 'popular antiquities' and 'popular literature'. William Thomas meant to include manners, traditions, customs, observations, ballads, proverbs and superstitions of the uncultured class in the civilized nation. The meaning of words, however, is prescribed not by definition but by usage, and the scope of folklore comes to include what was deliberately excluded in the early definition, a popular arts and craft that is the material as well as the intellectual culture of the peasantry.

The origin of 'folk' is from the Anglo Saxon word 'folc'. In German language, it is called 'volk'. Much of the anthropological material called folklore comes from the rural population of the civilized world. It is the field in which the culture of peasant Europe is most obviously similar to the cultural traits of the primitive people and as such has been since the time of Tylor. Folklore is literature and like any other art, it has traditional, regional stylistics which may be studied like any other art form. Folklore is an oral art and involves all the special arts of oral narration.

Alan Dundes defines both folk and lore in such a way that even the beginner can understand what folklore is. He says:

The term 'folk' can refer to any group of people whatsoever who share at least one common factor. It does not matter what the linking factor is, it could be a common occupation, language or religion but what is important is that a group formed for whatever reason will have traditions which it calls its own (2).

The center of folklore is a merger of individual creativity and social order. Henry Glassie upholds the human right to the construction of a meaningful universe through artistic action; stressing the interdependence of the personal, the social, the aesthetic, the ethical, the

cosmological; the beautiful, the good and the true. Practically, folklore is viewed as the study of human creativity in its own context.

According to Richard Waterman, “Folklore is that art form, comprising various types of stories, proverbs, sayings, spells, songs, incantations, and other formulas, which employs spoken language as its medium” (Leach, 6).

In the opinion of Thompson S., “The common idea present in all folklore is that of tradition, something handed down from one person to another and preserved either by memory or practice rather than written record” (loc. cit).

According to John L. Mish Waterman, “The entire body of ancient popular beliefs, customs, and traditions which have survived among the less educated elements of civilized societies until today. It thus includes fairy tales, myths and legends, superstitions, festival rites, crafts, folk dances, and the like” (loc. cit).

The ‘folk’ in folk literature includes all those persons, living within a particular area, who are conscious of a common cultural heritage and have some constant traits like occupation, language, and religion. The behavioral knowledge is based on oral tradition and not on written scriptures. The group should have a sense of identity and belongingness regardless of its numerical strength. The way of life of people is more traditional, more natural; less systematic and less specialized in comparison to the so-called civilized people. Webster's New Twentieth Century Dictionary defines ‘folk’ as, "A race of people, a nation, a community” (681).

Folklore occurs in all societies even the most highly urbanized. Broadly conceived, it comprises most of the traditionally patterned expressions, human mentality and emotion-that ceaseless projection of reason and fantasy into the outer world, by which man expands and adorns the elemental necessities of physiological and economic existence to create a cultural environment. In highly literate societies, however, folklore is displaced by its sophisticated offspring: literature, music, dance, philosophy, science and other ideological paraphernalia of civilization-a transformation abetted by printing and other mechanical extensions of communication.

Folklorists, scholars, and anthropologists have defined folk literature in Standard Dictionary of Folklore, Mythology, and Legend by Maria Leach as follows:

Jonas Balys, “Folklore comprises traditional creations of people, primitive and civilized” (398).

Marius Bardeau, “In anthropological usage, the term folklore has come to mean myths, legends, folktales, proverbs, riddles, verse and variety of other forms of artistic expression whose medium is the spoken word” (loc. cit).

According to William R. Bascom, “In purely oral culture everything is folklore” (loc. cit).

William Bascom, “...the term folklore has come to mean myths, legends, proverbs, riddles, verse and a variety of other forms of artistic expression, folklorists are interested in customs, beliefs, arts, crafts, dress, house types and food recipes” (loc. cit).

B. A. Botkin, "As folklore approaches the level of the literate and literary, it tends to become more elaborate and self-conscious in expression, to shape about itself a formal tradition with prestige value and to become absorbed into the mainstream of culture" (Ibid. 399).

Aurelio M. Espinoza, "Folklore may be said to be a true and direct expression of the mind of primitive man. The science of folklore is that branch of human knowledge that collects, classifies and studies in a scientific manner the material of folklore in order to interpret the life and culture of peoples across the ages" (loc cit).

Gaster, "Folk literature is a repository of popular traditions and an integral element of the popular climate. Folklore serves as a constant source and frame of reference for more formal literature and art" (loc. cit).

M. Harmon, "Folklore is something which the individual has in common with his fellows, just as all have eyes and hands and speech. It is not contrary to himself as an individual but a part of his equipment. It makes possible perhaps it might be defined as that which constitutes his rapport with this particular segment of mankind" (Ibid. 400).

R. D. Jameson, "All these structures of the human imagination and frequently operate most powerfully when the groups or the individuals who constitute them are experiencing moments of crisis, the data of folklore are immediate and potent evidence of the nature of man when man is defining his fears and aspirations and searching for a security which always eludes him" (loc. cit).

Mac Award Leach, "All aspects of folklore, probably originally the product of individuals are taken by the folk and put through a process of recreation, which through constant variation and repetition become a group product" (Ibid. 401).

Charles Francis Potter, "Folklore is lively fossil which refuses to die. It is a precipitate of the scientific and cultural lag of centuries and millennia of human experience" (Ibid. 401-402).

Stith Thomson, "The common idea present in all folklore is that of tradition, something handed down from one person to another and preserved either by memory or practice rather than written record" (Ibid. 403).

Dr. Kunjbihari Das, "Folk literature is the literature of the people that live in more or less primitive conditions outside the sphere of sophisticated influences" (13).

Francis Lee Utley, "Literature transmitted orally is folk literature" (139).

Dorson Richard M., "In the present, folklore will mean both a field of learning and the whole subject matter of the field. History as a term possesses the same ambiguity, standing for the discipline and for the content, but it does not create the same possible misunderstanding" (2).

Areli M. Spinosa, "Specifically, folklore consists of the beliefs, customs, superstitions, proverbs, riddles, songs, myths, legends, tales, ritualistic ceremonies, magic, witchcraft and all other manifestation and practices of primitive people and of the common people of civilized society. Folklore may be said to be true and expression of the mind of the primitive man-folklore



perpetuates the pattern of culture and through its study, we can often explain the motifs and the meaning of culture” (Ibid. 399).

George M. Foster, “Folklore is most meaningful when applied to the unwritten literary manifestations of all people, literate or otherwise. Stories, certainly, whether myths, legends, folktales or anecdotes are of primary importance. I would also add riddles, proverbs, folk songs as well as folk beliefs and superstitions of almost all kind” (loc. cit).

In the opinion of R. D. Jameson, “Folklore is a branch of cultural ethnology. The data of folklore are the rituals, legends, traditions, narrations, superstitions, religions, customs, dances, and explanation of nature and man” (Ibid. 401).

While defining folklore, the American folklorist M. Edward says, “Folklore is the generic term to designate the customs, beliefs, traditions, tales, magical practices, proverbs, songs etc. in short the accumulated knowledge of homogeneous, unsophisticated people” (Ibid. 401).

Archer Tylor says, “Though proverbs, ballads and other forms of folk literature are composed by an individual, no definite information is available about them” (Ibid. 402).

According to R. R. Marett, "Folklore may be said to include all the culture of the people which has not been worked into the official religion and history, but which is and has always been of self-growth” (76).

The father of Anthropology Edward B. Taylor in *Researches into the Early History of Mankind and Primitive Culture* says, “Indeed, all genres of folklore, from games of chance to proverbs and riddles, manners and customs, rhymes and tales survived in modern society as fragments of primitive culture”( 181-182).

According to Nulkar and Muthumani, “The folklore of the tribals contains in itself their unwritten record of cultural life. In other words, the folklore is the mirror of the tribal culture (1).

Frazer says, “Old and Popular folk literature is mutually interdependent and satisfies the basic curiosities and instincts of man” (Jacob Introduction).

While going through the definitions, one can attribute the reasons for the dispute mainly to the oral tradition of folklore. In a society where the masses are illiterate, the oral tradition is the means through which propagation of the necessary elements of culture takes place. In such a society, scholars used the term ‘folklore’ to refer to the language of the people. The system of their livelihood like hunting, agriculture, customs relating to marriages, deaths and the basic code of conduct, all of which are transmitted orally. According to scholars, all elements of learning that are passed through oral tradition from generation to generation in a society belong to the domain of folklore.

However, it may not be wise to consider all that is passed on orally as folklore. Perhaps, it is more reasonable to limit folklore to the creative aspects of a society, as reflected in its day-to-day life and expressed in material or non-material form, rather than referring to the forms of transmission, whether written or oral. Dundes rightly observes, “Since materials other than

folklore are also orally transmitted, the criterion of oral transmission by itself is not sufficient to distinguish folklore from non-folklore.”

The major forms of folk literature are folk songs, folk drama, folk tales, fables, proverbs and riddles which have an oral tradition and have a lasting power that has sustained great literary writers. A very important and popular component of folk literature is folktales that include myth, legends, fairy tales, anecdotes, short stories etc. Besides proverbs, riddles, ballads and songs become part of folk literature. Most of these elements which form folk literature have been created and passed on by word of mouth. Some of them have been oral literature now preserved in the script and some have been traditionally preserved in written form.

### **Conclusion**

Folk literature has an oral tradition. It is transmitted from one generation to the other spontaneously. The authors of folk literature are unknown or unidentifiable. Traditionality is an important aspect of folk literature. Most folk tale settings remove the tale from the real world. The characters in folk literature are simple, flat and straight-forward. Plots of folk literature are shorter and simpler than in the other genres of literature. The action of folk literature is concentrated and there are no lengthy explanations. Conflicts are quickly established and events move swiftly to their conclusions. Endings of folktales are pleasing. Themes in folk literature are quite simple but are serious and powerful in tone. It has conventional openings and closings. Folk literature is the source of art and literature. Folk culture reflects through folk literature.

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**CHETAN BHAGAT: A POPULAR FICTION WRITER OF THE MILLENIALS****Dr. Imaniyal. S. Kondra***Janata Mahavidyalaya, Chandrapur**Mob No. 8329221972, 9423117782, Email ID: immanuelkondra@gmail.com***Abstract**

*Chetan Bhagat has created his art out of the very ordinary situations of life that make much of modern urban India. He wrote about those characters and situations who were hitherto unexplored by other writers. Who would have written about modern call center workers and their problems and anxieties? Again, about students who are unable to find much meaning and relevance in what they study under strict, authoritarian stultifying conditions? One function of literature is to remind a distressed generation that they are not alone in their suffering and agonies. The main reason why Chetan Bhagat got such a large readership is because he could give a fictional account of the youthful energy and their aspirations. The youth felt that here is someone who understands them and who can help them in coping with their own myriad life situations. We are today besieged by literary theory and its several manifestations. As observed by Showalter, there is today an attempt to approach literature and criticism as if it is an applied branch of knowledge like nuclear science or computers. We are not sure whether such approaches and practices are really beneficial for the cause of literature, and to what extent. She also mentions that critical practices have become competitive and even aggressive in an age of dwindling job opportunities and increasing fear of the relevance of one's discipline. In such a scenario, Bhagat has taken the readers back to the text. The act of reading has become once again popular. The power and beauty of the word has created a better impact on society. People began to discuss books, writers and reading. This is not a small achievement in this digital age. Hence the author of this paper attempts to establish Chetan Bhagat as one of the prominent popular fiction writers of the critical tradition of Indian writing in English.*

**Keywords:** *urban India, distressed generation, call centre, liberalization, privatization, globalization, Indo- anglian*

**Introduction:** History shows that in pre-independent colonial India, English language vaccine was forcefully injected into the veins of Indian people by the British Government. Their intention was to form a class of Indian people who may be interpreters between the rulers and the millions who they govern; a class of persons, Indian in blood and colour but English in taste, in opinions, in morals, and in intellect. But in post-colonial India we ourselves have been injecting the vaccine of English language into our veins in order to face and fight against the pandemic called Liberalization, Privatization and Globalization (LPG). As we all know that in colonized India the English language was taught in three layers 1. English as language (via Grammar Teaching) 2. English as subject (via English Literature along with certain literary texts) 3. English as a Medium of Instruction (via replacing vernacular dialects of the country). And thus the education system implemented by Lord Macaulay in 1835 produced a large number of English Convent Educated Indians who used English language as a medium of creative exploration and expression of their experience of life. This substantial body of literature is referred to as Indo-Anglian literature which has been enriched by such internationally recognised figures as Toru Dutt, Sarojini Naidu, Tagore, Jawahar Lal Nehru, Aurobindo Ghosh and Mahatma Gandhi and

later R.K. Narayan, Mulk Raj Anand, Raja Rao and now Salman Rushdie, Amitav Ghosh, Vikram Seth, Arundhati Roy, Amit Choudhari, Rohinton Mistry, Anita Desai, Shashi Tharoor, Mukul Kesavan, Kiran Desai and Arvind Adiga. It is pertinent to mention here about Suman Gupta's 2015 work titled *Consumable texts, in contemporary India: Uncultured books and bibliographical sociology*. In his book he makes distinction between Literary Fiction and Popular Fiction. He further goes on to define Literary Fiction as the respectable public face of Indian Literature in English Abroad. Whereas Commercial or Popular fiction as the gossiping Cafe of Indian Writing in English at home. If the above mentioned classical literary artists are considered as representatives of Literary Fictions. Chetan Bhagat can be claimed as the most representative of Commercial Fictions. The distinction given by Sumant Gupta is very important and useful because he brings Popular Fiction under the purview of academic discussion and provides a space for it in the substantial body of Indian writing in English. It is he who facilitates an entry point to talk about Literary Fiction and Popular Fiction on the same literary platform. The author of this research paper also agrees, it is true that Popular Fictions of Chetan Bhagat received little attention in national and international literary circles and conventional schools thinkers are of the opinion that this popular literature need not be taken seriously because it can never be regarded as a literary form. But how can we ever ignore the fact that Chetan Bhagat has secured a large number of readership and his novels are not confined to the Book Shelf life? Ofcourse, Chetan Bhagat cannot be compared to the literary genius of highbrow literature. His talents for the time being appear to be a little unique which defy an easy comparison. This does not mean that Bhagat does not fall in the line of the critical tradition of Indian writing in English.

**Chetan Bhagat's relevance:** Sincere study of Chetan Bhagat's growth and evolution as a writer reveals that his main driving force was to bring in positive changes in the field of education and in our whole social set up. He wanted to use his writing skills as a means for an end which was nothing other than social transformation, awareness creation and sensitization of the readers. His IIT and IIM background helped him to secure immediate public attention. He emphasized the act of reading, writing and proved that how reading and writing can refine and deepen the intellectual resources of a generation. The peculiar condition of Indian youth today also comes under the purview of his fictions. The millennials find themselves at various crossroads. They find themselves lacking an anchor, a guide or a visionary capable of channeling their inner drives and motives and fulfilling their dreams. The education they receive leave them inadequately equipped for jobs which require skills and competence. In the words of Kiran Karnik, the former director of NAASCOM, "our graduates lack analytical and communication skills. They fail to impress". This kind of a scenario is bleak. It is against this background that Chetan Bhagat has appeared on the literary and social horizon of our nation with his plain, simple and easy-to-read fiction and newspaper articles. He immediately captured the hopes, aspirations and fears of the youth. The youth found that Bhagat expresses a new sensibility, a new voice and fresh vigour. Very soon he could establish himself as a writer who matters. Writers represent the intellectual, imaginative and emotional life of their generation that is, its spiritual state. It is in their power to modify that state and here lies their great accountability. Moreover Bhagat's personality traits

include his humility, magnanimity, generosity, integrity, simplicity, commitment and nobility. **Chetan Bhagat as Campus Novelist:** Chetan Bhagat succeeded in establishing himself as a campus novelist, he showed how his sensibility and sensitivity is shaped by his imaginative experience of campus life. It is argued here that his first novel Five Point Someone can be considered as a campus novel of considerable merit and significance. The shining humanity, plain humour and intellectual stimulation visible throughout the novel make the reading a delightful experience. Campus life is vibrating on every page of the novel, and no reader can remain untouched by the questions the novel raises and the academic issues it attempts to grapple with.

It was Joseph Conrad who stated that art was an attempt to render the highest justice to the universe and to record those facts of life which are fundamental, enduring and essential. According to Conrad, art above all appeals to our capacity for delight and wonder, pity and pain and our fellowship with each other, with all kinds of creation, and with the very essence of humanity. Chetan Bhagat's attitude to art is strikingly similar. First and foremost he attempts to establish the highest justice in the universe through art. It is with this passion that he depicts the campus life of IIT Delhi as an imaginative experience. What really matters in the novel is not its story, the episodes or the characters though they all play their own respective roles. It is the spirit of true learning and its power and beauty in creating enlightened citizens that shines more than anything in the novel. Hence, Five Point Someone establishes Chetan Bhagat as a campus novelist because of the novelist's sensitive and imaginative depiction of campus life in all its variegated colours, subtle humour and human interactions.

**Chetan Bhagat as Social Reformer:** Literature is a social institution and it is a social creation. Though society needs art to express its common bonds and develop its self-consciousness; art is indebted to society for its very existence. Great writers and critics like Wellek and Warren, Taine, Lionel Trilling, Simpson, Henry James, etc. have noted the social aspect of literature. Chetan Bhagat's efforts as a novelist are socially oriented. His works vividly reflect his social vision and social concerns. He is a writer who has fully assimilated the spirit of the changing times. His insight into the social dynamics of contemporary society and how it affects the individuals enters his works. Bhagat's characters are the products of the emerging society. They are practical and sensitive people who struggle a lot for survival with dignity and self-esteem. In their struggle, the bonds of friendship give them solace and strength. Genuine friendship is socially and culturally uplifting and enriching. As George Santayana observed, friendship taught men that they were an accident in the universe, comrades floating on the same boat with an unknown destiny ahead of every human being. Sweet friendship has the ability to support men in their labor and struggle for survival. Quite remarkably, all his novels explore the dimension of friendship in a striking manner. The youngsters in his novel are playful and a little care free. (Bhagat considers himself not as one who takes life very seriously, but he is sincere in his words and deeds). This playfulness, it is argued in the thesis, is missing among the elders in our country. They are always too serious and grim, thus depriving themselves of the subtle and spontaneous pleasures of life which are inevitable for being creative and relaxed. These elders

can take a leaf from Bhagat's novel and improve their lot. Bhagat highlights playfulness, fancy and creativity in his novels. All these traits support each other.

**Chetan Bhagat's Vision for Change and Development:** The vision of a novelist emerges through his work. It is not as a result of direct preaching but from the tone, temperament and totality of the work. All his novels end up with a positive vision of life. Despite innumerable obstacles and hardships on their path, his characters do not surrender and get defeated. They strive hard to turn a bad situation into something promising. To cite an example, *One Night @ Call Center* tells the tale of call center employees who lead hopeless and desperate lives. They are merely puppets in the hands of global forces and an unjust economic system over which they do not have much control. But in the end there is hope and optimism. It was God who gave them the courage and hope to go ahead and face the challenges of life. The idea is man should not surrender even while teetering on the brink of a collapse. God shows the way but it is the human beings who must walk the path by gathering all their resources and wits. A widespread cynicism is prevalent in our country today. The citizen believes that nothing much can be changed and the glorious vision of our great leaders, freedom fighters will never come true. Bhagat's novel *Revolution 2020* is an antidote. Raghav, a journalist, epitomizes all that is good and positive in our glorious tradition. He makes earnest efforts to fight against corruption and make India truly great. He appeals to each and every citizen of our nation to do a bit of service for the nation. Raghav is not afraid, does not want to live in the comfort zone, and is ready to make real sacrifices. The intrinsic power of persuasion of this novel is remarkable. Bhagat is acting like a member of the "men of culture" whose job according to Arnold is to disseminate the best knowledge and ideas of their time all through the society. It was Bertrand Russell who pointed out that an individual who is "filled with a love of mankind, with breadth of vision, with courage and with endurance, can do a great deal". Bhagat is one such individual, and he also tries to instill the same feeling in the minds of the general public, so that they also can play an active role in nation building. He has got ideas and vision for the present knowledge society. Needless to mention, we are today living in a knowledge society and knowledge increasingly shapes our destiny. His ideas on learning and mental attitudes are quite apt. He strongly feels that what we teach today in schools and colleges have become outdated. He is very critical about the absence of innovation, imagination and creativity in our educational system. He is against compartmentalization of arts and science. Bhagat's advocacy for the pursuit of excellence in all walks of life is very illuminating. He is an admirer of excellence, and he celebrates this quality whenever there is an opportunity. Whether it is a World Cup victory or a literary festival or an innovative idea, he is there to take note of it and write on it with force and grace. By celebrating excellence Bhagat strives hard to make it a habit among people, and to infuse a new vigor and vision to Indian society. Instead of scams, scandals and corrupt practices, he wants Indian society to focus on the pursuit of excellence in all walks of life. Bhagat is enlightened with a sense of nationalism. So his ideas on nationalism are no different from that of Mahatma Gandhi.

**Conclusion:** Bhagat's novels cannot be classified under classics. Their literary excellence is not as concentrated and crystallized as that of great writers. Nevertheless, the novels give us pleasure

which only a work of art can give us. He is a master in writing dialogues. His narrative technique is predominately dialogic. His dialogues conform to R.L. Stevenson's definition of literature: "Literature in many of its branches is no other than the shadow of good talk". Bhagat's role as a public intellectual is equally remarkable. His endeavors in this area are widely recognized. He has got clarity of vision, intellectual acumen, and above all he understands India. In lucid and elegant prose he articulates his thoughts, ideas and opinions. Bhagat's voice cannot be ignored in contemporary India. His paramount task as an intellectual is to end human suffering. Bhagat has opened a new path in the world of letters, a path which even an uninitiated and minimally educated reader can follow, deriving pleasure and profit. He is a writer who has touched human hearts and expanded the mental horizon of the nation.

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## INCENDIARY BORDERS OF GENDER, CASTE, RELIGION AND NATION IN ARUNDHATI ROY'S 'THE MINISTRY OF UTMOST HAPPINESS'

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### **Abstract**

The Booker Prize winner Arundhati Roy's latest novel *The Ministry of Utmost Happiness* has appeared after a gap of 20 years. This paper delineates **incendiary borders of gender, caste, religion and nation** in Arundhati Roy's 'The Ministry of Utmost Happiness'. The paper examines all the major characters (Anjum/Aftab, Jahanara Begum, Saddam Hussain/Dayachand, S.Tilottama, Naga), in the novel and their borders of conflicts of caste, religion, gender and nation. Minute divisions, institutionalized hegemonic hierarchies of caste and gender are root causes which impels the characters to create the little community of their own as they feel that they don't fit into the grid of institutionalized hegemonic hierarchies.

**Key Words:** Gender Identity, hegemony, body in conflict, caste gender, etc.

**Introduction:** Twenty years after her acclaimed debut *The God of Small Things*, Arundhati Roy is back with bang with her new novel *The Ministry of Utmost Happiness*. *The Ministry of Utmost Happiness* explores gender identity, nationalism, Kashmiri independence, and many forms of both violence and love.

Aftab-Anjum is the most vividly drawn character in this book. Born in Shahjahanabad, the walled city of Delhi, Anjum had both boy parts and girl parts, which left her Muslim mother Jahanara terrified. In Urdu, all things, not just living things, but all things - carpets, clothes, books, pens, musical instruments - had a gender. Everything was either masculine or feminine, man or woman. Everything except her baby...

The birth of Anjum reveals Jahanara the patriarchal hegemony and its dominance over the society. It illustrates the dominance of masculine over feminine as she could not tell her husband that Anjum is hermaphrodite. Rejected and dejected by her family, Anjum moves out of the home to the place called Khawbgah (The House of Dreams) where she lives with a community of other people, none of whom is like herself.

When Aftab (Anjum) was five, he began to attend the madrasa. He had a sweet, true singing voice and could pick up a tune after hearing it just once. At first people were amused and even encouraging, but soon the snickering and teasing from the other children began: He's a she. He's not a He or a She. He's a He and a She. She-He, He-She Hee! Hee! Hee! (Pg.13. *The Ministry of Utmost Happiness*). First time here, we see the inner conflict in the mind and body of Aftab. The society also starts teasing him as he/she does not fit into the grid of gender. Everything for them is in binary either masculine or feminine, man or woman. Through Cultural hegemony, Society has given consent only for male and female, we never think of beyond the binary of gender as there exists the third gender and which is there since ages in repressed condition because of the dominance of male and female gender through cultural hegemony. Of course

there is a word for those like him –hijra. Two words actually Hijra and Kinnar. Two words do not make a Language. Was it possible to live outside the language? (Pg.09.The Ministry of Utmost Happiness).

Jahanara tries hard to raise Aftab as a boy, but it's futile as she knows. In Khawbgah, group of eight Hijras live together with their guru Ustad, and eventually Aftab is able to insinuate himself into their lives. Finding a sense of belonging makes Aftab unbelievably happy. Roy understands misfits and those who are different. She writes with perception and empathy about the turmoil of being a woman in a man's body. As one of the Hijras says, "The riot is inside us. The war is inside us.... It will never settle down. It can't.

So, hijra's body is a body in conflict. It presents the fragmented, splintered and shattered experience of gender. Anjum does have this incendiary border of gender running through her.

Saddam Hussain is a low-caste Hindu named Dayachand from a family of skimmers. His father and his companions routinely pick up a dead cow but the police reject their bribe as insufficient, they are imprisoned. He's beaten to the death by the so called co protectors. Here we see the political hegemony which is intensely structured by caste, which is an excellent, cunning and rigid system of administrative control, in which everyone is co-opted because they are allowed to oppress the ones below them, hence every solidarity is broken. Dayachand converts to Islam and calls himself Saddam Hussain, because he's very impressed by the video he sees of Saddam's execution and the disdain he shows for his executioners. So Saddam (Dayachand) has this splintering border of caste and religious conversion-incendiary in India-running through him. He names himself Saddam Husain, has the incendiary borders of being a Dalit as well a Muslim.

Tilottama is the protagonist of the second part of the novel. Her voyage takes us all the way from Delhi to a houseboat in Kashmir to a nursing home in Kerala. Tilottama, a wild-haired Kerala Christian who has studied architecture in New Delhi and is transparently modeled on Ms Roy herself. This woman, Tilottama, a.k.a. Tilo, is a free-spirited risk-taker who "gave the impression that she had somehow slipped off her leash. Tilo is a person of indeterminate origin as far as India as a nation is concerned. She has riot of belongingness in her soul.

She's a mysterious female student, unreadable to her male classmates, an object of fascination precisely because of her inscrutability, and because she seems to have no use for any of them. She has been more or less had it made clear to her that she doesn't have people. She has a constant struggle going through her mind. Tilo is perfectly contained in her own body and her deep solitude Like Anjum, Tilo brings shards of her broken hearts from all over the place and creates a mended heart in that graveyard—in the most unorthodox way, with most unorthodox forms of love.

There is a Musa, Kashmiri man who is classmates with Tilo in Architecture School and her boyfriend. Musa later returns to his homeland to become a militant and fight for Azadi. So he has the national border running through him.

India is a society of such minute divisions, such institutionalized hierarchies where caste/gender /nationalism is a mesh that presses people down and holds them down in a grid. All the major

characters are the people who just don't fit into that grid, they are misfits and who eventually create a little community of their own in a cemetery. "She's the hub of all kinds of other people who don't fit into the cast-iron social grid, the social mesh that Indian society is forced into," Roy says. Cemetery is in-between place. Where the dead and living coexist and circumvent the rules most people are governed by. For example, they make up their own rituals to honor Miss Jebeen the Second's mother and Tilo's mother as well as Saddam Hussein's father. All three of those characters were not honored or recognized in the traditional ways. This band of misfits honors them in very specific ways.

What is a cemetery, but a place to dispose of bodies? And death brings us into a final, ultimate reckoning with the body. When you die, there's no getting around your body.

Anjum is exuberantly happy until she travels to Gujarat where she is caught up in the massacre of Muslims in 2002, escaping the butchery only because the soldiers believed it would be unlucky to kill her. "Something breaks in her after that and she becomes silent." She moves to the cemetery and gradually builds rooms around the graves. It becomes known as the Jannat Guest House, drawing the liminal people of the city to it. Tilo runs a school in the cemetery. They bring in all those animals. Saddam Hussein gets married there. I think it's set forth as an alternate vision of a community that could be. A place of refuge, as it was, to the larger India which is beset by caste, gender, pseudo-nationalism, misogyny etc. Even the goat whose job it is to be sacrificed for Eid doesn't get sacrificed for sixteen Eids in the cemetery!

#### **Conclusion:**

India is a place where society itself lives in an iron grid of caste, of ethnicity, of religion and so on. So all the major characters of 'The Ministry of Utmost Happiness' have these incendiary borders running through them. Like Anjum has the border of gender running through her, Saddam has the border of Caste and religious conversion running through him, Tilo is a person of indeterminate origin and Musa has national border running through him as he is a Kashmiri Militant.

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**WEB SERIES- AN EMERGING TREND IN VISUAL CULTURE****Laxmikant Kapgate***Assistant professor, Shivprasad Sadanand Jaiswal College, Arjuni / Morgaon, Gondia***Dr. Shriram Gahane***Assistant professor, Adarsh Arts and Commerce College, Desaijanj, Gadchiroli***Abstract**

*Like food and alcohol routines, an easy availability of facilities always directs to over-consumption. This paper attempts to study the history, popularity and numerous effects of web series or web shows and streaming content during the Coronavirus Pandemic. The researchers have analyzed the web series or web shows and online streaming contents accessible on online platforms like Netflix, MX Player, Amazon Prime, YouTube, ALT Balaji, Voot, Disney+Hotstar, etc. The present study primarily focuses on and examines the psychosomatic effects and social changes caused by the Pandemic. The web shows on the Over the Top (OTT) platforms have gained popularity in Indian society for the last few decades. However, the COVID-19 outbreak all over the world has forced many filmmakers and production companies to utilize these platforms. They started releasing web series or shows without waiting for the re-opening of theatrical services. These online platforms have succeeded in creating a unique craze among viewers.*

**Keywords:** *Web Shows, Web Series, Visual culture, Online Streaming platform, Online Content, Visual Culture.*

**Introduction:**

The Covid-19 Pandemic has reshaped the daily routine of human beings all over the world in the present context. On one hand, television has played a significant role in keeping people in touch with the happenings all over the world. But, on the other hand, it has brought restrictions for many family members having different choices. As the continuous lockdown has forced people to stay home and turned them into their favourite mode of entertainment, and as the television could not fulfill the aspirations of all the members in the family, most of them had to search new options of entertainment. The closing of the movie theatres and rare decent content on television has forced a huge share of the viewers to migrate to online platforms for entertainment in search of qualitative shows. Due to continuous restrictions during the coronavirus outbreak and the ban on the shootings of TV shows and films, online streaming platforms and web shows have gained instant popularity. Many filmmakers have changed their mindset and started working on web shows or series. Various researches have proven that online streaming platforms like Netflix, MX Player, Amazon Prime, YouTube, ALT Balaji, Voot, and Disney+Hotstar are much more adopted medium than television. We have witnessed the paradigm shift from conventional TV shows to web shows. Web series on an online platform has given a new direction to the creative minds as well as to the acting world. These platforms have come forward as the means of effective entertainment in the new normalcy.

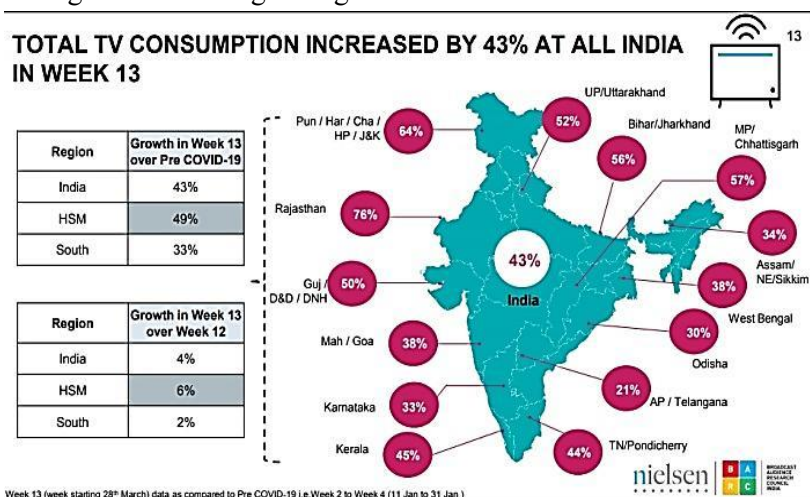
**Visual Culture:**

Visual culture is an umbrella concept that includes a plethora of areas. In the world of technology, people are happy with transcultural experiences in their day to day life. New technologies, perceptions and innovations have triggered visual technologies as a new

consideration. The digital literacy of audience has transformed textual things into pictorial or visual culture. James Elkins, a prominent scholar traces the roots of visual and locates in England during the late 1950s. In his essay "The Subject of Visual Culture," Nicholas Mirzoeff, professor in the Department of Media, Culture and Communication at New York University and a visual culture theorist, writes that "By the visual subject I mean a person who is both constituted as an agent of sight and as the effect of a series of categories of visual subjectivity". It is a growing interdisciplinary arena of study that focuses on cinematic things or the technique.

### Consumption of Television and Smartphones:

Recently, Broadcast Audience Research Council (BARC), an audience measuring body, published the data in collaboration with Nielsen under the title, 'COVID-19 IMPACT: What's Happening in the TV and Smartphone Landscape' about the TV viewership in the country. Surprisingly, the percentage of TV viewership witnessed a rise of 6%, leading to 592 million viewers in March 2020 as compared to January 2020. It has highlighted the average time spent has been raised by 2%, leading to 3 hours and 51 minutes during January and March 2020. People are confined to their homes as government has initiated a lockdown since March 2020 and the TV audience grew 8% with news channels leading the progress chart with 57% growth followed by kid's genre witnessing 33% growth.



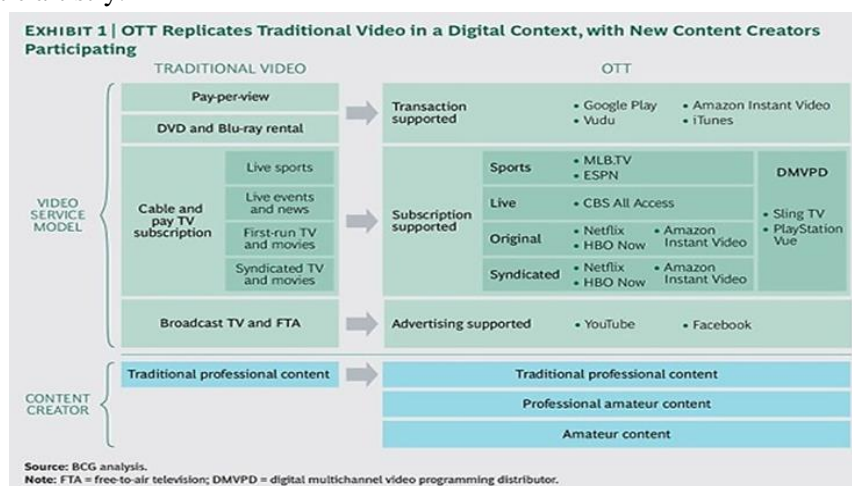
(Figure 1: Source: Tv+Smartphone Consumption Report During Covid-19 Crisis in India)

### Webisodes: A New Media Agent

Webisodes or Web shows are associated with the production practices of broadcast television and Internet video. Wikipedia stated that Webisodes is a series of short video chapters, which are released over a certain period of time. Web shows are shorter than TV episodes and broadcasted on online platforms. These shows are engineered like TV serials that can be enjoyed on the web platforms. With the introduction of globalization, the online web shows have emerged as a new media agent not only in India but also all over the world. The web series culture or phenomenon became more popularized in India only five to six years back. One of the most important facts is that web shows are free from the controls of censorship authority, huge budgets and celebrity culture and top production companies.



Internet has changed the world rapidly. As soon as the cost of internet became cheap, especially after the closure of theatres during the crisis of Covid-19 outbreak, the viewership of web series has grown up terrifically. Most of the web series deal with the criminal subjects. It is found that criminal subjects are loved by the viewers. Apart from criminal subjects, web shows focus on sexuality, nudity and violence openly. In order to grow and get popular and prosper in business, web shows are made full of romance, hateful trade and objectionable dialogues in the name of realistic artistry.



(Figure 2: Source: The Future of Television: The Impact of OTT on Video Production Around the World)

In the world of digitization, digital platforms are promoted and broadcasted in India rapidly. Through the Social media platforms or applications, it has become easier to reach the largest minds within a very short span of time. Digitalization geared up the people, especially young generations got addicted to social media platforms such as Facebook, Twitter, Instagram and YouTube.

### **Binge-Watching culture:**

At the outset of COVID-19 outbreak around the world, online streaming platforms (OTT) had emerged as an alternative to the audience in theatres and in front of television. The Data Sciences Division of the Dentsu Aegis Network (DAN) India has conducted a survey that has explained the popularity of the OTT platforms during the lockdown period. The word “binge watching”, as defined by Macmillan dictionary, means “the activity of watching TV for an extended period of time, e.g. several episodes of a series.” The word binge-watching refers to the practice of viewing various episodes of TV shows in a single sitting. The term has achieved instant popularity in current times as the increasing access of streaming entertainment facilities. It is believed that people like binge-watching because it gives comfort to the restless minds. In the language of science, the chemical, called dopamine creates the moods of happiness. The findings said that “Binge-Watching” emerged as a culture in the present scenario especially popular among the young generation. During the lockdown period, the people around the globe are enjoying the accessibility of digital streaming and the instant satisfaction.

**Impact of OTT platforms on the Growth of Domestic Industries:**

Online streaming platforms have grown rapidly in the last few years. It becomes centre of attraction when it improves the reciprocal relationship between the sellers and consumers. During the COVID-19 pandemic, it has evolved and progressed to a level where it can broadcast and increase the trading of its online contents on its own. Innovation and technology have led to the rise of many novels Over the Top (OTT) media serves. The companies working in this field started paying attention to consumer-centric strategies to offer the comfort level while watching the online contents.

The occurrence of OTT has drastically affected the economy of the entertainment sector. Online streaming platforms brought a revolutionary change in the film industry. It has made movie-watching easier, handy and cheap across a broader part of the consumers. Through mobile phones and internet connectivity that has percolated each and every family, far and wide, one can enjoy a movie, shows, web series and news sitting anywhere in the globe.

The covid-19 pandemic transported a lot of new consumers into the online streaming platforms. Today, numbers of platforms are offerings web series in various languages and genres. Young creative minds have made these platforms smarter and more effective than the regular ones. As a result, the appetite for content consumption, executives at platforms said, on the back of cheap data packs and smartphone penetration.

**Zohnerism and Online Streaming:**

On the online platforms, web series, episodes, news and many panel discussions are now easily available to watch. But when we peep into the details of contents, we realize that all these platforms follow Zohnerism. After watching shows on ALT Balaji or Ullu, one of our friends suggested that you must stop watching these shows. In 1997, journalist James K. Glassman created the term "Zohnerism" to refer to "the use of a true fact to lead a scientifically and mathematically ignorant public to a false conclusion". In the present situation, there are many shows on these platforms that lead the people or audience to false conclusions. It is all about a methodical manipulating and twisting of straightforward facts into complicated pieces of information with the intention to confuse and mislead people.

Modern life is heavily influenced by the use of the internet. Almost all the activities are controlled, operated and managed by the use of technology today. During the COVID-19 outbreak, increasing use of the internet and the functioning of digital gadgets has left a negative impact on human life. Many researchers believe that the use of the digital platform is now an essential part of our everyday lives. They also predict the negative side of online streaming and its use. Though web shows have become the most popular way of entertainment today, we need to diagnose the rising addiction to OTT platforms. The subjects and ideas are innovative but the uncensored contents may affect the psychological, physical, social, and emotional health of our democracy. We all know very well how our mythological stories were presented in distorted forms in one these shows in the recent past.



**Conclusion:**

The easy access to and wide use of internet during COVID-19 Pandemic and lot of leisurely time have resulted in the popularity of these online platforms. It is difficult to predict how long they would remain popular; but today, they have created a unique craze among young generation viewers, in particular. And as far as these adverse conditions prevail, they are going to be there around us. It would be very interesting to see how our society reacts to these online platforms and how it gets influenced by them.

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**RECENT TRENDS IN INDIAN ENGLISH FICTION****Dr. Ajay G. Murkute***Assistant Professor, H.O.D. English, R.D.C. Mulchera Dist. Gadchiroli (M.S.)**NAAC Co-coordinator, E-mail-ajaygajananmurkute@gmail.com**Mob. No. 9423669292***Abstract**

*As everybody knows, Darwin's "Origin of the Species" (1859), is considered as a milestone in the history of human evolution. It marks the beginning of the naturalistic movement in the different spheres of life. This movement never remains confined to science but has its impact on history, art, culture, criticism, and literature. The contemporary life of common people and their problems became the subject matter of the literary works. Now a day's many new trends and developments occur in literature. Many writers are writing, translating and trans-creating in English language. Writing such as creative, translation, trans-creation, Dalit literature, Diaspora, postcolonial, postmodern and feminist are speedily emerging in Indian English fiction. Indian writing has turned out to be a new form of Indian culture and voice.*

*Indian writers--- poets, novelists, essayists, and dramatists have been making momentous and considerable contribution to world literature since pre-independence. Here in this paper mainly I highlighted the recent trends as well as development in the field of fiction. The novelists such as R.K.Narayan, Mulk Raj Anand, Raja Rao, Anita Desai, Kiran Desai, Arun Joshi, Nayantara Sahagal, V. S. Naipaul, Arundhati Roy, Salman Rushdi, Sashi Tharoor, Amitav Ghosh, Sashi Deshpande, Arvind Adiga, Shobha De, Kamla Markandya, , Manju Kapur, etc. represent in their novels the inadequacies of modern man and the false values of the contemporary society. All these Indian as well as Indo-Anglian novelists used novel not as a means of mere entertainment/pleasure but as a means of bringing reformation in the thinking modes of people. The aim of writing this paper is to demonstrate significance of Indian writing in our day-today-life and discuss about the evolution of Indian literature with the development of country.*

**Keywords:-** *Pre-independence, post-colonial, literary development, Indian fiction, modernity, feminism etc.*

**Introduction:-**

Novel, a living and evolving literary genre, in the hands of its practitioners is bearing the marks of universality. It is a fusion of form, substance and expression which is recognizably Indian. Generally novel, written in spoken language is more enterprising, richer in content and wider in range as compared to English novel. Novelist with an observant eye and an understanding heart observes social life with vagaries and varieties.

Recent Indian English fiction has been trying to give expression to the Indian experience of the modern predicaments. It acquired worldwide acceptance and recognition. Independence has given a new horizon or look for writing which is haunting us today itself. Most of the early novels written by pre-independent Indian writers in English were imitative and immature. Some novels were very much feeble as work of literature. As Srinivasa Iyengar point out, "these early novels have for us today no more than an antiquarian or historical interest." Novels with real

problem and difficulties in vernacular language are more enterprising, richer in content and wider in range. Stereotype choice and uncertain language were the prominent in earlier novelist. However, pioneering efforts were made by some Indian novelists to exploits the resources and potential of a fluid form of self expression

#### **Pre-Indipendent Novelist:-**

In the middle 20<sup>th</sup> century, the emergence of big trio i.e. Mulk Raj Anand, Raja Rao and R.K.Narayan on literary scene brought new way to form creative writing in the form of fiction. They had blazed a new trail in Indian writing. In their long writing career, they delineate Indian ethos, each in his own way, taking up the lives of the disadvantaged and marginalized section effectively. They were mainly concerned with the downtrodden of the society in Indian middle-class life and the expression of traditional cultural ethos of India. There are many critics in England and America who appreciate Indian English novels. A well known critic, **Prof. M. K. Naik** remarks, “One of the most valuable gifts of English education to India is prose fiction for though India was probably a fountain head of story-telling, the novel as we know today was an importation from the west.”

In Indian literature this big trio, also associated with some members of the Indian diaspora who subsequently compose works in English. Some Indo-Anglian classified under the genre of postcolonial literature, use the wide variety of themes and ideologies. Kamla Markandaya is an early writer in Indian English literature who has often grouped with the trinity. In ‘The painter of Signs’ by R.K.Narayan and ‘A Handfull of Rice’ by Kamla Markandya, the psychological and sociological consequences of development became a major preoccupation.

#### **Post-Colonial Fiction:-**

Since 1950 Indian writing in English has taken rather different way of depiction. Associated with big trio, another novelists such as, V. S. Naipaul, Kiran Desai, Rohinton Mistry, and Salman Rushdie etc. who were of Indian descent, with their works, exhibit global concerns through the presentation of multicultural reality. Instead of using Indian social-cultural, traditional background they expanded globally life concerning culture. They also present life and experience of rich and socially liberated people. They moved their interest from the public to private life. They delineate their own problem and crises in all its varied and complex forms. Their intention was to find new themes and engaged themselves in a search for the essence of human being. Some renowned novelist like Anita Desai, Arun Joshi, and Nayantara Sahagal had totally changed the face of Indian English novel and their works contain seeds of future development. They had shown new avenues for forthcoming writers.

Beginning of 1960’s, witnessed the abrupt change in Indian writing in English. Few well known writers such as Kamla Markandya, Mrs. Ruth Praver Jhabwala, Miss Attia Hosain Nayantara Sahagal etc. started their work very frankly and candid manner. Leaving behind economics and politics and invading the imponderable realm of spiritual realities, Kamla Markandya published her third novel, ‘A Silence of Desire’ (1961). Her another novel, ‘Possession’ (1963) is a continuation of above one, here scene shifts from India to England, America and again back to India. Her ‘Nectar in a Sieve’ was rural economics and ‘A Handful

of Rice' (1966) was urban economics. She returns back as in first novel, in the last also ie, in 'The Coffer Dams' (1969). Mrs. Ruth Praver Jhabwala, in 'The Householder' (1960), 'Get Ready for Battle' (1962) and 'A Backward Place' (1965) minutely observed a feminine contemporary urban sensibility. Miss. Attia Hosain's novel, 'Sunlight on a Broken Column' (1961), gives the evidences of a talent for reminiscence and sensitive observation. Nayantara Sahagal wrote one of the best political novels ie. 'This Time of Morning' (1965) and another novel 'Storm in Chandigarh' (1969), where tension mounts up between two states ie. Hariyana and Panjab.

In 1980's some very promising novelists have published their work which speaks eloquently about the originality and unperfected inventiveness of these novelists. In this period some great unexpected masterpieces were produced to show their meritorious achievements. Among many challenges and problems their works shows maturity in a choice and treatment of themes, plot, construction, delineation of characters and logistic improvisation. Another famous writer Salman Rushdie received double Bookers prize for 'Midnight Children', in 1981. Here he used new trend of writing. He always used a hybrid language to convey a theme that could be seen as representing the west canvas of India. 1980's was really a second coming. 'Midnight Children' brought about a renaissance in Indian writing in English which has outdone that of the 1930's. In this controversial novel, the issue of imagining the nation, the issue of the fate of the children of the midnight hour of independence, has become a pressing one in India. It was an issue which had been debated in all languages of India. Being a new theme in new era, every literary figure must acknowledge him because he was sign of time.

#### **Magic Realism:-**

Post-independence novels mainly shows a new theme of magic realism, which was totally absent in pre-independence novel. G. V. Desai's 'All About Hatter', is the most sterling example of magic realism. The same tradition of this magic realism followed by many novelists. Salman Rushdie applied this in his 'Midnight Children' very brilliantly. He also used this in his subsequent novel such as 'Satanic Verses', 'The Moor's Last Sigh' and 'The Ground Beneath Her Feet'.

Another female novelist, Nayantara Sahagal, received wide recognition. She was awarded the 1986<sup>th</sup> Sahitya Akadami Award for 'Rich like Us' (1985). Theme of her novel would be crises endangered by political change. Her readers were prominently elite groups of India. Anita Desai, one of the famous Indo-Anglian writer received a Sahitya Akadamy Award in 1978 for 'Fire on the Mountain' and a British Guardian Prize for 'The Village by the Sea'. Kiran Desai, daughter of Anita Desai won the 2006<sup>th</sup> man booker prize for her second novel, 'The Inheritance of Loss'. She delineated social and political forces against the characters in her novel, 'The Inheritance of Loss' where she reveals a poignant story of an Indian who was not able to survive on a single place. Arvinda Adiga's 'The White Tiger' (2008) has portrayed a trenchant picture of contemporary India and won international acclaim. It won 40<sup>th</sup> Man Booker Prize. 'Last Man in the Tower' (2011), tells the story of a struggle for a slice of shining Mumbai real state. 'Selection Day' (2016), is rather different in theme as compared to other novel. Here he depicted

story of a chutney seller, Mohan kumar, who tries to be trained his two sons for Mumbai under 19 cricket team.

Recent writer like Arundhati Roy shows a direction towards contextuality and rootedness in her works. She was trained architect and the 1997<sup>th</sup> Booker prize winner for her ‘The God of Small Things’. This book is set in the immensely physical landscape in Kerla. She has attracted a large following among the Indian youth. She has a clarion call for value clarification which is need of hour. A very much renowned Indo-Anglian writer, V.S.Naipal, a third generation Indian from Trinidad and Tobago and a Nobel Prize laureate evokes ideas of homeland, rootness and his own personal feeling towards India in many of his books. He received Nobel prize in 2001 for “Having United Perspective Narrative and incorruptible scrutiny.....” and also got Booker award for ‘In A Free State ’(1971). Shashi Tharoor in ‘The Great Indian Novel’ (1989), takes a story telling mode as in the Mahabharata. His works as United Nation official living outside India has given him a vantage point that helps construct an objective Indianness.

The advent of 21<sup>st</sup> century had made great impact on world’s literary genre. Though English literature started and flourished in England but no longer was it sole province of imperial England. It spreads the seeds of creativity in English in different parts of worlds. In colonized Indian English people themselves paved the way for the unexpected developments that we witnessed today in Indian English literature. Indian English fiction has always been responsible to the changes in material reality and theoretical perspectives. The change perception informing different nature of the relationship between the author and his work has also impacted the contemporary Indian English fiction writing. The writers settled abroad and the ones who divide their time between India and abroad have contributed much to this rapidly developing Indian literature, sub-genre of English literature. Now Indian English literature no longer remains limited to the writing necessarily of the “son’s of the soil”. It had broadened the scope of fictional concern of their writers from purely Indian to global and transnational. So today Indian writing in English has got its own identity. Having produced significant novels, many Indian novelists made mark in the literary world.

#### **Feminism:-**

Looking at Indianness, some novelist even encourages to focus on feministic aspects. Manju Kapur describes the position of women through her protagonist Astha, “a woman should be aware, self control, strong will, self reliant, and rational.....”. While showing male dominance over female she continues to say, “There is a man within every woman and a woman in every man when manhood is questioned and womanhood is fragile.” The new aspects of women experiences fictionalized as a form of feminist understanding of life expression in the novels of Nayantara Sahgal, Shobha De, Manju Kapur, Sashi Deshpande, Kiran Desai and others. Sashi Deshpande once said in interview about feminisam, “If others see something feminist in my writing, I must say that it is not consciously done, it is because of the world for woman is like that and I am mirroring the world.”

Feminism has brought sudden changes in contemporary Indian English fiction. Women novelist mainly focusing on women experiences. They took issues of marginalization and subordination of women in different walks of life presenting women character different from their traditional way is a notable change. In the novels of contemporary Indian English novelist we find assertive and aggressive women characters than submissive, docile, and passive one.

**Trend of Autobiography:-**

In the last 20<sup>th</sup> century, a new trend was much dominant in literary arena, ie, motivational and autobiographical. As M.K. Gandhi produced “The Story of My Experiment with Truth”, (1929), Pandit J. Nehru wrote an autobiography “Towards Freedom” (1930), our famous scientist and president, Dr. Abdul Kalam wrote both scientific as well as political autobiographies such as , “Wings of Fire” (1999), and “Turning Points”. Even some modern industrialist like J.R.D.Tata, Dhirubhai Ambani, and Aditya Birla also found place in the list of biographers. Actor like Rajnikant also have a popular biography by his name, published in 2008 by Gayatri Sreekant.

**Conclusion:-**

Literature presents highest ideals and inspiration of mankind. Here novelist recycle and satisfy cultural values from generation to generation. In this paper mainly I highlighted postcolonial Indian novelist and their novels which deal with the major problems of Indian society. Feminine idea leads us to consider that literary text can provide a real supportive of the ways in which society victimizes and works to the disadvantage of women.

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## THE EVOLUTION OF NEW WOMAN IN PREETI SHENOY'S 'THE RULE BREAKERS'

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### **Abstract**

*The image of the New Woman, her struggle and quest for an individual identity has become a popular trend in the Indian English literature which reveals the chain of women marching from tradition to modernity. The Post-colonial Indian women writers have projected the concept of New Woman in their fictions with the help of new images by discarding the old age image of woman. Their struggle to adjust with the established norms of patriarchal society and their search for self-identity go hand-in-hand in many of the post-Independence Indian English novels. This paper aims to explore the plight of the woman in a male dominated society and her evolution as a New Woman as reflected in Preeti Shenoy's novel, The Rule Breakers.*

**Keywords:** *New Woman, Patriarchy, Marriage, Identity, Evolution*

The term **New Woman** was an offshoot of feminism which originated in the final decades of the 19<sup>th</sup> century in Europe and North America. The feminists of the early twentieth century regarded the New Woman as an enduring social and cultural icon. The term **New Woman** refers neither to a woman who wears trousers and rides on bicycle and nor to a woman who imitates men or opposes them. It refers to an ideology which escalates the path of women's empowerment and emancipation by crossing the conventional barriers of society towards liberating oneself. The New Woman is not a woman who seeks equality with men; she asserts her own personality and individuality to own her rights as a woman. This conception of the New Woman inspires many women novelists to project the series of female figures in their novels who struggle for their evolution to come out from their domestic spheres. The present paper limits itself to explore the evolution of the New Woman in the characters of Preeti Shenoy's novel, The Rule Breakers.

Preeti Shenoy is an emerging Indian English novelist. Her stories deal with women as protagonists who are new to thinking, approach and behaviour. The women characters in her works are no longer conservative, oppressed or dependent women who accept the life the way it comes to them; instead they wish to be independent and aspire to get what they dream about. The novel The Rule Breakers (2018) is set in the 90s and deals with the complex themes of women's equality, gender discrimination, marginalization, marriage and relationship. It describes the struggle of a woman who breaks the orthodox and traditional values of a society and emerges as an independent woman.

The novel tells the story of a studious, smart and sincere girl Veda who harbors a dream for her future. Veda is the elder daughter of a typical middle class family in Joshimath with four daughters and a son. Her father Rajinder is a Block Development Officer who rules in his



house with the precision of a military officer. Patriarchal ideology is deeply rooted in Veda's father and he treats his daughters with that mindset. Veda's mother is a frail woman because of the births of five children and the negligence of her diet and health. She is a passive, meek and docile wife who follows her husband and depends on him for everything. Veda, being elder among the siblings at home, has the greater responsibility of her younger's homework and household works. The gender discrimination is grounded at Veda's home because her parents treat their son differently than their daughters. Her father monitors his son's progress at school like a hawk watching its prey while he never cares about academic performance of his daughters. Even after scoring good marks, Veda and her sisters receive no praise, no applause. As her father says, "Didn't you help your brother? What is the use of your getting high marks? You have ultimately to get married and go away (TRB, 9).

Veda desires to get education and make her career, she dreams to escape from Joshimath and get a job as a lecturer in a college and wishes to work in a big city. Rajinder, although allows her to take admission for graduation but lays down a condition on her that she would have to get married before she graduates from college. Veda hasn't given much thought to it and it sounds to her like one of her father's rants about raising girls. Veda gets admission in the Joshimath itself though she had a wish to take admission in St. Stephen's College, Delhi. The first two years flow quickly but being a diligent student Veda becomes the favorite of her teachers. During her college life she becomes a close friend of Suraj and develops a feeling for him but she never expresses it to him.

But, her dream goes unheeded when her parents arrange her marriage at the age of twenty, even before the completion her graduation. Her father is very much elated with the supposed good proposal of Bhuwan from Pune. Moreover, Bhuwan's family doesn't demand any dowry. This brings a sigh of relief to the parents of Veda as they have three more daughters in a family to marry. Bhuwan is the only child of retired academician and he works in a multinational company in Pune. Veda is left with no choice and unwillingly she becomes the part of the marriage institution where, in India, marriages are arranged on the societal norms and conditions, and not as a result of love between the two individuals.

After getting married, Veda moves to Pune at Bhuwan's flat where she feels suffocated and misses the mountains, gardens and fresh air of Josihmath. Soon she becomes the dutiful wife and a disciplined daughter-in-law at her new home. During the initial days of her married life, she receives love and care from her husband and her mother-in-law Padma Devi. Bhuwan gets Veda's admission done in college and every day he drops her to the college. He opens a bank account for Veda and also promises to deposit the quarter of amount of his salary in her account. Veda, through the letter writing, remains connected with her younger sister Vidya and her friend Suraj to whom she shares everything whatever she experiences in her married life.

The domestic violence is the crucial factor in the life of the married woman and Veda too becomes the part of it. In the course of the story, Veda finds herself in a particular situation of the marriage when she begins to get bad treatment from her mother-in-law, Padma Devi. Veda attends the college regularly and sits in library as she cannot study at home due to

household work. Her mother-in-law is not pleased with her attending college. She complains Bhuwan and asks him to stop her going to college. Padma Devi abuses her and treats her badly and every time keeps her busy in the work so that she could not get time for study. Padma Devi treats her as the puppet in her hands and Veda silently bears everything and does whatever Padma Devi asks her to do. Her father -in-law consoles Veda saying his wife has a sharp tongue but by heart she is very good. One day when Veda comes late from library, Padma Devi slaps her for coming late and abuses her for her well dressing and accuses her that she is trying to impress the others in college. Her suffering is doubled when her father-in-law dies and she is considered as the bad omen and she has brought a curse to the family. That's why Veda is asked to wake up early in the morning and perform pooja after taking a bath. Veda breaks down in a letter to Vidya in the following words, "Now I am just a housewife, making rotis, tea and pressing my mother-in-law's feet. She treats me like a slave. What is worse is that I am letting it happen" (TRB, 92).

The evil nature of her mother-in-law keeps her in the place of alienated soul of the home and she is shattered with the humiliation. Veda expects the help of Bhuwan but he too doesn't support her and takes the side of his mother. Veda once tries to express her grief on phone call to her parents but she is advised by them to adjust saying this is the common fact in everyone's life in the initial days of marriage. Veda feels that her dreams are dying a slow death. With each passing day she feels as she is fading into oblivion. She finds marriage and all responsibilities that come with it a gigantic burden to bear and she feels stifled, imprisoned and suppressed.

Due to her domestic responsibilities she lags behind in her study and she fails in the examination. On the day of her result she is completely shattered and gets horrified when she spots her roll number on the notice board and the word 'Failed' written next to her roll number. Veda breaks down and curses herself for trying to please her mother-in-law. The word 'Failed' leaps up at her and she breaks down completely because she has never ever failed in exam in her life. Veda returns home with a heavy heart and finds lock on the door of her home. She waits for fifteen minutes and then approaches to Padma Devi's friend's house where she happens to meet Kanika. Veda breaks down before Kanika and Kanika says, "exams aren't everything". She further says, "There is a big world out there to explore". Kanika informs Veda about the NGO 'Sankalp' a school and charity organization for the downtrodden children of a slum area where she works and also offers her to join it if she wants. Veda with the permission of Padma Devi and Bhuwan joins the 'Sankalp' as a teacher where she meets a new friend, Ron. Joining 'Sankalp' as assistant teacher, provides Veda a feeling of achievement that gives her solace.

In the second half of the novel, Shenoy describes the clear picture of slum area of Sitawadi, Pune. Many children from this area take education in the 'Sankalp,' in the company of Ron and Kanika, Veda works untiringly for the poor children to excel in the board exam. Veda feels happy at her contribution for them and feels like she is doing something in life. But sexual desertion and dissolution of her husband leads her into an extremely unhappy married

life. Veda realizes her husband's cold and passive response in a sexual relationship. Veda expresses her grief in a letter to her sister about the first attempt of Bhuwan when he had drunk too much and had apologized for this act. There is no sex life between Veda and Bhuwan and he is okay with having no sex. One day, while cleaning the stuff in her bedroom she finds a bundle of books wrapped up in the pile of old newspapers. She opens it and freezes in utter shock when she discovers a bunch of letters and copies of Bombay Dost, a magazine for a gay people. After reading a letter in envelop, Veda comes to the conclusion that Bhuwan has homosexual relationship with his college friend, Vikky. Veda feels deceived and she finds herself drowning in a sea of emotions. When Bhuwan returns home late in night, she asks him about his relation with Vikky. Bhuwan accepts the truth and confesses his sexual leaning. He admits, "I cheated on you. I felt guilty about it, Veda. Trust me, I did. But honestly, I cannot live without Vikky. And he feels the same way about me" (TRB, 295).

The sexual orientation of every human being decides the real identity in the society therefore such people fear to expose their sexual orientation due to the fear of social exclusion. In the case of Bhuwan, when his mother discovers the truth, she avoids speaking to him and in doing this the life of Veda is spoiled. Veda too confesses about her friendship with Suraj and also informs about his visit in Pune. Both Veda and Bhuwan are tangled in the web of marriage but at the same time they both feel relaxed after opening up their secrets and accepting each other.

Besides this, there occurs a fatal incident in 'Sankalp' as a result of which Veda, Ron and Kanika quit their job. Veda again returns in the roll of housewife in the meaningless marriage. She comes to the conclusion that there is no future in this type of marriage and staying together would be only to please the society. She discusses it with Bhuwan and asks him to share with his mother. Soon after she visits her parents' home and her father smells that there is something wrong in her life. After insisting by her father, Veda opens her mouth and tells everything about her married life and Bhuwan's sexual leaning. But, she gets blamed by her father saying she could not try to kip her husband happy. Veda feels sad after the response from her father and she firmly declares her decision to break the marriage. She requests her father thus, "You clipped my wings. If there is one thing that you can do for your daughters, it is to give them a strong education and make them independent" (TRB, 315).

At the end of the novel, Veda realizes that her dream of self-fulfillment in marriage can never come true and she cannot acquire individual freedom without flying from her present state. She breaks the traditional rules of orthodoxical and patriarchal mind set of the society where woman is confined to stay with the same man with whom she is married till the end of her life. Veda, being a woman of the modern generation, longs to step out of it and finally arrives on the decision to be separated from Bhuwan and for that she files for divorce, but promises to be good friend forever. With the help of Bhuwan, Ron and Kanika she launches her own new school 'The Rocket School'. She moves there into the same building of the school and stays alone in her new world. In her letter to Vidya, she expresses her happiness and ends the letter with the words saying, "When I think about it, I have lost Suraj and also lost Bhuwan.

But I have found myself. That is priceless” (TRB, 320).

Thus, in the novel *The Rule Breakers* Shenoy portrays the character of the modern woman who breaks the patriarchal and traditional rules of society to establish her own individual identity. Through the story of Veda, Shenoy has portrayed the evolution of a woman who liberates herself from the shackles of the institution of marriage where there is no love between the two people. Shenoy is the talented writer and she is aware about the women’s empowerment. Thus, the character of Veda is the finest example of New Woman, creating the space for new trends in creative writings in Indian English novels.

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## RECENT TRENDS OF POST COLONIALISM IN INDO- AMERICAN NOVELS AND CRITICISM

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### **Abstract**

*Literary trends do not appear full-blown, like Minerva from Jupiter's head, nor do they disappear unexpectedly and entirely, leaving not a trace behind. Rather, while some old trends sustain unabated, others, out of absolute exhaustion, or else in response to the changing social or literary situation, lose their energy, occasionally, trends have gone away in a natural way, but exist in a muted form. Recent trends, earlier anticipated, gradually gather strength, become thriving, and occupy the center of the stage for a while, until they too are pushed into the background. In literature, it is thus an issue more of links and continuities with the past than of making a clean break with it. In ideologically, the exploration for a better life has constantly enforced man to move from one place to another, often leaving his homeland. The present paper is an effort to understand the recent trends of post colonialism in Indian American novels of Jhumpa Lahiri's selected novels like *The Namesake*, *Interpreter of Maladies*, *Unaccustomed Earth*, *The Lowland* a novel by Jhumpa Lahiri.*

**Key Words:-** *Generation, Alienation, Belongings, Identity-Crisis, Immigrant, Diaspora Homelessness, Nostalgic, Culture.*

### **Introduction:-**

Post colonial literature is a body of literary writing that responds to the intellectual discourse of European colonization in Asia, Africa, Middle East, the Pacific and elsewhere. Postcolonial literature addresses the problems and consequences of the decolonization of a country and of a nation, especially the political and cultural independence of formerly subjugated colonial peoples; it also covers literary critiques of and about postcolonial literature, the undertones of which carry, communicate, and justify racialism and colonialism. But most contemporary forms of postcolonial literature present literary and intellectual critiques of the postcolonial discourse by endeavoring to assimilate post colonialism and its literary expressions.

The Indian Diaspora is a generic term to describe the people who migrated from territories that are currently within the borders of the Republic of India. It also refers to their descendants. The Diaspora is currently estimated to number over twenty million compared of "NRIs" (Indian citizens not residing in India) and PIOs" (Persons of Indian Origin who have acquired the citizenship of some other country). The Diaspora is very special to India. Residing in distant lands, its members have succeeded spectacularly in their chosen professions by dint of their single minded dedication and hard work. What is more they have retained their emotional, culture and spiritual links with the country of their origin. This strikes a reciprocal chord in the hearts of people of India.

Jhumpa Lahiri was born on July 11, 1967 in London. She was the daughter of Indian immigrants from the state of West Bengal. Lahiri graduated from South Kingstown High School and received her B.A. in English literature from Bernard College in 1989. Lahiri received multiple degrees from Boston University: in M.A. in English, M.F.A. in creative writing, M.A. in

comparative literature, and a Ph.D. in Renaissance studies. She took a fellowship at Provincetown's fine Arts Work Center, which lasted for the next two years (1997-1998). Lahiri has taught creative writing at Boston University and the Rhode Island school of Design. Lahiri's debut short story collection, *Interpreter of Maladies* (1999), won the 2000 Pulitzer Prize for fiction, and her first novel, *The Name Sake* (2003), was adapted into the popular film of the same name. Lahiri's second collection and short stories 'Unaccustomed Earth' (April 1, 2008) and non-fiction including 'the long way', 'Cooking Lesson.'

She was born, Nilanjana Sudeshna but goes by her nickname (or in Bengali, her "Daak naam") Jhumpa Lahiri is a member of the President's Committee on the Arts and Humanities, appointed by U.S. President Barack Obama. Her book 'The Lowland', published in 2013 was a nominee for the Man Booker Prize and the National Book Award for fiction. Along with Anita Desai, Kamala Das, Kiran Desai, Arundhati Roy, Jhumpa Lahiri's works evinces 'diasporic sensibility'.

### **Background:-**

**Native American literature**, also we may called it Indian **literature** or **American Indian literature**, the traditional or conventional oral and written literatures of the indigenous peoples of the Americas. Such, work consisted in ancient hieroglyphic( system that employs characters in the form of pictures) writings of Middle America as well as an immense set of folktales, myths, and oral histories that were passed on one person or place to another for centuries by storytellers. And, that live on in the language works of poly contemporary American Indian writers. Indian American literature refers to literature associated with Indians inside and America and produced by writers in India and America, unlike other world literatures. By far the largest part of Indian literature is written in the English language, but there are bodies of written works in Telugu, Tamil, Malayalam, Hindi, and other regional languages which have been translated into English.

In past times, Early Indian criticism was "ritual interpretation" of the Vedas, which were the religious texts. Such ritual demonstration consisted in the analysis of philosophical and grammatical categories, such as the use of the simile, which was propounded upon in the Nirutka of Yasaka, or it is quietly resemblance to Panini's grammar. However, Such kind of critical method, which included in the detailed examination of style, grammar and stanzaic regularity, was called a sastra, or "science."

Indo- American mythology can be divided into three major cultural regions: North American cultures (from the Eskimos to the Indians along the Mexican border) Central and South American metropolitan cultures, and Caribbean and South American activities like hunting and gathering and farming cultures. Modern Indo- American novel has accelerated the reader to receive life positively and balancing personal and professional life. Issues like Family, society, religion, caste, politics, education, gender, marginality, outcaste, ragging is dealt. Racialism and colonialism Relations, culture, money, opinions, instruction, isolation, identity, masculinity, femininity, idiosyncrasy, discrimination are the most discussed themes. The writings of the immigrant writers have been conceded as a distinctive entity only in recent times.

It is the need for a separate identity for this kind of writing arose because of the parallel development of modern world literature in Indo- American language.

### **The Triumph Of Indo- American Novel:-**

Major novelists were the grand trio – India has produced many talented writers who serve as a source of inspiration to the coming generation. Jhumpa Lahiri, Bharati Mukherjee, Kiran Desai, **Fareed Zakaria, Siddhartha Mukherjee, Shauna Singh Baldwin etc.** The Indian Diaspora in US has made a valuable impact on the contemporary American literary culture. Most of their works give us glimpses a picture of Indian society and they also cover distinct issues including the various problems faced by Indian people. While women fictions of several kinds also were flourished in modern age.

The works by the women writers critique the novels of awareness of modern India and are part of the transition to realism. Their plots, though constitutionally natural highlight the dependence of women on marriage to secure social standing and economic security in society. Their writings bring to light the hurdles women faced, who usually did not inherit money, could not work and where their only opportunity in life depended on the man they married.

### **Trendsetters :-**

Jhumpa Lahiri is one of the major Indian-American authors of Bengali origin, who is well known as the first Asian to win the reputable Pulitzer Prize for her magnum opus work. She was honored with this achievement for her debut short story collection ‘Interpreter of Maladies’(1999) in the year 2000. Her first novel ‘The Namesake’(2003) turned out to be a one of the bestselling novels and was also named the ‘New York Magazine Book of the Year’. Also, There is a same name English language drama film in 2006, directed by Mira Nair and written by Sooni Taraporevala. She ventilates the lives of Indian Americans, specifically Bengalis, in most of her fictions. The novels of Bharati Mukherjee, Kiran Desai, **Fareed Zakaria, Siddhartha Mukherjee, Shauna Singh Baldwin** are also significant, as well as being an example of post colonial fiction.

### **Modern Trends In Post Colonialism And Criticism :-**

□ A main progress in modern Indian American fiction has been the augmentation of identity, the conflict of class and culture, diasporic consciousness approach, immigrant experiences and parent children relationships centered approach. Writers, especially women writers question sincerely and scientifically, and sometimes refuse long-established interpretations of these issues in society.

□ Relationship between parents and children

□ Postcolonial critics are not so much solicitous with religious fundamentalism as a cultural category

The important theme of name and identity is introduced at the very beginning of the novel The Namesake, when Ashima calls out for her husband from the bathroom. She doesn’t use his name when she calls for him, since “it is not the type of thing Bengali wives do.” Their husbands’ names are considered too intimate to be used. The Bengali tradition of pet names, or daknam and “good” names, or bhalonam, is explained. Only close family uses the pet name in the



privacy of the home, while the “good” name is used in formal situations like work. Ashima and Ashoke have to give their son a pet name as they wait for the “good” name suggestions to arrive from Ashima’s grandmother, but the letter from Calcutta never comes. Jhumpa Lahiri’s ‘The Lowland’ evaluates how one’s identity is constructed by the historic -cultural situations in which one lives.

Lahiri explores human nature in a diasporic cultural context. The lives of expatriates and first generation American of Indian origin and their alienation, sacrifices and struggles are the main themes. Arranged marriages, difficult or problematic human relationships and general sense of displacement felt by the immigrants are also somewhat motifs in the stories. In the story of ‘Interpreter of Maladies’ Mrs. Sen’s we came to know about a young Indian housewife who after her arranged marriage migrates to North America. Her husband is a university professor. Mrs. Sen starts babysitting an American boy named Eliot whose mother is a working woman unlike herself. In the title story “Unaccustomed Earth” the chief protagonist Ruma perceives isolated and nostalgic on the loss of her mother. She feels that after her mother’s death she has no way to return to traditional culture of her origin. Even though, Ruma belongs to the second generation of immigrants who is an independent woman, she unexpectedly grown the feeling of loss of identity.

The major impact in modern trends in Criticism has been those of critics like Darwin, Marx, Frazer and Freud. A central dogmas of the New Critics asserted that content and form are inseparable – that the content of a poem could be located only in the specific dynamics of the form. Contemporary or coeval with modern criticism, along with embattled reviewers and obscurantist’s, are the violently contentious schools of aesthetic and philosophic doctrine that have brighten up the literary magazines in the past: Impressionists authors like Virginia Woolf ( Mrs Dalloway) and Josef Conrad.

Literary theorists discover or locate the history and evolution of the different genres like narrative, dramatic, lyric in sum to the more advance emergence of the novel and the short story, while also investigating the value of formal elements of literary structure. In conclusion, literary theory in recent years has sought to explain the degree to which the text is more the product of a culture than an individual author and in turn how those texts help to create the culture.

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**DIASPORIC SENSIBILITY IN THE MAJOR NOVELS OF ANITA DESAI****Umashankar Kumar Singh***Assist. Professor, ENWTT, College, Patuaha, Saharsa (Bihar) Pin-852201*

The present paper is an attempt to evaluate and explore the diasporic sensibility in the major novels of Anita Desai. Let me begin by defining Indian diaspora. The 'diaspora' derived from Greek word 'diaspeiro' which means scattering of the people from their homeland. This term was first used by the Greeks: "the dispersed Jew after the Babylonian captivity". The diasporic writings have also been known as 'expatriate writings' or 'immigrant writings. A number of diasporic writers scattered in various countries. The novelists like V. S. Naipaul, Vikram Seth, Rohinton Mistry, Salman Rushdie, Anita Desai, Jhumpa Lahiri, and many others have left their nations and settled abroad.

At the advent of globalization, multicultural socialites of the present days are a result of extensive diaspora that has been taking place specially over the last two hundred years at various levels. Indian immigration in the last century was mainly a personal choice of individuals, particularly for academic pursuit or economic gain either towards the middle East or to western countries. The Indian diaspora is 'one of the most important demographic dislocation of modern times' and is increasingly representative of a significant force in global culture. In this way, diasporic writings in English are evidently produced by persons of Indian origin who are presently living outside their country.

Anita Desai is a big name as a diasporic writer. She is an established voice of the Indian diaspora in the USA. Her novels – 'Cry, The Peacock', 'Voices in the City', 'Bye, Bye, Blackbird' and 'Fire on the Mountain' won for her the prestigious Sahitya Akademi Award in the year 1978. She is gifted with an acutely keen imaginative faculty with prolific power of creation of incidents situations and characters. While being a subjective and psychological writer she is often forced to peep in the inner recesses of the psyche rather than in the outer spectacle of the world. For this reason, she is regarded as 'the Virginia Woolf of India'. She has deep knowledge specially of the feelings and motives of woman kind. Most of the volumes presented in her novels are emotive, aesthetic and positive.

Anita Desai's first novel, "Cry, The Peacock" was published in 1963. The novel embodies Freudian Psychology. It depicts the Oedipus complex in Maya in the form of father fixation. Maya is a young sensitive girl obsessed by a childhood prophecy of terrible accident that becomes a warm bondage which it becomes difficult, rather impossible for her to get rid of. The marriage of Maya with Gautama leads to the tragic tone of the novel. Her pining vision' and unfulfilled fancies reveal the inner most shrine of human heart, craving for 'what is not'. Herein lies the innocent heart of Maya with a pathetic cry for the company of her husband who fails to afford a key to her marital harmony.

In the opening of the novel, the novelist describes what leads Maya to her neurosis. She is a childless young wife married to a famous lawyer, Gautama. Her husband is twice of her age

and a friend of her father. In part II of the novel, we see her neurosis. Her fear intense longing, her love and her encounter with the albino astrologer who predicts death of either of the couple within four years of marriage are the sources of Maya's neurosis. After four years of their married life Maya and Gautama have not been able to gain better sense of understanding and mutual adjustment between them. Hearing this prophecy, she loses her peace of mind. And this is the reason that Gautama's long discourses on detachment appear to her life- negating. In a fit of insanity, she kills her husband in order to find life for herself. So the philosophy of detachment is the main cause of the failure of their married life. In other words, we can say that the emotional alienation and the temperamental gulf between wife and husband ruined the conjugal life of the family. In the novel, the novelist describes the marriages in India and the various complexities involved with them.

In her second novel, "Voices in the city", Desai tries to present in touching account of the life of Monisha, the married sister of Nirode. Part II for Monisha, part III for Amla and part IV for her mother. The novelist describes the story of a brother, two sisters and their mother. The novel opens with the contrast between Nirode's failures and the bright success of his brother, Arun. We see that Monisha is married to a well off but indifferent husband Jiban. Her relationship with him is marked only by loneliness" because of the carelessness of Jiban or their misunderstanding. Monisha tries to search for a real meaning of her life but at the end she feels frustration. Monisha is always suffering from mental agony. She fails to adjust herself in her husband's joint family. The absence of love in her life, mal-adjustment with husband, loneliness -all these torture her mentally and make her shriek in agony. Her heart is always thirsty of love. That is why she loves for her mother's love and seeks her brothers sympathetic company.

Desai's third novel, "Bye-Bye Blackbird" is a different kind of novel. In the novel, we also have Desai's deep existential concerns exploring adjustment, belonging and ultimate decision in the lives of their major characters Dev, Adit and Sarah. The novelist captures the conflict in fictional forms through Dev, "one of those eternal immigrants, who can never accept their new homes and continue to walk the streets like strangers in enemy territory, frozen, listless, but dutifully trying to be busy, unobtrusive and, however superficially to belong". The novel opens at the arrival of Dev in England. He has come to study at London School of Economics. In England, he is seen confronted with an initial problem of adjustment in a foreign land. Dev is invited to move in with two friends Adit and Sarah, a multicultural married couple. As Dev is more and more attracted to the English way of life. Adit wants to leave everything and go back to his native land culture. He is absolutely disgusted with the vileness of the white people (apart from his wife) who treat him with object disdain and hurt his feelings. The mental trauma on all the characters in the novel gains prominence. In this way, the portrayal of the migrant life and diasporic condition has been one of the most discussed issues of present century. The novel deals with the emotional traumas of the Indian immigrants, who face racism frequently but have to put up with it, in order to live and survive in the country, which they have decided to call their home. Through this novel, Desai wants to depict the aspect of Indian marriage as well as Western marriage. In India, marriage is a union between husband and wife.

The wife tries to adjust herself with her husband as much as possible. She bears the unbearable tortures till she is broken. But in Western countries, a woman has as much a right to live a life of dignity as man has. She can do anything whatever she wants. The novelist in the novel tries to harmonize the martial disputes.

Desai's fifth novel "Fire on the Mountain" won for her two prestigious awards: (a) National Akademy of Letters Award and (b) The Royal Society of literature's Winifred Holtby memorial Prize. The novel may be considered the story of the agonized cry of Nanda Kaul. The novelist describes Nanda Kaul's motherly feelings of humiliation for a life time alienation. Desai paints wonderfully the pictures of Indian life and an unforgettable portrait of old age. She depicts the alienation of Nanda Kaul and her grand-daughter Raka. Her married life is not the life of the ordinary people because there are no emotions and feelings. Her relationship with her husband was nothing beyond the duties and obligations they had for each other. As the wife of the Vice-Chancellor and the mother of several children, Nanda Kaul has lived a very busy and tiring life. That is why she wishes to enjoy complete peace in her old age. She always likes loneliness after the death of her husband. Isolation plays an important role in the novel, "Fire on the Mountain".

The characters of Desai's novels suffer and pay a heavy price for their sensitivity as we see in the novels mentioned above. Desai explores the interior layers of her protagonists mind and brings to the surface various shades of inner crisis. We see her novel, "Cry the Peacock" explores the turbulent emotional world of Desai's protagonist, Maya. In "voices in the city" Nirode, Monisha and Amla are tortured by their meaningless and hollow existence. In "Bye, Bye Blackbird". Desai portrays the plight and inner crisis of Indian immigrants in London and the existential dimensions of adjustment. In "Fire on the Mountain", Desai presents an unforgettable and pathetic portrait of old age. Desai has dealt with the trauma of exile, rage, power, commitment to homeland, the multiple cultures etc. in her novels. She has created multicultural writings as an Indian, as world citizen and later as an 'outsider' in India and has based her work on the bedrock of multicultural inter-connectedness in India, within the Indian Diaspora and throughout the whole world.

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## ART OF PUBLIC SPEAKING WITH REFERENCE TO MARK ANTONY -JULIUS CAESAR

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### **Abstract**

Public speaking has existed for centuries since civilization has been constructed and has had a major impact on society. It starts with Cicero Denounces Catiline, fresco by Cesar Maccari, 1882-1888. The first known work on the subject was written over 2500 years ago, and the principles elaborated within it were drawn from the practices and experience of orators in ancient Greece. These basic principles have undergone modification as societies, and cultures have changed, but have yet remained uniform. Public speaking was one of the chief values of the Roman Republic, and Julius Caesar presents many examples of noble characters like Mark Antony who deliver persuasive arguments in elevated language using classical techniques of rhetoric.

**Key words:** Public speaking, Caesar, principles, language, Mark Antony, techniques, etc.

### **Introduction:**

***“Considered as the last finish of education, or of human culture, worth and requirement, the art of speech is noble, and even divine; it is like the kindling of Heaven’s light to show us what a glorious world exists, and has perfected itself, in man” -Thomas Carlyle***

The art of speech is a unique gift to mankind. The art and science of public speaking is also known as forensics. The word is derived from the Latin word “forensis”, meaning of the forum. The word forensic is an adjective meaning of public debate or argument. Public speaking is a powerful tool for motivation, influence, persuasion, informing, translation, or simply entertaining.

### **The History of Public Speaking:**

***“The human brain starts working the moment you are born and never stops until you stand up to speak in public” - Anonymous***

The history of public speaking has existed for centuries since civilization has been constructed and has had a major impact on society. It starts with Cicero Denounces Catiline, fresco by Cesare Maccari, 1882-1888. The first known work on the subject was written over 2500 years ago, and the principles elaborated within it were drawn from the practices and experience of orators in ancient Greece. These basic principles have undergone modification as societies, and cultures have changed, but have yet remained uniform.

### **Modern Technology in Public Speaking:**

***“Not until human nature is other than what it is, will the function of the living voice-the greatest force on earth among men- cease. . . I advocate, therefore, in its full extent, and for every reason of humanity, of patriotism, and of religion, a more through culture of oratory and I define oratory to be the art of influencing conduct with the truth set home by all the resources of the living man.” -Henry Ward Beecher***

New advancements in technology have allowed for more sophisticated communication for speakers and public orators. The technological and media sources that assist the public speaking atmosphere include both videoconferencing and telecommunications. Videoconferencing is one of the recent technologies. This technology is helpful for large conference meetings and face to face communication context, and is becoming more widespread across the world.

#### **Importance of Public Speaking:**

***“A speech is poetry: cadence, rhythm, imagery, and sweep! A speech reminds us that words, like children, have the power to make dance the dullest beanbag of a heart”. -Peggy Noonan***

Success in public speaking can open a whole world of opportunities. Many careers require ability in public speaking. It can help in conquering new frontiers. It can broaden the horizons through personal development, influence, and advances in professional life. Public speaking and oration are considered some of the most importantly valued skills that an individual can possess.

#### **Barriers For Public Speaking:**

***“All the great speakers were bad speakers at first”.-Ralph Waldo Emerson***

The most important barrier is the fear of public speaking which is called glossophobia or, informally, "stage fear". Some of the most common reasons are

- Worry about forgetting what we're going to say
- Worry about saying a wrong thing and offending somebody
- Worry that someone will ask a question to which we don't know the answer
- Worry that we'll get a dry mouth or get tongue tied
- Worry that we'll finish too soon or run long
- Lack of communication skills

#### **Overcoming the Barriers:**

***“Nothing great is ever achieved without enthusiasm”- Ralph Waldo Emerson***

Successful speakers think about barriers. To connect with an audience, one must remove the barriers that interfere with the link between the speaker and the audience. These barriers could include the way the speaker dresses, the jewelry, the mannerism, the diction, tone etc... Here a few tips to overcome the barriers-

- Developing essential leadership speaking skills
- Dressing according to the situation
- Improving presentation skills
- Overcoming the fear of public speaking
- Gaining self-confidence
- Becoming a better listener

Experience builds confidence, which is the key to effective speaking. Above all rigorous training and practice helps in overcoming these barriers.

#### **Kinds Of Speeches:**

***"The art of communication is the language of leadership." - James Humes***

There are three kinds of speeches-



- Informative Speeches- The purpose of an informative speech is to teach the audience useful tidbit of information.
- Persuasive Speeches- The purpose is a persuasive speech is to change people's minds or behavior about something.
- Ceremonial Speeches- A ceremonial speech is one that is given to mark an important occasion in someone's life, such as a graduation speech, a wedding toast, or a eulogy at a funeral.

### Effective Public Speaking:

*“To speak and to speak well are two things. A fool may talk, but a wise man speaks”.*

- *Ben Jonson*

Good orators should be able to change the emotions of their listeners, not just inform them. Here are tips for effective public speaking-

Proper speech Planning	Non-verbal communication
Enough rehearsal	Live interaction
Confidence	Humour
Logical organization of ideas	Giving examples, case studies, quotes etc
Smiling face	Three dimensional approach
Total engagement in speech	Using visual aids
Tonal variation	Ethical values
Good rapport with the audience	Talent of handling unexpected problems
Conscious of pauses	Being time consciousness
Coherence in the speech	Seeking Feedback
Proper pronunciation	

It is important in remembering that the purpose of any form of communication is the message that really counts.

### Literature and Public Speaking:

*“In an orator, the acuteness of the logicians, the wisdom of the philosophers, the language almost of poetry, the memory of lawyers, the voice of tragedians, the gesture almost of the best actors, is required. Nothing therefore is more rarely found among mankind than a consummate orator.” -Cicero*

Literature plays a vital role in enhancing public speaking. There are many examples from literature that promotes the art of public speaking. Mainly the characters in the plays of William Shakespeare serve as a powerful tool. For example, the speeches of *Mark Antony* and *Brutus* in “*Julius Caesar*”, *Portia* in “*The Merchant of Venice*”, the *Crispin Day speech* of King Henry V in *Henry V* etc... These speeches remain immortal to this date.

### Funeral Oration of Mark Antony:

*“Speech is power: speech is to persuade, to convert, to compel. It is to bring another out of his bad sense into your good sense”. - Ralph Waldo Emerson*



In analyzing Mark Antony as an effective public speaker, these are the following results. Mark Antony is famous for the funeral oration at the assassination of Julius Caesar. He begins his speech by saying

***“Friends, Romans, countrymen lend me your ears...”***

In his oration, he abides by his agreement with Brutus not to place blame on the conspirators. However, he manages to turn the mob against the conspirators. How does he do this? It is the art of public speaking. Antony uses many rhetorical tricks to persuade the people to go against the conspirators and support him. Throughout his speech Antony continues with his pledge to the conspirators by calling them, *“honourable men”*.

***“Come I to speak in Caesar's funeral.***

***He was my friend, faithful and just to me:***

***But Brutus says he was ambitious;***

***And Brutus is an honourable man.***

***He hath brought many captives home to Rome***

***Whose ransoms did the general coffers fill:***

***Did this in Caesar seem ambitious?***

***When that the poor have cried, Caesar hath wept:***

***Ambition should be made of sterner stuff:***

***Yet Brutus says he was ambitious;***

***And Brutus is an honourable man.***

***You all did see that on the Lupercal***

***I thrice presented him a kingly crown,***

***Which he did thrice refuse: was this ambition?***

***Yet Brutus says he was ambitious;***

***And, sure, he is an honourable man.***

***I speak not to disprove what Brutus spoke,***

***But here I am to speak what I do know.”***

By doing that, Antony carefully rebuts Brutus' statement that Caesar was ambitious and starts turning the crowd against the conspirators. Antony is able to eloquently manipulate the crowd through remarkable rhetoric skills and turn them against the *“honourable men”*. His speech was truly one of the most renowned and premium example of articulation and delivery. We are also able to notice all the twenty-one key aspects needed for a good public speaker. We are justified by saying that the speech of Mark Antony is a good example for effective public speaking,

**Conclusion:**

The power of the spoken word is undeniable. Great speeches have motivated citizens to fight injustice, throw off tyranny, and lay down their life for a worthy cause. Words have drawn meaning out of tragedy, comforted those who mourn, and memorialized events with the dignity and solemnity they deserved. Our words should move people to risk life and limb, shed tears, laugh out loud, recommit to virtue, change their life, or feel patriotic. By weaving and spinning

words into great tapestries of art, a man can wield an almost God-like power. To conclude, one never becomes a “perfect” speaker; developing public speaking skills is a life-long experience.

***“You can speak well if your tongue can deliver the message of your heart”. -John Ford***

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## MAHESH DATTANI'S *BRAVELY FOUGHT THE QUEEN*: A STUDY OF THIRD SPACE

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Mahesh Dattani is one of the leading dramatists in the history of Indian English drama. He is the first Indian English dramatist to win the Sahitya Academy award for his contribution to Indian English drama. He infuses fresh air in the world of Indian drama through his bold, innovative themes and structural innovations on stage. His dramas are known for their complex stage construction. His stage construction is a combination of the traditional and modern elements. This paper aims at analyzing his play *Bravely fought the Queen* from the stand point of Homi K. Bhaba's Third Space theory.

Third Space theory is attributed to Homi K. Bhaba. Bhaba in his book *The Location of Culture* (1994), argues for a change in the pattern of identification with respect to culture. Bhabha makes a cultural analysis in the paradigm of postcolonial studies as, culture "bears witness to the unequal and uneven forces of cultural representation involved in the contest for political and social authority within the modern world order" (245). He argues that all cultures are prone to reinvention and fixing of cultural identity as a colonial attitude. He views that the culture of the colonizer is used as a tool to fix the identity of the culture of the 'Other'. The colonizer uses stereotyping as methodology to fix the identity of the colonized or the identification of the 'Other'. Stereotyping results in the conceptual construction of the 'Other'. The contradictory recognition of the "Other's" culture resulted in the acceptance of the difference in culture, colour and existing systems of 'identity'. The differences, in representation and construction of the 'Other', result in hybridity. Bhabha defined hybridity as, "the revaluation of the assumption of colonial identity through the repetition of discriminatory identity efforts. It displays the necessary deformation and displacement of all sites of discrimination and domination. It unsettles the mimetic or narcissistic demands of colonial power" (159)

Hybridity, is thus, an effort of the colonized to retain the identity through the revaluation of the constructed identity. It is also an attempt to showcase the discriminatory attitude of the colonizer in fixing the identity of the 'Other'. Hybridity also dismantles the domination of the colonizer's culture and rises against representation through discriminatory efforts of the colonizer. The colonized uses hybridity as a tool to raise his voice against the colonizer through the articulation and establishment of his own identity.

Hybridity results in the reaffirmation of the identity of the colonizer. It also articulates on the authority of the colonizer over the identity of the 'Other'. It challenges all forms of oppression and execution of power through the monopolizing of culture and cultural identity by the colonizer. Hybridity paves way of innovative methodologies for the reinforcement of one's identity. It also serves as a tool to create a new powerful representation of the 'Other' in a completely different perspective from the colonizer. The ambivalence in the construction of identity by the colonized and the colonizer provides a rich 'space' in between them for the production of hybrid cultural identities. This space is termed as Third Space by Bhabha. Third Space provides opportunity for the innumerable creative activities and to create "new signs of identity, and innovative sites of collaboration and contestation" (Bhabha, 2). The third Space is a metaphorical space. It is created through intersection of discourses. Third Space is the space where highly productive and creative action takes place by negotiating the other two discourses (Bhabha,1994).

Dattani in *Bravely fought the Queen* (1991) creates an effective Third Space by proving a hybrid stage construction. Identities of the characters undergo a sea change in the Third Space and result in the production of an alternate identity and in dismantling the crux of identity creation. Dattani creates a stage through a fusion of classical and modern techniques. Michael Walling, co-director of the play in his note to the play observes that Dattani's "plays fuse the physical and spacial awareness of the Indian theatre with the textual rigour of western combination" (CP 229) and this approach "shocks and disturbs" the production and reception of his plays. This approach, he adds, creates an ambivalent space for interpretation to be carried out from a variety of perspectives.

*Bravely fought the Queen*, first performed in Sophia Bhava Hall in Mumbai, is divided into three acts, namely, Act I - The Woman, Act II - The Men, and Act III - Free for All!. The action shifts between the bungalow and the office of the protagonists, Jiten Trivedi and Nitin Trivedi, the brothers. Dolly and Alka, their wives respectively, live in a world of illusion. Sirdhar the employee of the brothers and his wife Lalitha intrude their life in a single evening and break the barriers of the walls of illusion. Baa, the mother of the brothers, lives in a separated place within the bungalow and acts as the chief architect of the action in the play.

The play is about the couples who have planned to go out in the evening for a party. Dolly is of the illusion that they are going out, whereas Alka imagines that they won't be going out that evening. Sridhar leaves Lalitha at their home. The three are supposed to plan for the launch of their new advertisement campaign for a popular inner ware ReVaTee. Dolly comes to know about the cancellation of the trip and gets depressed. Alka conceals her depression. In the office, Jiten and Nitin bombards Sridhar for his failure to fix the contract for the advertisement campaign. They humiliate him by asking him to fetch a girl for Jiten and Sridhar is forced to oblige in his attempt to save his job. Sridhar, for his part, takes a revenge on them by "having

the girl” in the backseat of his car and allows the brothers to enjoy the “left overs”. The brothers come home along with Sridhar. Nitin, the pet of Baa, comes to know that Baa has written a will, empowering Praful, their brother in law, to inherit the property which they live in now. Nitin is shattered as the brothers relied on the property to settle their debts. The couples involve in a crude game of physical and mental violence much to the annoyance of Sridhar and Lalitha. The play ends with the exposure of the illusionary world of theirs and the violent outburst of Jiten on knowing the fact the world of illusion has crumbled.

Dattani follows a simple yet complex pattern of stage for the play. Act I happens in a Twin Bungalow in the posh suburb of Bangalore. The stage is divided into three parts the upper stage, Upstage and the down stage. The upper stage is occupied by Baa, who doesn't physically appear in the play but is “visible though a screen wall when it is back-lit” (CP, 233). The centre of the stage is occupied by “a well stocked bar” (ibid). A staircase connects the bedrooms of Baa and Dolly, whose bedroom is described as offstage. The left side of the stage has window and a music system is adjacent to it. The left of the down stage leads to the kitchen and the right side of the down stage leads to the main door of the next house.

Act II moves to Jiten and Nitin's office. The stage remains the same with slight alterations. The room of Baa and the bar remains in the same area. There are two doors, one leads to the toilet and the other leads to the reception area. The stage consists of two large desks, belonging to Jiten and Nitin and a couch adjacent to them. Another desk is covered with assorted papers and that belongs to Sridhar. There is an “odd looking bonsai” (CP, 264). Act III has the same stage direction as that of Act I.

The stage is characterized by the elements from the conventional Sanskrit stage and the modern proscenium stage. The conventional Sanskrit stage is detailed elaborately in the Chapter II of *Natyasastra*. The stage (*rangabhumi*) is made up on plain grounds. *Natyasastra* explains, “It must not be [convex] like the back of a tortoise or that of a fish. For a stage the ground which is as level as the surface of a mirror, is commendable” (Gosh II, 72-74). It is divided into two parts, the front stage and the rear stage. The rear stage serves as a green room. The front part of the stage is further divided into two parts, the rear part of the stage is called as the head of the stage or *rangasirsa* and the front portion is the place where the real action of the drama takes place, *rangapitha*. The Green room consists of two doors for the exit and entrance of the artists to and from the play area.

The stage consists of two *Mattavāraṇī*, a turret or small room, one on each side of the stage. The *Mattavāraṇī* is built on four pillars. This is severed as space for “playing balcony or terrace scenes, and for composing bifocal and trifocal scenes which often occur in Sanskrit drama” (Bhat 52). The description in *Natyasastra* supports a two storeyed stage. It recommends that a playhouse “should have two floors [on two different levels]” (Gosh, II 80-82).

The classical Sanskrit stage, thus, consists of *rangsheersha* (upstage), *rangpeetha* (downstage), *mattavarini* and the two doors that lead to the stage from the green room (*nepathya gruha*) namely the *uttar* (north door) and *dakshin* (south door). Dattani 's stage consist of all of these components. The upstage or *Mattavāraṇī*

is the room of Baa. The down stage is the main place of action. The doors lead to kitchen or the main doors of the next house. The green room is replaced by the backstage.

Dattani follows most of the spacial constructions followed by the classical Sanskrit playwrights. The stage of Dattani is divided into different spaces as in a Sanskrit Stage. Dattani's stage consists of three levels in two spaces, namely the upper and the down stage. The major part of the stage remains the same throughout the play. It undergoes a slight change in Act II to denote a change of place of action. The components in the stage during Act I are retained to give the similarity and for continuity of action. The shift in the place of action is revealed by the presence of desks, changing the stage into an office. The shifting of scene in a Sanskrit play is characterized by a walking around (*parikramana*) and the stage remained the same. They follow this convention for artistic and practical purposes. It is impossible for the stage to be rearranged in between the scenes. They do not have the mechanism or the technical knowledge. The stage remains the same. The change of location or change of scene is made known through dialogues or though *parikramana*, walking around the stage. Dattani follows the convention. He indicates the shift of action through a slight variation on the stage. The conventional *parikramana* is replaced by variation in stage property.

The classical *Mattavāraṇī* resembles the place of Baa. The use of *Mattavāraṇī* has been ambiguous and critics differ in their opinion about the use of *Mattavāraṇī*. In Dattani's stage, action hardly takes place in the upper stage or *Mattavāraṇī*. The character in the upper stage, Baa, is only visible though a back light and is covered by a screen. Bhat's interpretation of the use of *Mattavāraṇī*, quoted earlier, fits well for Dattani's stage.

Dattani also excels in the use of modern theatrical techniques, the foremost being the lighting. The presence of Baa is revealed though a back-lit light direction. The musical component of a modern stage is fulfilled though the musical system near the window on the left and the thumri sung by Naina Devi fills the situation where the action moves on to a different space. The stage direction reads,

“Alka moves slowly to the stereo and plays Naian Devi's thumri. She listens to the soulful rendition of the love song. She then moves to the kitchen area. She hesitates, then goes in. A kitchen light is switched on. The light spills onto the stage” (CP 241).

The song of thumri signals the action on the backstage. The actions in the back stage, or kitchen remains elusive for the most part of the play.

Dattani uses bonsai as a symbol throughout the play. Bonsai is a stable stage property in all the acts. The bonsai marks a forced crippling of natural sprouting plant. Bonsai gives a variety of meanings throughout the play. At one level it signals the violence in the play and at another level, it stands for the crippled behaviour of the characters. Lalitha explains the cultivation of bonsai, which reveals its symbolic representation. She points out that,

“I myself prefer fruit bearing tree because when they are fully grown (*giggles*)—I guess you can't call them gully grown—but when they've reached their (*demonstrates with her hands*) dwarfed

maturity, they really look bizarre, with pea sized mangoes or oranges!” (CP, 246).

Masks made of mud also play a significant role to signify the ‘masked behaviour’ of the Dolly. Dattani uses the stage exceptionally well to shift the action from present to past. Baa’s presence in Act I and Act II helps to link the missing threads of the action. The near-the-same telephonic conversation in Act I and Act II indicates the parallel action. The audience is left to imagine that the two Acts take place at the same time. Similar to abstract modern stage directions, the audience is left at free to imagine and link the actions into a cohesive action sequence. The director takes the back seat in narration and provokes the audience to create their own narration.

Dattani, in employing hybrid technique of stage direction creates the Third Space where everything that happens in the two spaces tumble down to create a new narration. The Third Space by negotiating the discourse between the conventional theatre and the modern theatre. The backstage remains completely covered from the main stage. The action in the backstage is getting narrated by Alka, Dolly and Nitin. The narration is non coherent and the audience is left to make their own direction.

The conventional stage setup helps Dattani to create a narration and to imply continuity of action. The scene of action gets registered in the minds of the audience easily. The difference in the place of action is indicated by slight variations and the audience is able to identify the location of action. The presence of Baa in the upstage creates a distinction in the mode of action. It provides an enough scope to know the change of action of Nitin, with Baa and without Baa. It also signals the overall supremacy of Baa in the happenings of the family.

The happenings in the upstage form the main action of the drama with backstage providing enough enigmas. The presence of an expensive and suitable décor on stage signals the quality of life style on one hand and the badly maintenance of the same signifies the vacuum that fills the family. The presence of “a well stocked bar” in Act I and Act II stands as a testimony for their luxurious yet illusionary life in office and at home. The static stage helps in continuity of action and in preserving the tension.

Modern theatrical techniques like lighting and music provides the relative scenic importance. The difference in the lighting area depicts different forms of action and the accompanying music provides imputes for conceiving an action without watching the same physically. The action in the backstage, in the Kitchen area, is artistic in this sense. The back lit light technique employed for Baa symbolizes her unseen yet felt presence. Symbols like bonsai, mud mask, rain, thumri perfectly exposes the inner characteristic of the characters.

The combination of the conventional and modern technique provides enough scope for the subversion of the existing narration and creation of new narration in Third Space. The conventional upstage with the modern back lit environment creates a “secondary stage and narration” in the minds of the audience. This method of setting the stage provides the contrast between the earlier life and the present lifestyle. It also highlights the similarity in the exercise of violence. The narration of violence on the upstage and the enactment of violence physically



in the downstage, accounts for the continuity of violence in their lives. The negotiation of the discourse of violence in both stages accounts for the reason behind the all pervasive violence in all walks of life in reality.

The conventional backstage and the modern musical mode create a new space for action. In Act I, Alka accuses of Dolly of using the kitchen as a place to give vent to her sexual desire with Kanhaiyalal the non present servant in the drama. Dolly turns the table and is aptly supported by Lalitha. At the end of Act I, it is very hard to decide who is exposing their inert sexual desire, Alka or Dolly. Dolly seems to be living in her illusionary world when Alka describes the action of night and the “powerful arms”. Dolly at one point of time confronts Alka by saying that it is only she who was in action during nights. It is not clear whose sexual desire is exposed in Act I. Nitin, for his turn, talks about those “powerful arms” at the end of Act III. He narrates his homosexual relationship with Praful. If Kanhaiyalal is for Alka or Dolly, it is Praful for Nitin. Nitin narrates of secret visits of Praful to their home as it is unsafe to have him in office. This version of Nitin contradicts with the version of Dolly and Alka, who accuses Praful for not visiting them often. Even Jiten hates Praful. The question that arises out the negotiation of discourse is that whose narration of action is factual? The whole drama tumbles down and the audience are free to carry their own narration in their Third Stage/Space

Dattani also creates a Third Space within the main course of action. The overlapping of action sequences in the same stage in Act I and Act II leaves scope for the creation of another thread of action, where the audience can create their own drama with their own direction, for Third Space is a metaphorical space that has no fixed location. It is created though the negotiation of discourse. The real theme of *Bravely fought the Queen* is articulated only in the Third Space.

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## **VIKAS SWARUP'S *SIX SUSPECTS*: A SAGA OF DISCRIMINATION AND EXPLOITATION IN CONTEMPORARY INDIA**

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### ***Abstract***

*Vikas Swarup's Six Suspects, a powerful crime fiction, focuses on the harsh realities of contemporary India. The present paper attempts to analyze Swarup's point of view about the different realities like murders, discrimination and exploitation in contemporary India. Swarup explores the criminal world of the central character, Vicky Rai in his sprawling novel, Six Suspects. By portraying murders, discrimination and exploitation, Swarup presents an unbelievable, painful but realistic picture of contemporary India.*

**Keywords:** *Swarup, Six Suspects, Murder, Acquittal, Discrimination, Exploitation, Contemporary India, etc*

Pre-independence and post-independence are two periods of the whole history of the Indian English novel. The theme of both pre-independence and post-independence is different. The socio-political issues, the individual problems, industrialization, urbanization, globalization, and modernization constitute the minor themes consistently used in the post-independence novels. The scenario of urban life represented by pictures of the chaos raised voices and ragging tempers, squalors, honkers caught the attention of distinguished novelists like V.S. Naipaul, R.P. Jhabvala, Anita Desai, Shashi Deshpande, Kamla Markandaya, Arvind Adiga, and Vikas Swarup.

The corrupt urban Indian society is exposed by Vikas Swarup through the novel named *Six Suspects*. It is a thriller that takes us on an extraordinary journey into the heart of modern urban India. The plot revolves around Vicky Rai, a son of the Home Minister of Uttar Pradesh, Jagannath Rai. He was a criminal from his childhood. He murdered many poor and innocent people because of their minor mistakes. He and his criminal world never give up the chance of exploitation and discrimination of common people and broke the law at each stage. But he rescued himself frequently with the help of his father's political power. Swarup focuses on discrimination of caste and class, poor and rich, race and religion through the life of contemporary India. In the opening lines of the novel, Swarup points out the difference between rich and poor even based on death. He expressed that murders have become a very normal thing in urban society but it is a difficult task to find out the culprits because the murderers are done very cleverly and in filmy style. The murders of poor people are common in urban India. The murder of celebrities becomes headlines because the rich get murdered rarely. They lead royal life and die only with an overdose of cocaine or an accident; on the other hand, Poor people die

with hunger or an accident when they are sleeping on the roadside. The novelist brings forth the real picture of discrimination in death in contemporary urban India. The discrimination is presented vividly by Swarup through the following lines:

“Not all deaths are equal. There is a caste system even in murder. The stabbing of an impoverished rickshaw puller is nothing more than a static, buried in the inside pages of the newspaper. But the murder of a celebrity instantly becomes headline news. Because the rich and famous rarely get murdered. They lead five-star lives and unless they overdose on cocaine or meet with a freak accident, generally die a five-star death at a nice gray age, having augmented both lineage and lucre...” (*Six Suspects* 03).

Vikas Swarup attracts our attention towards the miserable condition of women in urban society and points the gender discrimination as per the market of animal, women are sold and bought. Women are considered only the object of sex. It is a bare fact in progressive Indian urban contemporary metropolitan society. There is no doubt that women are most qualified, they have higher-paying jobs in big cities as teachers, doctors, advocates, IPS officers, IAS officers, welfare workers, and even pilots but are only in high-profile, middle class and some developed families. No one can deny that in India there are such classes in which the position of women is very miserable and women are treated like animals, considered cruse on the family and are aborted before birth. Asha Mohan Sethi remarks:

“The conflict in the values and the actual practice about the status of women causes a dilemma for an Indian woman. She is treated with reverence as ma, Durga, Shakti, Laxmi (A Goddess) placing her at a very high pedestal. She is worshiped as a Goddess during Pooja day (Navratri Utasava) in her girlhood till she attains puberty. But this mythical status is quite at variance with her actual subservient status both at home and outside in the social setup.” (AAW 51)

The novelist presents that there is discrimination in jail between weak and strong the weak person has to serve for stronger. Mohan Kumar meets a boy named Guddu and he was sent to jail for a minor crime. Mohan asks him for his crime and he says;

“I stole a loaf of bread from a bakery. Now I have been here for five years. They beat me every day make me clean the toilets. I want to see my mother I miss her very much. I know only you can get me out; he says and starts sobbing.” (*Six Suspects* 128)

This is the most pathetic scene in the novel. It reflects that there is no value for the weak person. In urban society, one thing is noticeable and common in rich and poor but there is also discrimination based on economic condition. It means economical condition creates discrimination. Both the poor classes and rich classes are half-naked. Because of economical conditions, poor girls and women are half-naked; their clothes are ‘torned’. As they have nothing to wear and they try to conceal their body from the glaring of people. On the other side, the girls who are belonged to high-profile society are also half-naked but they are naked due to modernity

and westernization, their body is not concealed by them but try to expose more and more to attract the attention of people. Munna noticed this thing when he went to the dancing club. Here I would like to quote the lines:

“Every other girl wears a body hugging dress, halter tops with plunging necklines to expose half their breasts, short T-shirts leave midriffs bare and micro miniskirts barely conceal under-wear. The dance floor has more skin on display than Fashion TV.” (*Six Suspects* 152)

Munna met Ritu, daughter of the Home Minister of Uttar Pradesh named Jagannath Rai. Munna introduced himself to Ritu but he did not tell her his real name, just told her his fake name “Vijay Singh” Ritu asked him, “Are you also a Thakur, Like me?” Yes, I nod. I am also a Thakur.” (*Six Suspects* 154) Here, Vikas Swarup highlights that even in Urban Indian Society there is the toughest casteism.

Munna falls in love with Ritu but he got disappointed when he came to know that she is the daughter of Jagannath Rai and sister of Vivek Rai. He knew that the Chasm of caste and class would never let them meet. There is a strong desire for Munna to marry her but is the hindrance of caste and class. Munna remarks:

“I am all too painfully aware of the wide gap between us. She is the daughter of an upper-class business tycoon and I am the uncouth son of a temple sweeper. The chasm between us is so wide that it can only be bridged in dreams”. (*Six Suspects* 171)

It has been presented by a writer that even urban society and people in it think about caste and class so they have been suffering in the bondage of class and caste system. In this novel, Ritu feels helpless in front of her parents and she says to Munna, “I love you, But I cannot marry you. If I defy my father he will not only kill me, he will also kill you.” (*Six Suspects* 173) Here, the novelist focuses on the honor killings which happen in Indian developed cities. If anybody tries to marry in other castes, they are killed by their parents and relatives either. They are banished from society. This is the ugly reality of progressive India. It is shown that class as well as caste is more important for marrying each other. Author warns reader-think how unfortunate casteism is in contemporary urban Indian society.

Swarup also uncovers the exploitation in film industries. The actresses have to pay a lot to become an actress. The producers demand their bodies for sexual enjoyment. The glamour which is seen by common people is very bright outwardly but the ground reality is very harsh. It means the girls who pass through the way these girls are propelled into prostitution. Many girls are there who come to Mumbai by keeping a dream of the best actress but later serve in the brothels. “It is the law of the Jungle. Only the Fittest will survive. The rest are consigned to the destiny of history.” (*Six Suspects* 33)

In Indian Film Industries, the awards are not distributed on the Talent but it is conferred to those who have a political approach. Shabnam Saxena, celebrated actress shares her personal experience when she came to contact with Vicky Rai who likes and wanted to exploit her. He tries to persuade and allure her and says:

“There is much that I can do for you. Such as? Such as getting you a National Award. My dad can pull a few strings in government. No, don't tell me you don't want a National award. These Film – Fare Award and Hero Honda trophies are ok, but eventually, every good actor and actress craves a national Award. It's ultimate recognition. !

: Well I am not interested in our at present: Ok, how about if I offer you a part in my next Film? It's called plan B I've already signed Akshay for it. It's going into production next June. I don't have any dates Free in June. I will be shooting in Switzerland with Dhawan Saab: If you can't spare a month can you at least spare a night? Just one night? (*Six Suspects* 33, 34)

Due to unemployment, Munna started his career as a Mobile thief with his Friend Lallan so he was called Munna Mobile. As a family servant, he was working for Mr. Dinesh Pratap Bhursiya. Vikas Swarup has presented bitter relationships between servants and employers in urban society with the illustration of Munna. The employers never miss the chance of exploitation of the servant. The appropriate payment is not given to them and it was not given on time so revengeful emotions are easily created in their minds. The female servants are exploited more in comparison to males. The sexual relations are made by the employers. These servants are poor women and they have to remain silent against their employers as these women are fully dependent on those jobs. In this way, women become the victim of their employers.

The unsatisfied women by their husbands try to exploit male servants sexually. Women make them ready forcefully for fulfilling their sexual desire though they do not want when those matters are known by their husbands, they try to kill servants. It means without reason only because of exploitation, servants are going to become victims, just as presented in the relationship of Munna and Asha.

Swarup presents the miserable condition of servants in urban society. Servants try to be loyal to their employer's but they are treated like dogs. Even the dogs of the rich get a better place in comparison to their servants. Servants are dominated and exploited because of their weakness and powerlessness. The novel portrays that poor people are born only to serve rich people. Poor people are being exploited and insulted too much so that they try to attack them as they do not bear exploitation which is done by employers. Here we would like to quote the lines from the novel:

“Today my Ranno was to get married. Today I should have been listening to the sound of Shehnai. My house should have been ringing with laughter and happiness, but instead I have been listening to the sobs of my wife and daughters. All because of you.” (*Six Suspects* 110)

Swarup's *Six Suspects* is a fine illustration of social realism. It is a vivid picture of contemporary urban society which covers the realities like murders, discrimination and exploitation. With the help of the central character and his criminal world, the novelist explores harsh, heart-shaking and unbelievable social realities efficiently and tried to create a picture in the mind of the reader

of modern India. He also uncovers the dark and white face of Indian modern society and politics. Swarup tries to realize reader that we are educated but are not ready to accept that we all are one and united by thoughts. “Unity in Diversity” is nothing but only to say while delivering a speech.

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**CHITRA BANERJEE'S POETRY: A DISCOURSE IN POST-COLONIALISM****Dr. Shaikh M. A. Raheman***Assistant Professor, Department of English, Shri Shivaji College, Parbhani**Email Address: myconfidence1000@gmail.com***Abstract**

*Post-Colonial Literature is a part of cultural studies. It is the literature of resistance. It voices age long excruciating experiences of the oppressed. It studies cultural, political, and sociological situation of the marginalized people belonging to the once colonized countries in the world. It is also an anthropological discourse. Post-colonial literature analyzes the unjust power relationships as manifested in cultural products like literature, film, and art. It is important to know that this discourse is multidisciplinary, multicultural and diverse phenomenon as it takes into account diverse disciplines such as History, Politics, and Sociology, Anthropology psychology, cultural studies, gender discourse literature and other disciplines dealing with humanities. In this research paper an attempt has been made to throw some light on the poems of Chitra Banerjee revealing the painful existence of Indians in America. She traces through the poems history of a community and imaginatively reconstructs the lives of its members across generations. These record the effects of dislocation on the individuals who in their alienation look back nostalgically to their homes across the seas. But at same time they also engage themselves in the act of relocation as they till the land they dream of owning the land and starting families and educating their children. They face racial, color and nationality discrimination yet they grow there to form new ethnic and gender identities.*

**Key-words:** *Discourse, Post-colonialism, Cultural Assimilation, Cultural Alienation, Nostalgia, Diaspora...*

**Introduction:**

Post-colonialism is not a monolithic discourse. In the Bakhtian term it is dialogic all inclusive and polyphonic in disposition. It is a literary and critical democratic phenomenon. Post colonialism refers to the period after colonialism and helps the native inhabitants to take their place by gaining independence and overcoming political and cultural imperialism. It also means both continuation of colonialism and criticism on it. Postcolonial criticism emerged as a distinct body of criticism in 1990s. Postcolonial studies has come to represent a confusing mixture of subaltern voices. It has emerged as a meeting point for a variety of disciplines and theories. It has enabled a complex interdisciplinary dialogue within the humanities. It came into prominence through the influence of such books as Gayatri Spivak's *In Other World* (1987), Bill Ashcroft's *The Empire Writes Back* (1989), Homi Bhabha's *Nation and Narration* (1990), and Edward Said's *Culture and Imperialism* (1993) The Colonial discourse favors domination of the strong over the weak in this sense colonialism has marginalized and ruled over the weak for centuries. Feminism is a part of postcolonial literature as it opposes all sorts of domination of man on woman. Post-colonial literature fights for the weak and demands justice for them. It voices the plight of marginalized, minority groups, subaltern section of society and women. Postcolonial feminism has attracted the attention of the world to the problems of the women throughout the world irrespective of their caste color and nationality. The concept of diaspora is as old as human



history. It means the dispersion or the spreading of people from a particular nation or culture. One of the striking features of the diaspora seems to be the discrimination against the diasporic groups by the dominant social groups in the homeland as well as the place of resettlement. The diasporic women writers have considerably produced literature revealing the predicament of dislocated women in alien cultures. In this regard, the opinion of Jasbir Jain is apt. She observes:

Women writers of Indian diaspora, the majority of them are out of the phase of celebrating ethnicity or refurbishing the image of an exotic India. They depict the kind of diasporic women who wishes to renegotiate both the cultures simultaneously primarily because it is not possible to relate to the new reality without altering inherited constructs (Jain: 2002: 141)

The Indian diasporic female writers like Anita Desai, Kamala Markandaya, Jhumpa Lahiri , Shashi Deshpande, Bharati Mukherjee, Meena Alexander etc. and many other women writers who are writing about the painful experiences of the female characters in their literary creations. Indo-American literature has achieved international recognition. There are many Indian writers, who have bagged several prestigious literary awards in America for their excellent literary outputs. Indians are among the largest ethnic groups migrating to America and this is not a new phenomenon as there has been the record of migration of Indians to America in the year 1790 onwards. Hence, there are many male female Indians living in the USA including labourers, scientists, and writers. Indian writers have archived honourable place in American literary tradition. In this connection, Bharati Mukherjee says:

We immigrants have fascinating tales to relate. Many of us have lived in newly 'independent or emerging countries which are placed by civil and religious conflicts.... When we uproot ourselves from those countries and come here, either by choice or out of necessity, we suddenly must absorb 200 years of American history and learn to adapt American society.... I attempt to illustrate this in my novels and short stories. My aim is to expose Americans to the energetic voices of new settlers in this country (Mukherjee: 1989: qtd in SR,TOI)

South Asian diasporic writers have attained official recognition as part of the American literary tradition. As there are some Indian diasporic female writers and Chitra Banerjee is one of those leading authors who are voicing the terrible tensions of women in America. She is a poet, short story writer, novelist, and teacher who has been living in America for three decades. She attempts to weave the elements of myth, magic, and ancient culture alongside contemporary culture. She believes that the writer has a social responsibility and she focuses on the life of immigrants re-evaluating the culture of her homeland stressing upon the position of women and unfolding its ancient myths and ethnicities. Immigration for a woman is a big challenge and

carries greater responsibility of being the one to maintain their cultural identity in a new socio-cultural ambience. Divakaruni's concern with female bonding is reiterated and her diasporic guilt is exorcised literally in various portraits of women. According to her immigration is an active force motivating them to give new significance to their lives. The writer's concerns are purely humanitarian. It is true that Banerjee decentralizes male characters and it is not out of hatred but to support women socially and economically. She writes about the plight of women in Indian and American socio-cultural contexts. The contemporary writing from the south Asian Diaspora bears the marks of a cultural encounter that combines the rewiring of history with nuanced responses to dislocation and marginalization by hegemonic structures. She is well known Indian American woman novelist who has authored many novels and short stories but she started her career as writer by composing poetry. Before she started writing novels she wrote poems and expressed her diasporic experiences with great poetic sensibility. She has reconstructed a history of the Sikh community in America which may represent all immigrants in America.

**Discussion:**

In this research paper an attempt has been to throw some light on the poems of Chitra Banerjee Divakaruni revealing the painful existence of Indians in America. In her collection of poems called Yuba City poems which contain following poems:

- i] The founding of Yuba City
- ii] The Yuba City wedding
- iii] The Bride Come to Yuba City
- iv] The Yuba City school
- v] Leaving Yuba City

Yuba City is a geographical area situated in northern California where farmers from the Punjab settled around 1910. They had to negotiate a difficult socio-political topography which restricted them to limited social choices. Banerjee traces through the poems history of a community and imaginatively reconstructs the lives of its members across generations. These record the effects of dislocation on the individuals who in their alienation look back nostalgically to their homes across the seas. But at same time they also engage themselves in the act of relocation as they till the land they dream of owning the land and starting families and educating their children. They face racial, color and nationality discriminations yet they grow there to form new ethnic and gender identities. Banerjee in her collection of poems appreciate the bravery of Indians making efforts to settle in alien cultures. She depicts their battle and pains in her poems. The first poem 'The Founding of Yuba City' speaks about the day when the Sikh farmers land in America. They make a very difficult journey to reach the place. The land appears to be 'fallow and gold' this indicates that they anticipate their bright future in America but at the same time they miss their land, Punjab the wind in the poem is mentioned as "carrying the forgotten green, smell of the Punjab plains". This suggests the fact they have forgotten their motherland as they have been away from their homeland for long time. The poetess further points out the hardships they go through in America they do all sorts of odd jobs to survive

there. The poem describes the establishment of the Sikh community in California and it also explains to us that it was not so much easy for them to achieve this success. This establishment of Yuba City is associated with their tremendous hardships that they did in the initial phase. Along with their toil they are also haunted by the memory of their wives, their relative, their cultural habits ad traditions. They carry all these memories into a new land:

Slender- necked women  
Who carried on their heads  
Rotis and alu Jars of buttermilk for  
farmers' lunches.  
(Banerjee: 1999: 21)

Banerjee imagines the women bending themselves to whisper love' on the face of the husbands, they would not see again'. It is really a pathetic condition that the poet is able to create in the poem. In the second poem 'Yuba City wedding' the poet describes the psychological tension of young man who is sharing the room with more five men. The young man is in love with a Mexican girl and desires to marry her but his traditions don't allow him to marry her. He is railroad worker. He is confused and imagines the girl. The generation gap is visible in the poem as has young friends support him but his elders oppose to this marriage. The reason behind the disapproval of marriage is the cultural differences and they know that natives are not trustworthy: A Christian, a woman who speaks a different languages:

Who eat pig's flesh and isn't even white skinned  
Unclean. How can she bring your children up as good Sikhs  
?  
She will leave you foe another man. One of her own kind.  
They always do. Look what happened to tej. Be patient.  
A fine girl. One who has never known a man.  
She will cook you Dal and roti bear sons who look like you.  
Nurse you in old age. (Banerjee: 1999: 39)

### **Conclusion:**

Leaving Yuba City contains poems on a variety of themes, suffering of women and their struggle to seek their identities. Banerjee is rather critical as she highlights the patriarchal social order in India where woman does not have any right to marry a man of her choice. Woman in India have to follow what their men decide for them. Third poem entitled' The Bride come to Yuba City throws lights upon the historical event in America when wives of Indians were allowed to live with their husbands in America. The poets describes the arrival of the brides in America. These women are nervous and they are going to meet their husbands after a longs time. They arrive in their traditional dresses. These brides saw their husbands some thirty years back. These woman are shaken due to their long waiting. Yuba City School deals with some serious issues of racialism. Discrimination on the basis of color. It points out the fact that in America it was a simple thing foe Indians to survive. Children of this Sikh community have to face many problems. They are not allowed to sit on the front benches. They are compelled to sit with

mentally challenged students. They are neglected by their teachers in the school. He is called 'idiot'. Yuba City School describes a Sikh boy Jagjit's humiliation at school where the teachers and other students make fun of him and inflict insults all the time. He dreams of going back to Punjab, and his grandfather's mango orchard:

The earth, he knows, is round,  
and if he can tunnel all the way through,  
he will end up in Punjab,  
in his grandfather's mango orchard,  
his grandfather's songs lighting on his head,  
the old words glowing like summer fireflies. (Banerjee:  
1991:103)

Hence, this poem shows the discrimination at different levels with Indians in America. The last poem 'Leaving Yuba City' is about a young Indian girl who has adopted American culture and living like an American. She criticizes Indian cultural traditions which are based upon patriarchal norms. So, she thinks that Indian cultural norms are outdated and irrelevant as her parents restrict her freedom. She is emotionally disturbed but she is confident that she can create her own world. Therefore, she runs away with her savings in order to fulfill her dreams. Chitra Banerjee speaks about the difficulties that Indians go through in America; she also describes their struggle for survival in an alien culture. She appreciates their determination and confidence and their hardworking nature. At the same time, she criticizes patriarchal norms in Indian which have subordinated and marginalized women in India. Finally she introduces a new woman who negates and challenges the male domination eventually runs away in search of her identity.

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## CINEMA AND LITERATURE: AN INDIAN PERSPECTIVE

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### **Abstract**

*The present paper is an attempt to study the link between literature and cinema in view of that both arts have connections and differences. Just as the literature was the most significant art expression during the 19<sup>th</sup> century, the cinema today is considered as the most popular art form in the world. Cinema and literature greatly interface in contemporary period due to the speedily changing socio-cultural context. Being a most popular art form, Cinema has a great mass appeal. With the passage of time Indian cinema has made a lot of changes in itself. It not only work as an entertainment industry but also plays an important role to portray the contemporary problems and issues such as communal violence, terrorism, women empowerment, education system, problems of farmers, problems in metropolitan cities, etc. The technological progressions in the horizon of cinema have mingled with the social prerequisites of the society it belongs to. Filmic adaptations have performed the significant role of giving enduring expression to literature and life in the contemporary, more vibrant social milieu.*

**Keywords:** *Cinema, Literature, Indian Cinema, Indian Filmmaker, Bollywood, Cinematic Language, Camera, Cinematographer.*

Cinema emerged as a new art form during the last phase of the 19<sup>th</sup> century. It has been popularly known as film, moving pictures, or movies. Cinema and literature greatly interface in contemporary period due to the speedily changing socio-cultural context. Being a most popular art form, Cinema has a great mass appeal. With the passage of time Indian cinema has made a lot of changes in itself. It not only work as an entertainment industry but also plays an important role to portray the contemporary problem and issues such as communal violence, terrorism, women empowerment, education system, problems of farmers, problems in metropolitan cities, etc.

Filmmakers significantly contributed in delineating the issues such as nationalism, gender issues, caste-class conflict, and human rights in India. Many literary texts have been widely adapted for the screen by film makers. The films *Haider*, *Aisha* and *3 Idiots* are the cinematic adaptations of the literary works *Hamlet*, *Emma*, and *Five Point Someone: What not to do at IIT* respectively. Bollywood movie *Bandit Queen* is based on the book *India's Bandit Queen: The True Story of Phoolan Devi* by Mala Sen. It is a great assault on Indian caste system. *2 States: The Story of My Marriage* is based on Chetan Bhagat's *2 States*. It talks about inter-caste marriage. Cinema is the energetic art form. Truly speaking, cinema is an industry of entertainment of great masses. The popular filmmakers such as Satyajit Ray, Ketan Mehta, Bimal Roy, Shyam Benegal, Deepa Mehta, Govind Nahlani, Shonali Bose, Aparna Sen and Adoor Gopalakrishnan who employed cinema as a medium to address the socio-cultural issues. While talking about the inventive nature of cinema Anwar Huda asserts that it unites our subconscious, echoes our values, societies, styles and life (1). Like the other art forms such as

painting, music, literature and dances, Film is also a medium of expression that can be used to produce artistic effects. It has been rightly said that the motion-picture medium has

An extraordinary range of expression. It has in common with the plastic arts the fact that it is a visual composition projected on a two-dimensional surface; with dance, that it can deal in the arrangement of movement; with theatre, that it can create a dramatic intensity of events; with music, that it can compose in the rhythms and phrases of time and can be attended by song and instrument; with poetry, that it can juxtapose images; with literature generally, that it can encompass in its soundtrack the abstractions available only to language.(Gibson 5)

The life of man is full of up and down and he/she struggles for existence which is reflected in the earliest expressions of art and has found its insight in the advance of the cinema. In this regard Anwar Huda says that films were the product of an elongated search, in which a number of great thinkers, scientists and artists took part (9). In common parlance it has been said that film making is a process. Accepting the procedures of certain elementary elements of film art disclose that the reality gets reconstructed during the course of film making and the 'visual reality' ( Arnheim 9) is not outright.

The camera is an ocular device like our eyes. The eyes of a man form the image of an object on the retina which rests on the retina for a fraction of a second. The amalgamation of these images at a very quick rapidity yields the lively images of the world around us. Cinema follows this scientific concept which is called 'the persistence of vision'. Whatever images that formed at the retina are transferred as electrical instincts to the brain that replicates the image along with a discernment of the image. These metaphoric images are unremittingly articulating those truths, thoughts and ideas what languages labor to tell or write (Huda 7). The eyes of a man , and equally the graphic lens, act from a specific position and from there can take in only such portions of the field of vision as are not concealed by things in front (Arnheim 9).

The usage of the camera is more or less damaging to the effect of the idea that is proposed. The usage of a low angle shot can make the characters and objects larger than they look in reality. In Arnhiem's view, the aspects that evinces the best characteristics of a particular object are not by any means always chosen; others are often selected purposefully for the sake of accomplishing special effects (11). The colour and lighting are effectively used in setting the mood of the scene. The natural portrayal of hostel life in the film *3 Idiots* is shown with the help of colour and lighting effects. Arnheim opines that in the best film each scene must be so well-organized in the situation that everything essential, and only what is essential, occurs within the little space of time (23). The cinema is a fascinating social occurrence. It has certain emotional magnitudes. Therefore, it has been explored from different perspectives.

Since its inception, cinema has fascinating influence on the poets, dramatists, writers and critics. Ricciotto Canudo, in his 'Reflections on the Seventh Art', posited that cinema was 'renewing writing', harking back to the language in images (Marcus 8-9). Brain Lewis is of the

view that Mitry was one of the earliest university teachers of film history and theory and one of the first to legitimize film aesthetics as an object of serious study ( King v). Jean Mitry was the pioneer in the work for understanding the nature of cinema as a language of artistic expression. Regrettably his work was ignored till 1990s, when it was translated by Christopher King as *The Aesthetics and Psychology of the Cinema*. Mitry's cinema encompasses those movies which raise us from the everyday, offering a vivid, tangible world of experience, expecting with figurative meaning and profound feeling, a world which is "same" but "other" ( Lewis v).

There is a close connection between literature and cinema. From the initial stage to till date the films have persistently explored literature in the number of ways. Till the arrival of cinema, literature, particularly novels, were the most common means of artistic expression. Cinema is a great life-like medium that conserves our past, stories, thoughts, folklores and the great acting (Huda 9-10). Since its advent, cinema has employed devices integral to literature such as symbolism, figurative language, and vivid visual representation. Cinema and literature share many common elements. The cinema and the novel have 'strong syntactical resemblance' (Bluestone 1). Literature and cinema are the mediums that make us understand reality through diverse ways. The two art forms make us see the formerly unobserved reality, thereby projecting the human conditions in various societies and culture in different contexts. The writers and filmmakers like Khushwant Singh, Bapsi Sidhwa, Chetan Bhagat, Satyajit Ray, Ketan Mehta, Bimal Roy, Shyam Benegal, Deepa Mehta, Govind Nehlani, Shonali Bose, Aparna Sen and Adoor Gopalakrishnan and others have revolutionized Indian cinema by portraying socio-cultural issues. The novelist contemplates on the circumstances and through different literary devices, reconstructs the different episodes of life, makes the reader to think over the hidden dimensions of truth. Likewise the cinematographer makes use of various cinematic devices to disclose the concealed magnitudes of life through his/ her movies.

Commonly, it is observed that literature and cinema are important art forms and entirely diverse media using different devices. It seems that film and literature are very different: film, with its flaming dream-like images, and print literature with its black lines on white pages (Gibson 7). However, Bluestone in his revolutionary work *Literature into Films* (1957) explored the likenesses between the two media. These two arts based on language have analogous formative elements; Robert Richardson says in his study *Literature and Film* that film's lexicon is the photographed image (the "frame") and its grammar and syntax the editing process which arranges these images (Gibson 8). Cinema is the novel medium of expression that may be instilled with artistic responsiveness to make it a work of art. The cinema is being seen as the real language of sentiments, judgments, and pictorial manifestation. The gigantic mass appeal of cinema lies in its expression of feelings without the necessity of verbal arguments. The language of literature is the abstract words whereas the language of the cinema is created by the image and the acoustic bytes.

The cinematic language needs to create meaning through recognizing the context and logical assimilation of the images. The language of film is not the language employed in general talk but that employed in a poem or a novel; and images- though systematized in accordance to



a prearranged meaning inescapably leave an area of ambiguity around the thing articulated which makes us rather think that it does not incorporate or label a logically clear thought. The Susan Santog emphasizes the significance of accepting the context when he comments that just as verbal language is made up of words organized in a definite context in time to reach full meaning, film language is made of images and sounds, similarly set in a context in time to reach its full meaning (Gibson 9). Similar to the novel, the cinema encompasses movement and change. Film and literature are the two art forms where the discernment of the spectators and the reader is defined by the artist through selection and discrimination. Just like a novelist creates the world of the story, the filmmaker too creates his world of story. The foundation of the setting of the novel is analogous to the creation of shot that sets the context of the film in determination. The creating shot of the film *3 Idiots* gives a pictorial imagery of campus life in the institutions of higher education. The attractiveness of the scene is that it amalgams and depicts the free lifestyle hostel students and their peculiarities. It has been rightly pointed out that similar to the novel,

The film reveals us with an outlook of the action which is completely under the power of the director (writer) at every second. Our thoughtfulness cannot wander about the screen, as it does about the stage. When the camera moves we move, when it remains still we are still. In a similar way the novel presents a selection of the thoughts and descriptions which are relevant to the writer's conception, and we must follow these serially, as the author leads us; they are not spread out, as a background, for us to contemplate in the order we choose, as in painting or the theatre. (Susan Santog as cited in Gibson 7)

In the contemporary world, literature appears to have surpassed the confines of being just spoken impression and film its restriction of just being a machine-driven medium of reconstructing reality. In this regard it has been said that: "these leaping over boundaries are always exciting when poetry becomes painting in words, or when painting becomes a kind of calligraphy, when photography moves more and more towards something internal, something literary, turning it upon itself, so to speak, on the mind working behind it (Gibson 14-5). Both the art forms use figurative language but the person proficient in literature should be conscious that film is not an artistic "poor relation" of print literature in regard to its richness of expression, since the film's associations within the shot can consist of people, objects, sets, sounds, costumes, lights, color, movement, angles, music, verbal expressions-and include them simultaneously, which verbal literature cannot. (Gibson 16-17).

The association between cinema and print literature has been fascinating since inception of film making moving on to the adaptation of literary masterpieces for cinema and to the recent development in the world of cinema. It may be true that "this new age of cinema the age of camera - stylo (camera -pen). This metaphor has a very precise sense. it means that the cinema will slowly break free from the dictatorship of what is pictorial, from the image for its own sake,

from the image and the tangible burdens of the narrative, to become a means of writing just as springy and elusive as written language” (Gibson 22).

The technological progressions in the horizon of cinema have mingled with the social prerequisites of the society it belongs to. Filmic adaptations have performed the significant role of giving enduring expression to literature and life in the contemporary, more vibrant social milieu. According to Aragay, adaptation conveys the past/present divide by reconstructing the source text- as well its author, historical context and a series of inter texts-an insight which studies of film adaptation have gradually come to terms with since the early 1990s (Aragay 23). The diction of film artistically personifies the different social aspects of a society. Caste-class conflict is an important cultural construct in the Indian context. While talking about the role played by cinema in adapting literary texts Jauss remarks: “A literary work is not an object that stands by itself and that offers the same view to each reader in each period. It is not a memorial that solely exposes its eternal spirit” (Aragay 22). The filmic texts are the interpretation of the relevant literary texts into a completely different medium employing the cinematic language through careful interpretation and connotation. The cinematographer attempts to assimilate the idea and the story of the novel to be reiterated through the language of images that are more actual than the evocative, metaphorical and verbal language of the novelist: “the cinema can integrate the powers of the novel” (Cahir 4).

In a nut shell, it can be said that the interpretation of the film text is based on the understanding of the concrete images that are organized in a specific context to reach the connotative and the denotative meanings. Films have comprehensively taken many things from literature. The appreciation of cinematic adaptations as translations of literary texts into a different medium is directed by many elements. The reciprocal exchange of vitality between the two has been of significance to film as literary critics. Filmic transformations have empowered to enhance to the quintessence of literature and encompass and disseminate through time and space.

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**FEMININE SENSIBILITY IN ANITA NAIR'S *THE BETTER MAN*****Ms. Archana S. Rathod***Research Scholar, Center for Higher Learning & Research in English**Dr. Babasaheb Ambedkar College, Bramhapuri, Dist. Chandrapur***Abstract**

*This paper is an attempt to throw light on feminine sensibility in Anita Nair's *The Better Man*. Anita Nair portrays the exciting and mystifying life situations of the women characters in the novel *The Better Man*. Women characters embrace the role of conventional housewives. As a part of convention, men continue to rule over the lives of women. In the novel *The Better Man* Valsala and Anjana are daring women who emphasize on their own identity. They rejected the norms of male dominated society. The novel is an exploration of women's psyche and focuses on the priorities of women in the novel. *The Better Man*. The women life is full of up and down due to the patriarchal set up. The issue of gender discrimination has occupied an important place in literature. The gender is constructed by the society. Masculinity is allied with confidence, intellect, talent and power, whereas womanliness is allied with docility, passivity, shyness and quietness. These societal and conventional labels have broadened the biological differences between the sexes. This dissimilarity produced more anxieties. The condition of women has attracted the attention of many social workers and writers. Therefore, the issue of gender discrimination and its adverse effects on women psyche has been greatly discussed in literature.*

**Key Words:** *Feminine Sensibility, Patriarchy, Gender, Discrimination*

Anita Nair has developed both creative and critical faculty. Like Deshpande, Virginia Woolf and James Joyce, she has projected the inner topography of her female characters. She has used the stream of consciousness technique in her novels by presenting the nostalgic feelings of the characters. Women of Anita Nair's novels are from various section of the society. *The Better Man* is an account of Mukundan, Bhasi, Parukutty, Meenakshi and Anjana. Though the protagonist of the novel is a male character Mukundan, and all other characters and their life stories revolves around Mukundan but in the present research study the attention is on the female characters.

Loneliness and solitude is the major concern of the novel. Women characters Valsala, Anjana and Parukutty are presented as New Women who tried their best to keep their traditional roles intact but their insecurities and anxieties help them to come out and speak up for their needs and hidden desires. At the beginning they are submissive to the male dominated society. It has been pointed out that these women are extremely affected by their hopeless and wretched wedded life that had made them dull without any desire and hopes. These women are seized in the cage of patriarchy which still there in modern society in India (Nubile 59).

The character of Valsala in *The Better Man* is painted as a woman who follows her instincts and her inner desires rather than following the traditional role of a wife blindly. She is the companion of Prabhakaran, a school teacher. Valsala doesn't find him suitable and is not happy with him. She has love affair with the man Sridharan and establishes her affiliation with him which according to the society is an illicit relationship. She is presented as a bold woman by Nair who

has her own ways to live life. She is firm with her choice. "I am just forty years old. I don't wish to be pressed into old age by it is time. I want to live. I want passion." (Nair 131)

Valsala is contented emotionally with her love bond. She doesn't have any pang of guilt in her mind and feels gratified. She breaks away all the mental and biological barriers in a woman's life. Her way to achieve freedom and identity may be criticized because she has adopted the entirely wrong path and because of her extra marital affair, she and her boyfriend have murdered her husband. This shows she has broken the tradition patterns and goes to the extreme in order to achieve and fulfill the inner desire which otherwise is a taboo in our traditional society.

Another woman character that Nair has described soundly is Anjana, in the novel *The Better Man*. She got married to Ravindran at the age of twenty seven and her marriage puts an end to her cherished freedom. She doesn't get her rights as a wife. Though she tries to save her relationship by behaving like a conventional wife as expected in Indian society, but her husband treats her like trash and there is no conversation between them. Her visions of life get shattered due to the marital life. The disturbed life makes her hate everything around her. The distances grow all the more when once Anjana goes to look after her mother. Her fear and insecurity in her relationship with her husband, doesn't let her go back to him because of which she decides to live alone by surpassing all her anxieties. This created a gap in their wedded life.

Dissimilar to other conservative fathers Anjana's father evinces his concern by saying: "When I gave you my daughter's hand in marriage, it was with the hope that you would feel affection for her, relish and defend her for the rest of her life" (Nair 232). Her father supports Anjana to search job in teaching profession. Now she enjoys her newly found interests in teaching and reading books. Anjana identified her potential and started novel life. A woman doesn't necessarily need the support of a man for leading a happy life. Akhila also has attained this tranquility by the end in *Ladies Coupe*.

Anjana falls in love with Mukundan. Mukundan admits all his flaws a person is likely to have, in front of Anjana. She acknowledges him with his fault and declares as a symbol of utter valor. By selecting Mukundan she has given an opportunity to her to lead new life. She doesn't fear the society and its marginalized taboos imposed upon women to seize their freedom. Nair has demarcated the notion of New Woman in her novel which proves that education and financial independence can never stop a woman to set her own rules to live life. Values and chances that one has to give to the relationships in order to save them are also cherished. The women in the past silently accepted their fate. The only destiny of their life was to get married and have children and then to live for them for the entire life. A woman's life revolves around her children as portrayed by Bapsi Sidhwa in her novel *The Crow Eaters*.

Bapsi Sidhwa has depicted a woman character Putli as a conventional companion and a mother with attitude that she feels contented and absolute when she is enclosed by family members including her husband. The concept of Invisible Subservience and the confined consciousness is suitably justified by Sidhwa in *The Crow Eaters*. By the same token, Nair has painted the emotional and psychological inconsistencies of a woman's life in a patriarchal society. It has

been said that “Woman’s self and liberty is determined within the constraints of her societal bond to men” (Vasanthakumari 114).

Similar to other mothers, Mukundan’s mothers, Parukutty nourishes her properly and wordlessly undergo the throbbing viciousness done by her husband. She endures pain and agony. Her husband’s treatment to her and Mukundan was very cruel. She is suffering from health problems in spite of that Achuthan, her husband leaves her alone and went to Burma. He doesn’t give a second thought to his decision of leaving three months pregnant wife behind. Only once she gets the courage to retaliate when her husband decides to bring his mistress to live with them. Parukutty gets the courage to speak out of her terror to lose her position as a wife. Her anxieties and uncertain fear helps her to surpass every fear. Achuthan built a new residence for his mistress which is once more rudeness on her part. It shows her subordinate position as a wife. She feels helpless and lonely among the elderly women of the house. She tries to face her husband and fights for her rights being a wife but she fails and dies at the end. It is mocking that out of complaint the almond tree which she put back with a blossom sprout blooms after her loss and its smell hovers in Ammini’s (mistress of Achuthan Nair) house when the breeze blows (Nair 77). She is the woman with no desires, and the only desire she has is to get the love of her husband in which she fails miserably.

Another woman character is Meenakshi, Mukundan’s cousin and friend, who loses herself in the process of self-discovery like Radha in *Mistress* has lost herself under the same process. She thinks that her life is full of burden. She wants to free herself from the patriarchal bounds of the society. When she fell in love with Balan, a dancer by profession, she selected the path of Naxalism. He once goes to Europe with his Kathakali troupe; comes back and settles in Delhi as a famous Kathakali teacher. He did not return back again and Meenakshi continues to linger for him. She is left with nothing except for his memories and their child. She grows old with time. She spends a lonesome life with no one around to talk to. In old age, she receives a letter from Balan who wants her to see him at least once. A part of her conscience wants her to go to her husband whereas another side wants to punish him. But she decides to visit him once and frightens to see a crumbling old man who suffers from tuberculosis of the spine

Anita Nair’s women characters in *The Better Man* are passive. They are flawless housewives, particularly Mukundan’s mother. In this regard Clara Nubile’s words are very pertinent, “In *The Better Man* women characters are marginal and they often resemble the obedient and passive Indian woman-wife, thus reiterating the fictitious model of the pativrata female who worships her husband and sacrifices her life as a committed wife” (Nubile 58). Women are impotent to realize the betrayal of men and the suppression contrived against them. The patriarchal beliefs and their acceptance have made women ignorant about their individuality. The dogmatic thought process has given rise to such kind of ideology.

Nearly all the women characters in the novel *The Better Man* engage in relationship outside the purity of marriage. Dr. Kajal Thakur has candidly said that, “Man-woman relationship outside marriage does not find a social consent especially in Indian Society” (Thakur 31). But they find

solace and security in their new relationships. They follow the desires of heart and do not give importance to the hollow norms of the society. Even the subjugated woman such as Parukutty, dares to talk before her oppressive husband as she discovers her situation as a person and as a wife in danger. They all search for happiness which is essential to live life. Their uncertainties and fear for their position give them courage to triumph over patriarchy.

The impact of patriarchal notions is felt rather strongly in the village and small townships than city. The life expectancy of females in Kaikurusi is indeed controlled by the patriarchal set up of the family. But female characters in the novels Anita Nair rebels against the patriarchal set up in order to explore their own potential or to live on their own terms, regardless of consequences that such a rebellion may have on their lives. By depicting her liberated female, Nair presents the kaleidoscopic representation of modern world. There are mainly two types of women portrayed in this novel, those honoring their wedding bond, fulfilling their role of a wife, a mother; and those trying to disobey the marital relationship that has become harsh for them.

Thus, Anita Nair has outspokenly described the feminine sensibility in the novel *The Better Man*.

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## FICTIONAL WORLD OF KAMALA MARKANDAYA AND R. P. JHABVALA: A THEMATIC STUDY

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The present paper is an attempt to survey Kamala Markandaya and R.P. Jhabvala who wrote on many themes because of their personal ties with the east and west. Kamala Markandaya is different from the contemporary writers in the depiction of a large variety of the realities of Indian life. She is blessed with an extraordinary vision of life. In her novels, she projects the image of changing Indian traditional society. She published ten novels in a span of about twenty-seven years of writing career. These ten novels are: "Nectar in a Sieve", "Some Inner Fury", "A Silence of Desire", "Possession", "A Handful of Rice", "The Coffer Dams", "The Nowhere Man", "Two virgins", "The Golden Honeycomb" and "Pleasure city".

Kamala Markandaya is one of the finest and most distinguished post- Independence Indo- Anglian novelists. Her novel is thematically wide-ranging. Her themes are not generally new in the context of European and American fiction and also in the context of Indian English Fiction. The themes of ever-present poverty and hunger, tradition versus modernity, East-West encounter etc. are stock themes of Mulk Raj Anand, Bhabani Bhattacharya and Ruth Praver Jhabvala but these themes have been explored by Kamala Markandaya with a degree of newness. Her favourite themes are: -

- (1) Tension between tradition and modernity
- (2) Rural poverty and hunger.
- (3) Conflict between the rural and the urban.
- (4) East and West themes.
- (5) Industrialisation and its impact on tradition.
- (6) Psychological maladjustment and husband wife relationship.
- (7) Problems of the immigrants and racial antagonism.
- (8) National upsurge.
- (9) Material versus spiritual values.

Ruth Praver Jhabvala a German born British and American Booker Prize winning novelist. She was an expatriate. She died in 2013. She was a novelist and screenwriter well known for her witty and insightful portrayal of contemporary life. The themes of her novels are: -

- (1) Role of Religion in one`s life
- (2) Pseudo modernism
- (3) Sex and marriage exploitation
- (4) Affection and hypocrisy in Indian middle class people.
- (5) East-West encounter



Her major novels are “Heat and Dust”, “To whom She Will”, “The Nature of Passion”. “Esmond in India”, “Backward place” and “A New Dominion”, “Get Ready for Battle”, “In search of love and Beauty”, and “Shards of Memory”. She won the Booker prize for her novel. “Heat and Dust”. This novel has been adapted into a film. Her early novels have been based on the themes of romantic love and arranged marriages. According to a novelist “she was probably the first writer in English to see that India`s westernizing middle class.

So preoccupied with marriage lent itself well to Jane Austenish “Comedies of manners”. She depicts in her novels the portraits of the social mores idealism and chaos of the early decades of Independent India. We find that her characters go in search of spiritual enlightenment only to emerge defrauded and exposed to the materialistic pursuits of the east.

The female protagonists of Kamala Markandaya and R.P. Jhabvala who are mostly related to culture prevailing in the societies. I have to find out the values and their impact on the western as well as Eastern culture. It has been very common factor that the occidental is found correlated to the oriental tractions. Kamala Markandaya and R.P. Jhabvala in their total conception of the gamut East-West relations touch upon religious philosophical encounters because they are impediments in the path of a fruitful linking of hands. In all Markandaya`s novels, the indian character strongly uphold the tradition of universal life and love.

Kamala Markandaya and R.P. Jhabvala wrote on many themes because of their personal ties with the East and West will also he examined to discover their attempts to diffuse tension. From their comments it becomes amply evident that they realize that in its present state, the East and the West cannot easily come together. A complete surrender has never been possible or desirable.

Although almost all the major novels of Kamala Markandaya and R.P. Jhabvala were written between 1954 and 1990, their concern, with the fundamental contexts of women`s existence, has validated her enduring relevance in the new contexts of feminism firmly established during the last forty years. Their achievements lie in the various contexts of personal, social and moral relationship specific to women and their enduring role in probing and defining these contexts through their existence.

As we know that the post-independence era marks the grand inception of the literary emancipation of women. It evinces the creative release of the feminine sensibility, which notwithstanding its relatively later manifestation, merits recognition by virtue of its self-sufficiency. Several highly talented and prolific woman novelists of Indian fiction in English including Kamala Markandaya and R.P. Jhabvala and others have enriched Indian fiction in English. Their chief contribution consists of their exploring the moral and psychic dilemmas and repercussions of their women characters along with their effort to cope with the challenges and achieve a new harmony of relationship with themselves and their surroundings. The present

study is an attempt to portray the true vision of life through the female protagonists of their novels as mentioned earlier.

Kamala Markandaya and R.P. Jhabvala are leading novelists. Markandaya is the fourth pillar of the Indian novel in English. The other three pillars of the Indian novel in English are Raja Rao, Mulk Raj Anand and R.K. Narayan. After Independence, she settled in England and she labelled herself an Indian expatriate. She uses fiction as a vehicle for communicating her vision of life. In her novel, we find feminine sensibility in modern India as she attempts to project the image of the changing traditional society. The variety and complexity of her novels represents a major trend in the history of Indian English novel. It is pertinent to say that Markandaya's fiction consists in artistic exploration of the human psyche in the content of complex cultural values.

In the words of M.K.Naik " If Jhabvala is an outsider – insider, Kamala Markandaya is an insider-outsider". Both the novelists depict the realities of human relationship in their novels. I have selected four major novels of Markandaya – "Nectar in a Sieve", "Some Inner Fury", "A Handful of Rice", "Two virgins" and four major novels of R.P. Jhabvala for the purpose of searching out the values and impact of East- West Culture on the female protagonist of Kamala Markandaya and R.P. Jhabvala. Many critical books and reviews have been published and research work carried out, but no work has been done on their female protagonists involvement.

"Nectar in A Sieve" is Kamala Markandaya's first and the best novel based on the theme of the wind of industrialisation which blows through rural India. In the novel we have the female protagonist Rukmani who is also the narrator of this novel. In the novel ,we have to find out her struggling against landlordism and Industry. In her next novel, "Some Inner Fury" the novelist depicts the two Individuals who love each other belonging to different races. The love story of Meera and Richard as the leitmotif symbolizes in part the theme of cultural conflict. In the next novel, "A Handful of Rice" the novelist turns to the urban situation in India for her subject. The novel depicts the Individual's plight in a social milieu governed by economic factors. The female protagonist of the novel is Nalini who offers Ravi an Identity. The novel also deals with the problem of identity. In the next novel "Two virgins" the novelist has set the novel in the rural scene of a typical Indian village. The female protagonists of the novel are Lalitha and Saroja. The plot centres on saroja in relation to Lalitha.

In "Esmond in India", we see two female protagonists Gulab and Shakuntala. These two women are the wives of Esmond Stillwood. Esmond Stilwood is a Westerner while these two women are of Indian origin in the novel. we have to find the adulterous relationship with Gulab and Shakuntala. This is why the novel is a novel of maneuver and misunderstanding due to this adulterous triangle of Esmond Stillwood with these two women. In "Heat and Dust" we see that Olivia is a female counterpart of Harry who caught between two worlds and two culture's. The other female protagonists in the novel is Mrs. Saunders who lives in fear of being molested by

her Indian servant. In her next novel, "Experience of India", Jhabvala elaborates her experiences in India as she wrote many of her novels and tells on her Indian subject. Her novels stand in a unique relationship to Indian literature in English. The novel captures all the nuances and petty snobberies of Indian life. Once she wrote "I am no longer interested in India" but in 1971 she wrote "what I am interested in now is myself in India, which sometimes in moments of despondency, I think of my survival in India. In her next novel, "Three Continents", the novelist depicts the character of the heroine of this novel whose passion leads her to a road of self distruction. It is the story of a pair of whimsical and unformed twins who get caught up in a cult like movement.

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**CREATIVITY IN *MISSING PERSON* BY PATRICK MODIANO****Aglave Ganpat Shriram**

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**Abstract**

Change is the flow of nature it is for all living things in the universe. The stable life is as equal to dead things in the nature. Human being is considered as most intellectual animal in the world. Change is most favorite thing for us to lead a life. Having look upon neanderthal man till modern human being lot of changes occurred during this evolution. In the beginning stage human was living to as other animals in the forest, later so many changes took place and today we are in a post-modern era. But merely change will not help us to satisfy our different needs. Rather creativity has power to bring new dimensions in our life. In post-modern era so many creative writers emerged with their creativity. So, post-modern literature became rich in its content. Gautam Budha has said change is the law of nature and one who adopts it he will live it or others may remain stable. Post-modern literature depicts the self of writer through his characters.

**Keywords:** Creativity, Post-colonial, Missing Person, auto-biography, identity, detective, Jews, Second World War. etc.

**Introduction:**

Patrick Modiano is well known post-modern novelist who received Noble Prize for literature in 2014. His childhood background was abnormal. He was born at Boulogne Billancourt in Western Paris. His mother was a Flemish actress and father was Italian Jewish. Studying his fiction one can easily understand there are so many creative aspects in his works. Here we have to clarify the apt meaning of creativity. Meaning. Modiano's has faced many problems since his childhood. Being a Jew, he received very different treatment from the society and the same is reflected through his fiction. Missing Person is the perfect example of post-colonial Mystery.

**Research Methodology**

For this research paper researcher has adopted analytical, comparative and descriptive research methodology. Specially Modiano's Missing Person is studied with post-colonial perspective. Researcher has found creative aspects in Missing Person and loyal efforts are taken to come up with those aspects through this paper.

**Objectives of this Research Paper**

This research paper aims to study the creative aspects of the fiction of Patrick Modiano specially in Missing person. Also, it aims to focus on features of Post-colonial literature through his texts. Post-Colonial literature depicts the own life of writer through fictional characters, his sufferings, success are focused in their respective works.

**Missing Person**

On the surface level *Missing Person* by Patrick Modiano seems a detective novel. In such fiction main action is the investigation of the crime by detective figure. A detective figure who is not a policeman. This type of fiction begins with a crime and no details are being available. Detective fiction began as short story or novel in the mid-19<sup>th</sup> century. *The Adventures of Sherlock Holmes*

(1892) by A Conan Doyle, and *The Murders in the Rue Morgue* (1841) by Edgar Allen Poe are the pure examples of detective fiction. In Post- Modern era many writers used their skills and emerged with their great fictional works and Patrick Modiano is one of them. If we observed minutely the detective fictions in mid-19<sup>th</sup> century and the detective features in *Missing Person*, we find there is creative detective features in Modiano's work. *Missing Person* received Goncourt Prize in 1978. Guy Roland is Protagonist of the novel. At the beginning of this novel which is told in first person narrative. He suffers from amnesia this is a symbolic resonance for the Patrick Modiano himself. In any detective novel detectives gather clues where as in this novel Guy Roland is busy in collecting his past. In detective fiction crime having been reported, no details are being available. The detective proceeds all incidents logically and with scientific point of views. These features of detective works are not found in *Missing Person*. Here reader has a clear picture that Guy Roland is trying to find his own past life with his shattered memories this is a new creative feature added by Modiano in his fiction. The searching for his own identity which he has lost from his childhood. Such features are added by Writer in his work so, as a genuine reader and researcher I confirm here these are the creative features in post-colonial literature. In *Missing Person* writer, himself trying to find out his lost memories. In a broader view Modiano's has very unstable childhood as his father and mother had different background so, they could not spend their time as a family member. And impact of his parents background eventually affects the childhood life of Patrick Modiano. Another notable thing is that Jews were not treated as human being during the second world war.

Guy Roland started his work as detective one at Private detective agency. His best friend and employer Hutte closing his detective agency. And we have told that in a novel Guy Roland has come to Hutte to discover his own identity. He joined this agency by the name Guy Roland which is the fake identity. Here reader surprised that a person who is on detective mission who himself has no identity. For the reference *The Search Warrant* by Patrick Modiano gives as clues for *Missing Person*. Autobiographical sense is imbedded in almost all works of Patrick Modiano. In the search warrant we see the search warrant is issued to capture Jews during the second world war. In May 1942 German forces invaded in Paris, and French government surrender before German forces. At that time Paris was governed by German Military and by French officials. The in Paris got inhuman treatment. They were tortured by German Military forces. The Jews have lost their shelter. The French police sent Jews to concentration camps. Patrick Modiano says in this novel, "Jews were forbidden to go out after eight 'O clock night, compelled to wear yellow star, forbidden to cross demarcation line into the free zone, forbidden to use the telephone, to possess a bicycle, a radio....". These lines by writer clarifies that the Jews have lost everything. In *Missing Person* Modiano is trying to show that Jews have lost their lives during war and Guy Roland is in search of his past with shattered memories being a private detective.

### **Conclusion**

The above evidences from the fictional works of Patrick Modiano clarifies that the autobiographical sense filled in his works. Also, creative features are added by writer. Through

the detective novel he tried to portrait his own life. The key feature of post -colonial literature is fight for existence is covered in all works of Modiano including *Missing Person*. Creativity is a source for inspiration and for all living entities on the earth including literature. Here proved that Modiano added creative feature through detective form of literature in *Missing person*. Everyone has right to live peacefully in the society, but we have divided society into different castes, rich, poor etc. And one section of the society looks down to others. Literature depicts such facts which helps to laid down the policies for marginalized people in the society. This research paper surely helps to bring the life the Jews community in focus during the second world war. Instead of studying *Missing person* as detective work, here researcher tried to focus on their sufferings.

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## **A STUDY OF FEMININE SENSIBILITY OF INDIAN WOMEN IN THE NOVELS OF KAMALA MARKANDAYA**

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This Paper Seeks to explore the Feminine Sensibility of Indian women in the major novels of Kamala Markandaya. Kamala Markandaya won name and fame all over the world as a novelist in Indo-Anglian literature. She is a novelist with an extraordinary vision of life. After the publication of her first novel ,“Nectar in a Sieve”, she established herself as one of the leading woman novelists in India . Her output includes remarkable novels like "Nectar in a Sieve “ , “Some Inner Fury”, “A Silence of Desire”, “Possession”, “A Handful of Rice”, “The Coffer Dams”, “The Nowhere Man”, “Two Virgins”, “The Golden Honeycomb” and “Pleasure City “.

In all the above mentioned novels, she evolves towards a larger concept of universal love, caring and concord which show the vitality of Indian womanhood.

Kamala Markandaya’s sense of involvement in social life of India, her keen observation combined with the feminine sensibility brought her international fame with the publication of her first novel, “Nectar in a Sieve“. It is a powerful novel of rural India. It throws light on how the wind of industrialisation blows through rural India. The novel deals with hunger theme. The novelist very vividly records the changes in rural Indian society under the impact of modernity. The novel has become a classic of hunger and rural India. In the novel, we see that the people of the novelist's time or when this novel was written suffered from poverty, hunger and communal disturbances. Urbanisation and Industrialisation were destroying the very basic of rural life. The novelist reveals a woman's self in unadventurous social milieu. The novelist depicts the realities of Indian life and her attitude to women in India under the stress of changing social forces.

In her novel, “Nectar in a Sieve”, she depicts the tragedy of a traditional Indian village and a peasant family assaulted by industrialisation. Rukmani and Nathan are the peasant couple in a south Indian village. They are the victims of the two evils: the Zamindari System and the Industrial Economy in the novel. We find that Rukmani is the narrator. She is a little educated woman . The novelist divides the novel into two parts:- the first part deals with Rukmani's life as the wife of a simple peasant and the second part deals with the dislocation of the aged couple, their wanderings in the city , their misfortunes and their final disillusionment. Rukmani's husband is considerate and practical. Rukmani leads a married life of happiness. Both wife and husband lead an idyllic life. Once the heavy rain destroyed crops. There will be no rice until the next harvesting. The members of Rukmani’s family lived on salted fish, roots and leaves. Again



we find the happy arcadian atmosphere, and the hearty contentment that Rukmani feels and enjoys will soon disappear after the construction of the tannery. The tannery, symbolic of mechanical power, destroys the traditional village. Rukmani opposes this intrusion of modernity, industrialism and city upon the village and its tradition. The tannery ruins the beautiful countryside. The evils of industrialism crops up - inflation, vice, ugliness and disease. These evils disturb the peaceful flow of life in the village.

Finally Rukmani and Nathan are evicted from their land. Rukmani, the narrator- heroine is also a mother of sorrow. She receives shock after shock. Nathan's infidelity, her daughter's sacrifice to save the family from starvation, the death of the child Kuti etc. are her unbearable grief. But her strong heart doesn't easily accept defeat.

Rukmani and Nathan leave the village for the town to join their son. But unfortunately, their son has disappeared leaving his wife behind. They become stone breakers. They save a little money. They want to return back to their village. Suddenly, Nathan dies, leaving Rukmani alone. She gets back to village bringing with her adopted crippled son Puli. She with the other children, Ira and Sevam, starts to rebuild their fortunes on the old ruins.

"Some Inner Fury" is Kamala Markandaya's second novel. The plot of the novel is concerned with the Struggle for Independence. This novel records Markandaya's resentment against political bungling by England. The context of the Indian culture milieu during Indian Struggle for Independence may have provided sufficient reason for personal frustrations of Mira and Richard in the novel. Mira is the heroine of the novel and the narrator of the story. The Indo-British interaction is depicted through the experiences of Srinivas an Indian immigrant in Britain. Mira, caught in the whirlpool of nationalist politics, is faced with the awesome choice of love or the Indian cause. Her love story as the leitmotif symbolises in part the theme of cultural conflict. The clash is also between two modes of life the Western and the Asian. Mira is a product of these two cultural modes. In Markandaya's depiction of character, rootedness in culture is of prime importance; there is no survival without roots.

"A Silence of Desire" is a subtle study of husband wife relationship. Dandekar and Sarojini are husband and wife. Dandekar belongs to an urban middle class family. Sarojini is a traditional house wife. The novel presents tension between tradition and modernity, husband-wife relationship and psychological adjustment. Sarojini's desperate faith blinds her to her familial responsibilities while Dandekar's rationalism corrupts his behaviour. In the novel, the novelist highlights the points at which the culture and social background has a bearing on the mental processes of the individual.

Her "Possession" has been written under the impact of the Feminist Movement in Europe, particularly in France. The novelist was influenced by this movement in shaping the women characters, particularly Caroline Bell. In the character of Lady Caroline Bell, the novelist has transformed the patriarchal suppressed woman into a domineering and tyrannical possessor and an active victimizer of an adolescent male. Anasuya is the narrator. Being a journalist, she

captures certain subject and person in her journals and books and can be identified with the novelist.

In the novel, "A Handful of Rice", the novelist turns to the urban situation in India for her subject. The novelist turns her attention to the social setup in urban culture. Like "Nectar in a Sieve", this novel also depicts rural hunger and poverty. Ravi is the hero of the novel. He is the son of a poor peasant. He is tired of hunger. To escape rural poverty and hunger he joins the general exodus to the city and journey to Madras. He, however, is disillusioned. He joins a group of local petty criminals. He becomes a part of the underworld of smugglers. He falls in love with Nalini. He again joins a crowd that attacks godowns for a handful of rice. The novel ends on a note of despair. Nalini is the traditional recipient of suffering. "We'll manage" is her favourite expression.

"The Coffers Dams" is the sixth novel of Kamala Markandaya. It is a complex novel. The novel seeks to lay bare the human problems. The plot is centered on the construction of a dam to channelise a turbulent river in a hilly region. In the first few chapters, Clinton and Helen are shown happily married. Helen moves away from the yoke of marital responsibility in search of an illusory freedom. Her movement away from the confines of the British quarters is a rebellion against the Western racist attitudes and behaviour. Her search for true freedom involves the initial rebellion against social codes of behaviour.

"The Nowhere Man" is the seventh novel of Kamala Markandaya. The East- West conflict is the predominant theme of this novel. The novel depicts a penetrating study of the problems of immigrants and racism. It is the story of a lonely man in an alien land. Her eighth novel is "Two Virgins". The novel depicts the idyllic existence of rural life. The novelist has shown the village life being destroyed by modernity. The novel recalls "Nectar in a Sieve". Kamala Markandaya's ninth novel is "The Golden Honeycomb". In the novel, the novelist attempts to recreate the life of Rabindranath, the protagonist of the novel. The ending of the novel shows the triumph of the East over the West. Her last novel is "Pleasure City". The theme of the novel is also the encounter of the East and the West.

In this way, Kamala Markandaya is a novelist of bulk and has gone forward to write novel after novel. She is notable for sharp social observation and documentation of Indian life. In her novels, women characters are more important than her men characters. In her novels, we see that women play significant and complex roles.

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## **PEDAGOGICAL TRENDS IN TEACHING ENGLISH CREATIVE WRITING: A POSTMODERN APPROACH**

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### **Abstract**

*Writing is one of the most creative as well as complex form of expression. Since the beginning of globalisation, teaching writing has been neglected and spoken English is the dominant form in the school and college education. With the emergence of advance technologies in the education sector, writing has become old fashioned and dull activity for the learners. As writing is one of the four core skills in language education, besides listening, speaking and reading, its significance cannot be under-rated. To give impetus to writing skills, teachers need to move beyond the traditional attitude in writing and find out the innovative pedagogies to teach writing in its most creative form with post-modern approach. The paper attempts to deal with the following current issues associated with the teaching of creative writing: need of teaching of creative writing, approaches in teaching creative writing, challenges in teaching and current Post-modern pedagogical approaches in dealing with these challenges in the education system.*

**Key Words:** *Creative writing, Pedagogy of writing, Post- modernism, Trends in writing*

### **Introduction**

Invention of writing has brought revolutionary changes in the history of the world. From caves writing to digital writing, world has always been text- oriented. Hence writing is one of the fundamental skills out of the four basic language skills taught in the classrooms from primary to tertiary levels. Teaching writing enforces vocabulary and grammatical structures. So, it is very important to give enough time to teach writing skills to learners to make them proficient in writing. It is also essential to identify the interest areas of the learners and provide frequent opportunities to practice writing. To give impetus to writing skills, teachers need to move beyond the traditional attitude in writing and find out the innovative pedagogies to teach writing in its most creative form with post-modern approach.

Postmodernism as a prevalent concept describes a broad movement. Postmodernism is a late 20th century movement in philosophy and literary theory that generally questions the basic assumptions of Western philosophy in the modern period. It is characterized by broad scepticism or relativism and a general suspicion of reason. It developed in the mid-20th century across philosophy, arts, architecture and criticism. Now, it is believed that English language teaching has been influenced by postmodern philosophy theoretically and practically in some ways. The elements of Postmodernism including Constructivism, subjectivism, relativism, localism and pragmatism are found to have been applied in Teaching English as a Second Language (TESOL) to the concept of Post method, multilingualism, multiculturalism, integrated content learning, and creative writing pedagogies.

While teaching English as a second language in the classrooms, a question often comes to mind is ‘What is the need of teaching creative writing?’ The question becomes even

more important when most of the learners consider English as the hurdle in obtaining an academic degree and writing is mere a necessity for passing the examinations. This approach to English language and its writing will not help the learners in their academic and professional journey. To create interest in English language learning, creative writing should be used as a tool. The basic purpose of teaching creative writing is to make learner an effective communicator. It is original and self- expressive. Hence traditional approach of teaching of teaching writing for the sake of 'copy- paste' should be replaced with the post- modern approach by designing innovative pedagogies to teach not merely writing but writing in a creative manner.

'Creative writing is any writing that goes outside the bounds of normal professional, journalistic, academic, or technical forms of literature, typically identified by an emphasis on narrative craft, character development, and the use of literary tropes or with various traditions of poetry and poetics'. (Wikipedia) In general, creative writing is any type of writing which falls outside of technical, journalistic or academic writing. It could be technically considered as any writing of original composition for the purpose of entertainment, education, advertisement etc, especially when it speaks for the shared human experiences.

Writing is generally classified into four types: expository, persuasive, descriptive and Creative writing is the process of creating original piece of written work rather than presenting someone's thoughts in an appealing manner. The writer thinks critically and reconstructs something known into something that is different and original. Each piece of writing has a purpose and is targeted at an audience. It is organized cohesively with a clear beginning, middle and an end. Attention is paid to the choice of apt vocabulary, figurative use of language and style.

In the present perspective, creative writing cannot be merely classified into traditional literary genres like novels, short stories, poetry, dramas etc. There is a need to broaden the scope of creative writing in post- modern era. With the emergence of globalised economy and advance information technology, new avenues are opened for creative writing in the field of social media, advertising, marketing etc.

There are four approaches known for teaching writing in the classrooms of English. The first is the Traditional approach. It focusses mainly on formats and rules. Here, the writing is not treated as a skill to deal with the real- life situations like letter writing, editing or story writing but an improper process for passing the examinations. This approach is more teacher friendly as it requires no preparation or planning on her part; but students due to lack of guidance and practice of writing skills falls into the vicious cycle of frustration and demotivation. The second, Model based approach provides a readymade model text to the learners. Learners are expected to analyse the structural and functional elements of the model text and replicate the text. The approach may be helpful for the students weak in using appropriate sentences and vocabulary but bright students may not get satisfied with the model, as they find no scope for originality and creativity in the writing. The Process- oriented approach is the third approach which regards writing as a process. The process of writing includes thinking, organising ideas,

understanding the context, drafting, editing and redrafting. However, it is not a linear process but a hierarchical process in which different events need not take place in a sequential order as the writer moves back and forth. The process approach is a learner-centric approach. It focuses on the writing process rather than the written product. It involves the active participation of learners and focuses on how to write rather than what to write. The fourth approach is interactive which concentrates on communication. It Promotes an interaction between the learner and the text. Interaction activities like pair work or group work are encouraged by this approach.

Writing is the most difficult skill to master. It is conscious, deliberate and planned activity. A second language learner in English has to need an additional ability and time to acquire this skill. Writing in L1 is comparatively easy than L2, as the learner is well aware of the words and their meanings. But, in L2 writing, a learner requires to learn all the linguistic elements consciously and deliberately. Most of the time, L1 writing habits become an obstacle in cultivating L2 writing habits. The most common challenge for the learners is to improving the English vocabulary power because due to limited vocabulary, their content or expressions are restricted. Knowledge of grammatical structures is the second common challenge. Appropriate use of verbs in tenses is required in effective writing. Most of the time, while writing, learners use present tense only. The third challenge is about peer sharing. Learners are not interested in obtaining the feedback of the peers on their written composition.

Teaching writing in English classrooms is mainly limited to composition exercises. It is the study of core reading and writing skills and related concepts. Essay writing, letter writing, story writing, summary etc. are included in the composition classes. Unfortunately, these composition topics are taught with the traditional methods of teaching writing with the focus on grammar and syntax. There is no direct relevance of these methods and contents with learners' real life. The methods are examination centred with the objective of getting good grades. Postmodern approach could contribute to deal with challenges.

Post modernism has brought evolutionary changes in all the domains of academic and professional life. Creative writing is not an exception to these changes. The word 'creative' suggests that writing is no longer a dull process of writing a literary product, rather than it is a creative process of writing a piece of effective communication. Before globalisation, creative writing used to be a tool mainly for literary purposes and classroom compositions.

Postmodern approach to creative writing pedagogies provides a liberal and learner centred view. The postmodern elements like subjectivism, localism and relativism empower teachers to design new pedagogies keeping in mind the curricular objectives and need of the learners. Post modernism believes that there is no universal approach or method which caters the needs of the learners while teaching creative writing. Every learner in the English classroom belongs to different socio- economic conditions, hence no single method is applicable for all the

learners. In the post method era, it is the teacher's responsibility to customise the pedagogies for the learners, as there is no best method.

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## EMERGENCE OF THE CLIMATE FICTION IN THE INDIAN LITERATURE: A REVIEW

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### **Abstract**

*Climate Change is one of the biggest problems faced by the mankind. The man-made climate change which is a result of growing industrialism and use of fossil fuel leads to many ecological crisis and erratic climate issues which leads to many social and economical issues. The problem of climate refugees is very severe. The literary world is responding to this issue through many fiction and non-fiction writings. The Cli-fi fictions in the world deals with such ecological problems. Indian writers are also gradually responding to the problems of climate change through very rich and sensitive fictions.*

**Key Words:** *Climate Change, Global Warming, Cli-fi- novels, Eco-criticism*

**Introduction:** Climatic change is one of the biggest problems faced by us in this century. The growing emissions and use of fossil fuels lead to the heating of the earth. It is undoubtedly proven that due to air pollution and emission of greenhouse gases the problem of climate change has arisen. Apart from the Carbon emissions, many other gases such Methane and Chloro-Fluro Gases lead to air pollution and ultimately to heating of the earth. Since 1750, after the beginning of the industrialization, the net effects of human activities on earth's climate have been one of warming. [ Shiva V. 2007] Growing industrialization, consumerism, use of excess fossil fuels through auto industries are some of the reasons of the increase of the heat or the temperature of the earth, which results into the climate change.

There are several impacts of the climate change on the eco-system of the earth. In 2000, atmospheric chemist Paul Crutzen proposed that due to carbon emissions, the Ozone layer is gradually depleted leading to increase in the temperature of the atmosphere. This phenomenon is known as Global warming. The new term Anthropocene was emerged afterwards, which indicate the proposed geological period dating from the commencement of significant human impact on earth's geology and eco-systems which include anthropogenic climate change. There are extreme weather patterns are observed around the world due to increase in the temperature of the earth by 1.1 Celsius. Due to increasing heat, the polar ice caps are melting resulting into the increase in the sea levels.

It has been observed that due to human induced climate change, many small islands are submerging under the water leading to displacement of its inhabitants. The extreme weather patterns include heat waves, changes in the rainfall patterns, growing number of cyclonic activities, droughts in many parts of the world and melting of the glaciers. The scientific communities agree that as the temperature will increase, there will be more such impacts on the earth. All these things impact not only geographical or physical conditions of the regions, but it also impacts people in many parts of the world, but it affects the social and economic lives of the people.



It is estimated that 24 million people migrate every year due to climate related problems. [Times, April /May Issue 2021] The poor countries and marginalized people are more affected by the ill effects of the climatic changes. The tribals, farmers, artisans and women who are very close to the surroundings and nature as well as the livelihood of the people who are dependent on the nature are mostly affected. Renowned writer and Gyanpeeth awardee Amitav Ghosh has described the problems of these displaced people as ‘Ecological Refugees’ [ Ghosh A.2016] India is one of the most vulnerable countries to climate change. [ Ramesh M.2018] Due to rapid changes in the weather patterns, the lives of the common people and farmers are affected to the large extent.

The researcher aims at studying the impact of the climate issues on the literature in India. The western world has responded to the issue of the climate change very sensitively through fiction and non-fiction writing. A comparatively new genre of climate fiction has been creating awareness about issues of extreme climate issues. This literature is reviewed or studied through the prism of Ecological criticism; a branch of criticism devoted to the critical analysis of ecological writing is known as Eco-criticism. The Eco-criticism evaluates the Climate fictions closely. This paper makes an attempt to review the emerging climate fictions in Indian Writing. **Literature Review:** There has been a considerable research on the implication of the climate change on the day to day lives of the people. The literary world is also responding to the responses of the climate change through eco-critical theory or ecocriticism, an emerging literary theory. The Indian critics and literary scholars have responded to the problem of climate change very sensitively. According to Mishra, S. K. (2016) the eco-critical writing has gained the momentum. It has changed its colour from local to global perspectives in view of the present ecological crisis around the world.

In his research work, Wani, A. R. [2020] has reviewed the prominent works of Indian writers from ecocritical point of view. According to him, it is not only duty of the writers or readers to solve the ecological problems, but it is a duty of every citizen to be aware of the problems in order to protect the next generation from ecological disasters. Karuan N. [2021] has depicted the impact and the role of nature portrayed in Vedic. During this era, the people used the resources in nature very judiciously. There was a Vedic vision to live in the harmony with environmental not merely in physical but through spiritual point of view. It gives a message that environment belongs to all.

In her research paper, Banerjee A. defines ‘literary ecology’ and suggests that literary criticism should explore the relationship between humans and the other beings, thereby examining the influence of literature on human behaviour and the natural environment .[ Banerjee, A. 2021] Shikha S[ 2010] as discussed the distinctive approach of the literary criticism which pays attention to the literary representations and is sensitive to interdependencies the author, character or work in the natural system .

**Emergence of Climate fiction:** As literature always reflects the problems of human beings, these problems which are rooted in the climate are reflected in the Climate Fictions or Cli-Fi. novels. Though it is a sub-genre of the science fictions, the cli-fi fictions have created a space

in the literature. A journalist Dan Bloom has coined the term Cli-fi, according to him 'Cli-fi' is genre term for novels, short novels, and movies that stands for works of art and storytelling that deals with climate change and global warming concerns.' He further describes that it is a portmanteau term, the 'Cli' stands for Climate and Fi stands for the fictions, where the major theme of 'cli-fi' literature, moves around the ill effects of climate change or ecological issues in general. It is a literary and cinematic platform for the artists and writers used to say 'what is on their minds'[smartcities.live.com]

The western literature has responded to the ecological concerns very sensitively. Jules Vern's book in 1889, *'The purchase of the north pole'* reflected the ecological concerns. Some very well-known writing include *'The Sea and the Summer'* by George Turner [1987], *'Memory of Water'* by Emmi Etaranta [2012], *'Solar'* by Ian McEwan [2010], *'The Stone's Gods'* by Jeanet Winterson [2007], *'Clade'* by James Bradely [2015], *'The Wall'* by John Lanchester [2019] *'The Road'* by Cormac McCarthy in 2006, Margaret Atwood's trilogy of novels is well-known for depicting the issue of climate change. *'Flight Behavior'* by Barbara Kingsolver [2012] is a very sensitive fiction describes impact of climate issues on the behavior of insects. Most of the books are dystopic in nature and apocalyptic. The extreme events such as floods, droughts or severe cyclones are depicted through these fictions. The growing trend in non-fiction writing as well as poetry devoted to ecological problems reflect the growing awareness about the issue of climate change in the world. The world of cinema is also responding to the problems of the climate change.

**Indian Scenario:** Indian writers are also responding to the ecological issues very sensitively. The well-known Indian ecologist have written vastly on the ecological disasters and their impacts on the earth. Madhav Gadgil and Ramchandra Guha has authored many books on ecological issues of India. Their book *'The Fissured Land'* [1993] depicts the ecological history of India. A very noted writer Vandana Shiva has written very vastly on many ecological problems faced by the world and our country. Her book *'Soil not Oil: Climate Change, Peak Oil and Food Security'* [2009] depicts the relationship of climate change and food security and industries. Mridula Ramesh has written a very notable book *'The Climate Solution: India's Climate Change Crisis'* in 2018 which faces on individual initiative in addressing the issue of climate change. Amitav Ghosh has written a very remarkable book *'The Great Derangement Climate Change and the Unthinkable:'* in 2016, which describes the ill effects of climate change on the small island cities in the world and erratic climate observed in many parts of the world. This book also captures the literary history of the books related to the issue of the climate change. Ghosh expresses his expectations that climate change should not be ignored by the writers. It is his observation that many writers or the intellectuals are either ignoring the ill effects of the climate change or not aware about the severity of the issue.

All above books mentioned are non-fiction books which are based on the data and pure scientific support. Gradually the world of literature in India is also responding to the ecological issues may not directly related to climate change. In *'God of Small Things'* [1997], Roy describes the ecological relations between the man and animals and ecological destructions through man-

made actions. Her recent novel '*The Ministry of Utmost Happiness*' [2017] describes many issues such as unplanned construction, deforestation, growing slums and unhygienic conditions around them, issues of dumping ground and many such problems related to unplanned urbanisation and apathy towards nature. She has written many non-fiction books on ecological issues to create awareness.

A very significant writer on the issue of climatic changes through fictions is Amitav Ghosh. His remarkable book '*The Hungry Tide*' [2004] shows the man-nature struggle at Sundarbans islands located in between India and Bangladesh. The Sundarbans is a well-known as tidal country or delta of three rivers Ganga, Brahmaputra and Meghana, where the lands forms keep on changing. It is based on the environmental degradation and its impacts on Sundarbans. The growing sea level has swallowed many small islands and many estuarian islands are disappearing leading to displacement of the inhabitants. The novel has also an angle of problems of homeless refugees of Morichjhapi and government atrocities on them. On the background of the struggle of the settlers on the Lusibari islands, the novel takes various turns when the cetologist Piyali searches and studies the dolphin in Sundarbans islands. The important characters in this novel are Kanai Datta, Piyali, Neelima, Fokir, Moyna and Tutul. The characters in this novel also move around the theme of struggle between the man and nature.

His recent book '*The Gun Island*' [2019] is a classic fiction devoted to climate change and its ecological impacts on the weather and lives of humans and animals. This novel moves in three cities, Kolkata, New York and Venice. To some extent it can be called extension of the '*The Hungry Tide*'. The protagonist Deenanath Datta, a seller of old books, visits his native place Kolkata and his family visits he meets Neelima, though she has become old, insists on visiting an island in Sundarbans, where a famous shrine of Mansa Devi, Goddess of Snakes is located. Deenanath meets Piyali and he gets attracted to her. In his journey to the Gun Island, he experiences many supernatural elements. The novel has a background of a mythological story of Bonduki Soudagar in Bengali folk literature, which has got a title 'The Gun Island' to the novel. The novels move in many parts of the world, Brooklyn, New York and Venice. The growing environmental problems are leading to forced migration and human trade in many parts of the world. This very sensitive issue is highlighted in this novel through many historical terms like 'Chattel Slavery' during colonial times. The novel also depicts the impact of growing heat or climate change on the behaviour of the animals and insects.

A noted writer Rajat Choudhary's book '*The Butterfly Effect*' [2018] deals with genetical modified crops and its horrific effects on the nature and people. The research around 'Super Rice' faces disastrous failure. Dr. Tanmay who is a leading scientist in this project is warned by his environmentalist friend Henry against such experiments. The novel move from Kolkata to South Korea, where a group of tourists is abducted for experimentation of 'Super Rice'. All the tourists become suddenly old and deranged. This novel deals with the dangers of playing with the nature.

**Conclusion:** Thus, Indian literature is gradually responding to the ill effects of climate change through various fiction and non-fiction books. The eminent scientists and activists are creating

awareness about issue of global warming. At the same time, the literary world in India is also responding to the issue of Climate Change through various themes. The deep analysis of these literary works needs to be analysed through the prism of eco-criticism.

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**REPRESENTATION OF TRANSGENDER IN ARUNDHATI ROY'S *THE MINISTRY OF UTMOST HAPPINESS*: A SUBALTERN PERSPECTIVE****Mr. Dilip M. Bawane***Assistant Professor, Dept. of English Arts, Commerce and Science College, Tukum, Chandrapur  
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Dist- Gadchiroli. Email- shrigahane@gmail.com***Abstract**

*In human civilization 'transgender' community or 'third gender' has been left forgotten and wiped off completely for ages. So representation of this community in literary works has become a new trend to be analyzed and discussed. All those persons whose internally felt sense of core gender identity does not resemble to their assigned sex at birth are called transgender or third gender. Transgender is contrast between one's feeling of who one is and how one is recognized by others. Transgender experiences the dubious relationship of the self to the body and the self to the others. The identities of transgender people do not relate to their biological sex so they are considered as nonconformities to the gender stereotype. So this community forms a distinct subaltern group marginalized by gender stereotype. Arundhati Roy, as a socially committed novelist, has tried to expose contemporary socio-political problems that are relevant to the study of subaltern, especially in South Asian context. It seems that the novel, *The Ministry of Utmost Happiness* is a result of author's observations of subalterns who are victims of social and political unjust. She has delineated the lives of transgender illustrating their limitations, suffering and humiliations. This research paper aims to examine the representation of transgender in a setting of democratic India through her characters.*

**Keywords-** *Transgender, discrimination, transwoman, subaltern, marginalization, representation.*

**Introduction-**

The term 'subaltern' has been defined by different theorists and scholars in different ways. Lexically, the English word subaltern came from the Latin word- sub-alternus- which means under other. In that sense, the word subaltern refers to the inferiority of someone or something. Most studies conflate the word subaltern with several synonymous terms including subordinated, downtrodden, marginalized and oppressed. It was Antonio Gramsci who first applied the term subaltern to the Italian downtrodden, especially Italian workers marginalized by the hegemonic politics of Fascist party. Indian scholars namely Guha, Spivak and others applied the term in a broad sense to south Asian subalterns from both colonial and post-colonial times. Now a days, the word subaltern has become a euphemism for all browbeaten people suffering under the oppression of elite groups. According to subaltern theory "the norms are established by those in power and imposed on the 'Other' who has had no voice because of race, class or gender". (Sebastian, 2009, p. 899)

*The Ministry of Utmost Happiness* (2017) is a novel written by a Booker Prize winning novelist Arundhati Roy in which the transgender issue has been incorporated through the portrayal of her protagonist Anjum who is a transwoman. Having gone through all the humiliations and identity

crisis he decides to become a Woman and join the community of Hijra living in ‘the Khwabgah’ or ‘the House of Dream’ where a group of transgenders live together. Initially the Khwabgah seems to her as an ideal place but later on she realizes the marginalization and conflict in it and decides to leave. After leaving the house of dream, she settles in a graveyard and builds the Jannat Guest House or Paradise only to shelter the other Hijras who want to free themselves from the rigid structural power of the established Hijra Gharanas (an organized housing system).

### **Discussion-**

Transgender as defined by Merriam Webster Dictionary, is a person whose gender identity differs from the sex the person had or was identified as having at birth. All those persons whose internally felt sense of core gender identity does not resemble to their assigned sex at birth are called transgender or third gender. Transgender is contrast between one’s feeling of who one is and how one is recognized by others. Transgender experiences the dubious relationship of the self to the body and the self to the others. The identities of transgender people do not relate to their biological sex so they are considered as nonconformities to the gender stereotype. Their identity and behavior differ from the stereotype of gender norms. So they form a distinct subaltern group in society and face social-political, economic and legal difficulties. Their access to education, health, and services is often limited as they have to face acute humiliation and degradation while encountering the outside world.

The novel *The Ministry of Utmost happiness* by Arundhati Roy has been studied from a number of perspectives among which the study of transgender people as subaltern in reference to their race, struggle, triumph, body, dream, narrative, identity and imagery is an attempt to understand them. Various scholars have studied and analyzed the novel with different aspects but we would like to cite some studies in relation to transgender. Among which Parul Sehgal in the essay *Arundhati Roy’s Fascinating Mess: Being an Activist and an Artist is Trickier than It Sound* argues that the novel represents the lives, struggle, and triumph of queer, “however tiny” (Sehgal, 37). According to this view, very limited depiction of the queer’s fight and success has been illustrated in the novel. Sehgal also criticizes the characterization of the protagonist Anjum as being formulaic as she “never becomes more than her patched together body and her partially realized dreams” (Sehgal, 38). Besides this negative criticism there are also some critics who see the novel in positive aspect. Among whom Donna Seaman in the essay *A Supermarket of Grief: Roy’s Second Novel Illuminates Humankind’s Paradoxical Capacities for Cruelty and Kindness* perceives Anjum as “the unifying force in this tale of suffering, sacrifice and transcendence” (Seaman, 7). This view can be applied to comprehend the life of transwoman Anjum in relation to her struggle, sacrifice, suffering and freedom.

The story of the novel begins with Jahanara Begum, a Delhi housewife waiting for six years, through three daughters, to get a boy baby. On a cold January night she gives birth to a baby. Ahlam Baji, a midwife declares the baby as a boy. Jahanara Begum is very happy as her wish came true but next morning, when she unswaddles little Aftab and explores his tiny body with “unhurried delight” discovers that there is “nestling underneath his boy-parts, a small, unformed, but undoubtedly girl-part (Roy, 7). Her heart constricts. Her child is a hermaphrodite.



Jahanara Begum thinks that that girl-part is not real vagina and in passage of time it will close. But month after month, year after year it remains stubbornly there and as a boy Aftab grows he becomes mistakenly girly. To cure him of his incurable deformities his parents lead him Dargah to Dargah, hospital to hospital. His father discourages singing and tells him stories of their warrior ancestors but he is more fascinated by the story of beauty of bride of Genghis Khan and wants to be like her.

At the age of five he begins to attend the Urdu-Hindi madrasa for boys. He could recite a good part of the Quran as he is better than average students. At age of nine he joins music class of Ustad Hamid Khan an outstanding young musician who teaches Hindustani classical music. Aftab has a sweet true singing voice and picks up a tune after hearing it just once. He could sing Bada Khayal as well as could sing Chaiti and Thumri. Initially people are amused and encouraging but soon snickering and teasing from other children begins: "He's a she, He's not a he or a she. He's a he and a she. She-He, He-She, Hee! Hee! Hee! (Roy, 12) When the teasing becomes unbearable he stops to go his music classes.

With a passage of time, his mother comes to know the fact about his inclination towards transgender and all the pleasure of his family turns into despair. Aftab sad alone can't go to school because other children tease him so stands on the balcony of his family house and observes the street below. One spring morning Aftab sees a fascinating creature "a tall, slim-hipped woman wearing bright lipstick, gold high heels and a shiny, green satin salwar kameez buying bangles from Mir the bangle seller... Aftab had never seen anybody like the tall woman with lipstick... He wanted to be her" (Roy, 18). This desire to be her keeps him searching for place where he can be accommodated and finally he manages to insinuate into the 'Khwabgah', the house of dreams. "That day, and for the many days, he follows her home, to a house with a blue doorway. This was the only place in his world where he felt the air made way for him" (Roy, 20). The next night Aftab was presented with a green Khwabgah dupatta and initiated in to the rules and rituals that formally made him a member of Hijra community (Roy, 25). Aftab becomes Anjum, disciple of Ustad Kulsoom Bi of the Delhi Gharana, one of the seven regional Hijra Gharanas in the country, each headed by a Nayak, a chief, all of them headed by a supreme chief.

On Anjum's eighteenth birthday Kulsoom Bi gives a party for her in Khwabgah. For the first time Anjum wears a red disco sari, with a backless choli. That night she dreams as she is a new bride on her wedding night. But "she awoke distressed to find that her sexual pleasure had expressed itself into her beautiful new garment like a man's" (Roy, 27). She feels intense humiliation and sits in courtyard and howls like a wolf, hitting herself on her head and 'between her legs', Screaming with self-inflicted pain. Ustad Kulsoom Bi uses religious belief to relieve her pain saying that "The word *Hijra*, meant a Body in which a holy soul lives" (Roy, 27).

When Anjum observe that the Khwabgah or house of dream has its own hierarchical system, power struggle and conflict between old and new generations, she decides to leave Khwabgah only to settle in graveyard where she gets liberated from any oppressive system.



One afternoon Nimmo Gorakhpuri asks Aftab why was Hijra made by God. She explains that “It was an experiment. He decided to create something, a living creature that is incapable of happiness. So he made us...normal people get unhappy outside things that settled down eventually...But for us the price-rise and school-admission, beating husband and cheating wives are all *inside* us. The riot is *inside* us. The war is inside us. Indo-Pak is *inside* us. It will never settle down. It *Can't*” (Roy, 23).

In the novel, the other transgender characters in Khwabgah also suffer most. They become prey of all those who want to feed on them. They are unable to enjoy the rights and privileges like other normal human beings. There are other transgender characters like Kulsoom Bi, Gudiya, and Bulbul (both had been through formal extremely painful religious castration. Roy, 27), Bismillah (who moved to Khwabgah after her husband had thrown her out of their home for not bearing him a child. Roy, 21), Razia, Nimmo Gorakhpuri and Anjum. The entire world of Hijra Community is intensely crammed in which they try to rise and bear the burden of living. As response to notice of Municipal Corporation Anjum says, “She wasn't living in graveyard, she was dying in it....” (Roy, 67).

#### **Conclusion-**

In a nutshell, Arundhati Roy in her novel *The Ministry of Utmost Happiness* has represented the true self of transgender people who try to fly towards liberation from the heteronormative society and its oppressions. They try to create their own community outside heteronormative society. The protagonist Anjum joins the Khwabgah to get rid of heteronormative society and later on leaves the place to escape hierarchical system in the house of dream to liberate herself from oppressive power and settles in graveyard to form new connections among the Hijra Community free from all the oppressive system that is why she calls the place Jannat, Paradise.

The world is filled with many such realities of human world. They can be found in every corner and in each of the so called modern societies. We expect many other such neglected themes and topics to be in the mainstream of creative writings.

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## A STUDY OF DIFFERENT TRENDS IN INDIAN ENGLISH LITERATURE

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### **Abstract**

*The paper will focus on 'Different Trends in Indian English Literature'. In 21th century, Indian English literature has turned out to be a new form of Indian culture and voice. Indian writers- poets, novelists, essayists, dramatist have been making momentous and continuous contribution to the world literature with enormous, prospering and growing Indian English writing. The paper will analyze how Indian English literature passes through different trends through last two centuries.*

**Key words:** *Indian English Literature, new trends, world literature, trends.*

### **Introduction:**

In the 21th century, Indian English Literature has attained an independent status in the realm of world literature. Though English literature flourished in England, it has sown its seeds in the other part of the world. The English colonizers went to America, they started to write literature of America in English as 'American literature'. In the same way, the Britishers went to Australia and started writing about Africa in English as African literature. It also happened in colonized countries like Africa, India, Canada. It does not mean that the uncolonized countries like Iran, China, Japan, Thailand and Nepal were not affected by English literature. They began to write their literature in English. Gradually all these countries in the world have their own literature in English.

In India, Indian English literature has the history of nearabout two hundred years. The extensive themes are being dealt in Indian English literature. This literature continuously reflects Indian culture, social values and even Indian history. Indian English novel began to prove its mark in the global literary scenario. East west conflict, multiculturalism, social realism, gender issues, comic aspect of human nature, economical concerns, magic realism, diasporic writings and the like become the themes of the post-independence writing.

Recently Indian English novel has been trying to give expression to the Indian experience of the modern predicaments. Indian writing in English applauds unlimited admiration in India and western countries which is now in its full swing. It has designed a new track. The study of Indian novels revealed that their works are not mutation of English literary pattern but highly original and Indian in theme and spirit. They have given a new shape and color to English literature. The Indian fiction has had a metabolic growth during the dawn of the millennium year and writing in all genre of literature has gained momentum. The triumvirs Mulk Raj Anand, Raja Rao, R. K. Narayan were the novelists. They balanced and protected the Indian fiction with their adequate works and unique literary style. It was noted by William Walsh about the above writers: 'Distinguished not only for their own work but as they inaugurate the form itself since it was, they who defined the area in which the Indian novel in English was to operate, drew the first model of the characters and themes and elaborate its particular logic. Each used its own version of English freed from the foggy taste of Britain.'

In pre-independence era, the combination of independent movement and nationalist consciousness gave encouragement and motivated the outflow of the novels. The love for motherland was decisive to evoke the patriotic sentiments among the people. Raja Rao's *Kantapura*(1938), K. S. Venkatamani's *Kandan*, *The Patriot*(1934) and Mulk Raj Anand's *Untouchable*(1935), *Coolie*(1936), *The sword and sickle* (1942) depict different themes of the freedom struggle. In post-independence era, number of novels produced with the causes and aftermaths of the freedom struggle including the novels like Nayantara Sahgal's *A time to be Happy*, Kwaja Ahmad Abbas's *Inquilab*, R. K. Narayan's *Waiting for Mahatama*.

Beside the legendary and hugely respected Indian English literary personalities like Ravindranath Tagore(*Sadhana*) or R. K. Narayan (*Malgudi days*), later novelists like Kamala Markand (*Nector in a Sieve*, *Some Inner Fury*, *A silence of Desire*, *Two Virgins*), Manohar Malgaonkar (*Distant Drum*, *Combat of Shadows*, *The Princes*, *A Bend in the Ganges* and *the Devil's Wind*, Anita Desai (*Clean Light of the Day*, *The Accompanist*, *Fires on the Mountain*, *Games at Twilight* and Nayantara Sahgal(*A Time to be Happy*) captured the spirit of an independent India struggling to break away from the British and traditional culture and establish a distinct identity.

In the middle of twentieth century, the trend of poetry writing emerged in Indian English literature. The poets like Nissiz Ezekiel (*The Unfinished Man*), R. K. Ramannujan (*The Strider*, *Relations*, *second Sight*), Dom Moraes(*A Beginning*), Keki N. Daruwala, Geive Patel. These poets were influenced by literary movements of western country like symbolism, surrealism, Existentialism, Absurdism and confessional poetry. They used to try to reproduce a blend of the Indian and the western culture.

India has emerged as a major literary nation during 1980 and 1990. The champion of the contemporary and modern era inculcates Salman Rushdie, Vikram Seth, V.S. Naipaul, Shobha De, G. V. Desani, M. Ananthanarayanan, Bhadani Bhattacharya, Arun Joshi, Khuswant Singh, o. V. Vijaya, Allan Sealy, Shashi Tharoor, Amitav Ghosh, Shashi Deshpande, Manju Kapoor, Arvind Adiga and Chetan Bhgat etc. They illuminate and defend the strength of the modern voice of India. A host of contemporary post-colonial writers like Salman Rushdie, Arundhati Roy, Meena Alexander, Anita Nair and Jumpa Laheri have initiated the process of decolonizing the colonial English and have been using it as a medium to express Indian thoughts and sensibilities with a distinctive Indian style. Arundhati Roy and Chetan Bhagat have attracted the young readers and have clarified call for value education which is need of the time.

Another trend is the translation of regional literatures into English. For example, the works of Premchand, Rabindranath Tagore, Subramania Bharathi, Vijay Tendulkar and Vasudevan Nair are available in English. Their translated work is not only for Indian but also to them who knew the language. We have great contribution to literature in translation like Takazhi Sivasankarapillai's *Chemmeen*, Kesava Reddy's *He Conquered the Jungle*, Sundara Ramasamy's *Tale of a Tamarind Tree*, U R Anantha Murthy's *Samsara*. During this translation trend, India has emerged women writers like Mahasweta Devi of West Bengal. In her work *Draupati*, she has expressed the cause of marginalized tribal people in West Bengal. Girish Karnad was also bilingual writer. He wrote most of his plays in English but translated them into

English himself. His plays from *Tughlaq* to *Wedding Album* point to the historical and social problems facing our country.

A dominant trend arises for the motivational and autobiographical work of prominent personalities like Dr Abdul Kalam. His autobiographical work *Wings of Fire* and *Turning Points* are both scientific and political in their overtones to guide Indian youth for a better India. The trend continuous with the biographical writing of well-known political, industrial, social, sports, spiritual and media leaders. The president and prime minister of India has at least one biography. The Industrialists also have their biographies like J R D Tata, Dhirubhai Ambani and Aditya Birla. The famous personalities in film industry like Rajinikanth too have popular biographies on them.

Another trend emerged of Dalit and marginalized group of the society like Bama's *Karukku* Ompuri Valmiki's *Joothan*. These writings erase the distinction between fact and fiction expressing the oppression of downtrodden people. The autobiographical work of these writers awarded with status of great fiction. Further, Mahesh Dattani and Manjula Padmanabhan belong to a different strand of margin which were away from the mainstream literature.

Later on, the novelists shifted towards the new trend in fictional writing. They replaced the typical Indian culture and traditional background by global concern through the presentation of multi-cultural reality. the development of new trends of expression and thematic expansion. These writers concentrate upon different culture of different lives. Their work has been presenting the life and experiences of the rich and to a large extent socially and economically liberated people instead of traditional and socially downtrodden Indian middle class society. For example, the writers like Bahrathi Mukherjee, Chitra Divakaruni Banerjee, Jhumpa Lahiri, and Kiran Desai have different experienced different culture on the world of their lives in India and abroad, they too share the common concerns of Indian writers in terms of cultural bonding and bindings that help and also prevent us from a higher standard of peaceful life for all Indians all over the world. Jhumpa Lahiri's *The Interpreters of Maladies* has blow of disease. Kiran Desai's *The Inheritance of Loss* is a poignant story of an Indian who is unable anywhere as the social and political forces are against him.

In 21th century, Indian English and Indian English writing in English has achieved its own identity. A number of recent Indian novelists have produced significant novels making a new path in the world of literature like Booker award winning novels- 'Midnight Children', 'The God of Small Things' in 1981 and 1997 respectively. The future of "Indian English literature," as we have expanded, is very bright with more creative outputs are to come out from a large population from the downtrodden sections of the society.

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**TRENDS IN POST- INDEPENDENCE INDIAN ENGLISH LITERATURE****Milind Abhimanyu Pathade***Assistant Professor, Nevjabai Hitkarini College, Bramhapuri, Chandrapur (MS)***Abstract**

*There is a tremendous change in English literature after independence in India. The effect of pre- colonial literature continued for sometime after freedom in India. People interested to read long books and novels in India, but there are sudden changed in the attitude of people, they are turned towards the short story writing. They started reading short stories and novels. There is remarkable changed occurred in the field of Indian English literature. Regional writings began translated in English Language. Local folk literature came into people's attention. Local legendary hero and their issues have been discussed openly on the literary platform for worldly acknowledgement. India after independence known and understand through literature in India and the world. There is a lot of scope for Indian and foreign writers to incorporate the issues for their writings. Such inclusive ideas for writing of literary genre like short story, poems, drama and novels. These genres have taken the different shape of literature.*

*In the busy and scientifically proved world, computer changed the mindset of people. Particularly in the 21<sup>st</sup> century people have changed the reading interest and turned towards the easy and comfortable way of reading. People do not have time to read and write. Computer is the best medium for student to access the answers. Students can easily get the information and knowledge through browsing the net. There is different way to communication among the people through blogging, twittering, and micro blogging. Reading and writing literature have changed into new dimension. There is a paradigm shift in the field of literature. As literature is the mirror of society, It is a reflection of human mind. People have changed their mind set towards new path of communication. Anything which is short and interesting became the fashion of generation. In the time of fashion there is no guarantee of perfectness, lack of grammar in SMS messages and inconvenient, ambiguous feedback may be the result of it. Dalit literature, Autobiographies, Biographies and Diasporas literature become interested in new trends in literature.*

**Key words:** *Blogging, Twittering, micro blogging, SMS language. Ambiguous, feedback*

**Introduction:**

Indian English Literature has a reasonable long period of growth. It began in early 19<sup>th</sup> century and has continued ever since, acquiring much newer and much larger dimension after independence. Post-Colonial studies is defined as “The critical analysis of the history, culture, literature and modes of discourse that are specific to the former colonies of England and imperial powers of Europe” ( M H Abrams 305).

Indian English literature has new trends in post colonial period. Major new trends have introduced in the writing of Indian ‘Major trio’. In the works of MulkRaj Anand and subsequently in the novels of Raja Rao and R K Narayan ( Naik, 155).

*Untouchable*, Anand's first book, is more accomplished, compact and unsparing in its realism, His *Collie* and *Two Leaves and a Bud* emphasis shifts from caste to class, to miserable life in big cities. The trilogy moves across a complex range of geographical and ideological locations, such as between Communism and Gandhism, and between the comforts of home and the progressive modernity of urban India. Raja Rao's *Kanthapura* is probably the finest evocation

of Gandhism in Indian English Fiction. *The Serpent and the Rope*, a complex and many sided novel, A saga of one's quest for self-knowledge and self-fulfillment. "A truly Indian novel with its roots firmly rooted in native tradition" ( Naik: 1982,168).

R K Naryan's First novel after independence was *Mr. Sampat, the Printer of Malgudi* provided glimpses of independence of India and how the old colonial world was being cracked open and taken over by new, ambitious men. *The Financial expert* is an expose of social conditions and individual attempts to cash on it. *The Guide* has a large dimension related to various socio-cultural aspects. *Waiting for the Mahatma* has a political frame, with references to the anti-colonial struggle, the activities of Gandhiji. Pandit Jawharlal Nehru's *Discovery of India* paved the ancient Indian history.

There was changed in political conditions in India after independence. People have discussed about the struggle and martyrdom for the independence. Writing in Indian English literature before independence was concerned with nationalism and patriotism but after independence, it was hero-worshiped and martyrdom. Writers were busy in freedom and rights. Constitutional rights and duties are discussed and converted into writings. Indians would face the challenges of poverty, illiteracy, exploitation, Urbanization, Terrorism, Naxalism, Untouchability, Freedom of speech and expression, Child labour, religious orthodoxy, regionalism, tribal people and issues and many more are the subjects of writings. Indian new writers have incorporated these subjects in writings. We can find the impact of freedom on the Indians in the writings of Salman Rushdie and Amitabh Ghose. In the novels of Ghose's '*Hungry Tides*', He depicted the social crisis between Tribal and oppressed people after the freedom. India is the country of various subjects, issues of inhuman methods existence. Moral degradation, sexuality and homosexuality are openly discussed by new writers. Shashi Tharoor, Shashi Deshpande, Arvind Adiga, Vikram Seth, Chetan Bhagat are writers of social milieu in Indian context as well as abroad. Social values have been clarified by many writers. Arundhati Roa's "God of Small Things" a brilliant novel of caste conflicts. Social discrimination on the basis of caste and religion plays major role in Indian society, still the emancipator is needed to change attitude of people. Another trend in English literature is discussed mainly is Diaspora after independence in India. Kiran Desai, Jhumpa Lahiri, Bharati Mukherjee, Chitra Banarjee have the different out look to the Indian society, They have deep love and affection for country, home sickness, otherness arose in mind. Kiran Desai's "*The inheritance of Lose*" is a sorrowful story of an Indian struggling for survival after knock out at different stages of life. Jhumpa Lahiri's "*The interpretor's of Maladies*" has smacks of disease.

### **Emergence of Dalit Autobiographies and Biographies**

Literature about the Dalits, dominated oppressed and inhumanly treated class of Indian caste system. As M. N. Wankhade renowned writer encompasses, "All those who toil and are exploited and oppressed" are dalit. Dr.Gangadhar Pantawane, the founder editor of "Asmitadarsh" magazine, defined the term dalit,

"To me, dalit is not a caste. He is a man exploited by the social and economic traditions of his country. He does not believe in God, Rebirth, Soul, holy books, teaching separatism, fate and



heaven because they have made a slave. He does not believe in humanism. Dalit is a symbol of change and revolution”.

Dalit literature emerged prominently after 1960, beginning with Marathi language than other Indian languages. It was started through poem, short stories and most prominently autobiographies. Baby Kamble, Shantabai Dani was leading fingers of the time.

Arjun Dangle in his essay, “Dalit Literature: Past, Present and Future” He pointed out that we can separate Dalit literature from stream of literature. Although Non Dalit writers such as Rabindranath Tagore, Premchand Mulraj Anand, Kabir etc. have never been considered as Dalit writers. Their literature undoubtedly against the caste system but their literature was not strongly, violently struggling against the cast system as Dalit literature. Dalit writers themselves are either victims or witness to social inequalities and violence. Most of them directly or indirectly connected with social, political, cultural organization of Dalit. Autobiographies are not a mere narration of events. It is a reflection of the author’s private life as well as his public achievements, set in the context of the time. Education is open to all after the independence of India. Dalit writers shared their suffering and agony due to the caste and religious bondage. An autobiography is a new trend in the literature after independence.

Valmiki, of food left on a plate. India’s untouchables have been forced to accept and eat joothan for centuries, and the word describes the pain, humiliation, and poverty of a community forced to live at the bottom of India’s social system.

Bama’s Karkkue is an elegy to the community Bama grew up in. She writes of life there in all its vivacity and colour. These writers faced the challenges as well as minimized it. Baby kamble one of the early Dalit women writers, her Autobiography “*Jina Amucha*” originally in Marathi translated as ‘*The Prisons We Broke*’ published as a book in 1986. Her autobiography deals with the duality of patriarchal social system and the practice of untouchability. Her autobiography emphasizes on the miserable condition of dalit women. She has portrayed the superstitious beliefs rooted in her community. It is about the inhuman attitude of men towards women as well as women’s cruel intensions towards women.

Emergence of autobiographies in this era is the result of curse which they had suffered due to caste and inhuman attitude of Indian people. New trend of disclosing personal suffering before the society is possible because of the emancipator Dr. Babasaheb Ambedkar. Dr. A P J Abdul Kalam’s ‘*The wings of Fire*’ is an autobiographical work inspiring new generation for simple life style and hard working as well as scientific approach with religious practice. Indian industrialist Ratanji Tata, his devotion to the nation is well-known. His charity and helping nature in corona pandemic is the symbol of humanity and Godliness. His personality attracts new writers for biographical writing.

There are many industrialists, Players, celebrities; politicians have found the place in the mind of biographers. These biographies have become famous in the modern generation today.

### **Translation as a new trend in Indian literature**

Translation becomes the new trends in the 21<sup>st</sup> century’s writers. India is the multi-lingual country; Indian regional language literature is translated into English language and became



worldwide. Works of Premchand, well known Hindi writer. His entire literature is translated in English and available for world reader. His writing depicted social discrimination, poverty and exploitation. Rabindranath Tagore world famous writer of India, originally his literature is in bangali language. . He translated his *Gitanjali* into English as the title 'Song Offerings'. His literature has translated into English by others and became popular. Vijay Tendulkar and Namdeo Dhasal's writing attracted writers and have translated by them. It is good sign that people of the world come closer to one another; they can exchange and reflects their view and life story through the literature. Interested, enthusiastic, social reformer's and spirited for communication come forwarded for translation in world language.

### **Recent trends in writing**

In this scientific era, people are aware of the use of internet and cyber link. Blogging is the famous writing platform available for interested writers who have a regular surveillance of social activity. Blogging is the source of information too. It is available for all kind of readers belong to the different countries. Sharing information, daily activities, national level, international level and political events have been exploring. Blogging sites have given an opportunity for new writers. Twittering is useful to share information and opinion among the people. Politician is operating twitter regularly. Another new trend found in the recent novels is the six word novels. It is a new kind of novel and research field to be explored. The novel of Rebecca James wrote "*After she died, he came alive*" and Marcy wrote "*One gun, two shots, three dead*" are the examples of six words novels. The present scenario of cities and villages without mobile and internet is unimaginable. SMS language becomes famous and easy for the people. Reading of book is the challenge for students in this condition. Exchange of ideas through Whatsup is interesting for students. Everyone is busy on Facebook , Twitter and Whatsup. Social networking is time saving and effective. The habit of SMS language and short messages would seize the originality of writer.

### **Conclusion:**

Writers have an opportunity to share his view in the world language. New trend becomes popular and handy to the people. A new literature came into existence In Asia and Africa known to be the commonwealth literature. Literature becomes richer and vivid by the new trends in writing literature. Sharing and disclosing life like problems to one another. Writers can communicate to the world readers. Literature of one nation would be the international through the new trends.

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## THE ART OF WAR POETRY

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### **Abstract**

*Genres don't only reflect the display of our day to day life and someday the historical days, but helps a writer to put that reflection into words and create literary works.*

*English Literature comprises all the basic genres that one can reflect on and the type of text forms one can be bound to develop an interest in the world of realistic yet imaginative life.*

*War poetry or poems on war is one of them and just like other genres, it have its own core meaning and understanding.*

### **Introduction-**

- English Language development process is 1,400 years old but it is traced back much long ago in the 5<sup>th</sup> Century CE with the help of dialects and vocabulary of Germanic peoples—Angles, Saxons, and Jutes; and since it has been changing by the influence of various plethora of languages all over the world.
- The earliest form of English is called 'Old English' or 'Anglo-Saxon'.
- These continuous upbringing and evolution of English Language is now the utmost status and personality of every amateur writer to famous authors of the world.
- The oldest literary script and head of English language literature is 'Beowulf', which is an Old English epic poem written and produced in the 6<sup>th</sup> century, which surprisingly was based on the hero of Geats, who saves the king of Danes from a monster and his monster mother. If understood properly it is based on a small war like concept between the hero and the villain.
- Poems like 'Beowulf' have succeeded today with various kinds of poems and genre based literary writing forms in English Literature.
- One of the major genres that have been taken care in this context is, 'Poems on War' or 'War Poetry'.
- It is a literary genre which originated during war and became a legal connection between those who fought and those who faced the consequences.

### **History behind War Poems-**

- War poetry is a way of striving to express extreme emotion at the very edge of experience.
- These poems have a relation of immediate personal experience to moments of national and international crisis what gives war poetry an extra-literary importance.
- If we go back in time, since the Greece, war poetry has always been a part of our historical tales but the young soldier poets of the First World War established war poetry

as a literary genre. Their combined voice has become one of the defining texts of Twentieth Century Europe.

- The painful outcomes of war disguised itself in the form of poems of anti- war and made us realize the very first questions of life i.e; identity, innocence, humanity, compassion, guilt, loyalty, desire and death.
- A war never only affects the life of those who fight it but those too who face the painful extractions of it and remember it their whole life.
- Some major war periods of history were the Holocaust, the Hiroshima & Nagasaki nuclear attack, the civil and revolutions in Spain and Eastern Europe, the Cold War and the continuous war between India and British rule for over 100 years whose results still affects us.
- Be it inspiration or out of grief and deprivation, poets never showed the exact scenario but their words describe that Earth's historical war were meaningless and only resulted in loss and lifetime agony.

#### **Famous Poets of War Poetry-**

- Some of the famous and some unknown and never heard poets of war poetry were-
  1. Wilfred Owen
  2. John McCrae
  3. Siegfried Sassoon
  4. Alan Seeger
  5. Guillaume Apollinaire
  6. Vera Brittain
  7. August Stramm
  8. Rupert Brooke
  9. Rabindranath Tagore
  10. Sarojini Naid
  11. Nand Singh
- There are several more and their poems still rings the terror and dreadful situations of the war of our world.
- It's said that, 'a poet's life never gets over even after he/ she dies but a soldier's does. The poet- soldier however remains immortal through his art'.
- Some other War poets like Edward Thomas and Francis Ledwidge managed to create their masterpiece before they were killed and it still remains as the reflection of their personas.
- Many times, it is only through the art of small men that we can understand the impact of the forces that we create and that envelop us as they grow out of control.

#### **Significance and Drawbacks-**

- Significance-
  - Poetry on war showed its greatest contributions to Modern English Poetry.

- The infamous yet remembered war poetry showed the symbolic reality of importance of life and death.
- War poetry depicted the scenario of actual war yet reflected its presence and realism in a more imaginative way.
- The reader gets to experience a specific time frame and an eye- opening reality of its past and perseverance of the people who faced that unfortunate occurrence.
- War developed a sense of belonging and kinship in the soldiers which supports and makes one realize the importance of nature.
- Drawbacks-
  - The war was not about the difficult and painful situations suffered by the soldiers but the whole world was going through it, but some war poets from WWI described it in a way in their poems which showed that it was only about their respective misery.
  - Putting the importance of the poem on ‘self’, made the inevitability of death a questionable matter in the face of life.
  - Continued use of realism of the life of the soldiers during the war somehow disregards the exemplary honour of those soldiers in the face of common people.

#### **Criticism towards War Poetry-**

- What Andrew Motion says- The best benefits of War Poetry is to create social values amongst the coming generations by helping people to get educated about it and make them realize the cost of human life for it; also to support it by discouraging it to not happen again.

But it might have some disadvantages too. Placing such an emphasis on war poetry in the school curriculum doesn't results in the same perception of the children. Some might think of it in the wrong way and realize it as a usual consequence of taking up the arms by British army during any kind of border disturbances. It solidifies some minds to perceive the country as a war- nation in every aspect of border frontline disturbances.

- What Siegfried Sassoon says- Sassoon himself was a Great War poet who wrote for the war and the soldiers suffering from it but his own traumatic experiences of the war made him realize that rather than the loss and misery, the problem was more of deliberation of the authorities who had the power to end the war. Sassoon showed in one of his letter to the British Commanding officer, the resistance of the soldiers towards the war who were not only facing the fear of death but the mental frustration and health issues of their soldier friends who lost their lives in front of them.

#### **Parallelism between past and present War-**

- Historical wars were not only about use of weapons, suppressive ruling of one country over other or politically economic distortion within a country. A war doesn't results only

in unfortunate death of soldiers; neither a war only means destruction of the country borderlines, but the deterioration of the citizens of that country too.

- War in the past and now in the present can't be similar in many ways. In today's recent time, every other country is fighting a war to survive.
- A fake parallelism between the past and present wars is that people survived first from the selfish dictatorship and arrogant political issues but now the reasons are more epidemic than use of weapons. Even still, there are many countries that are facing both at the same time but the end result is that, peace is violated and lives are lost.

### **Conclusion-**

Peace prevails within the monotonous; sometimes positively twisted yet embracing moments of a life. Practically a war can only be described when it is explained, showed and created with force, power and destruction but the actual war is within oneself. We are the reason for a bad or good change. May be the war is being fought by hundreds of soldiers and armed men or with continuous duty and responsibility with medicines and syringes but the one who made them do it are the ones who are the creator.

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## COMPOSITION: AN ART OF WRITING

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### ***Abstract***

*It is only human creature that has capacity for speech. Language in fact is a great tool which has made human civilizations possible. It is also the most important tool for understanding, thinking, for development of knowledge, its pervasion, storage and improvement. Language undergoes a continuous change. Creativity of language makes language more ornamental and it's beauty arouses. By writing short stories, novels, essays, composition etc. language can be made more creative. 'Compose' means bringing words together in logical sequence. The paper highlights on meaning of writing, qualities of good writing, aspects of writing skill, composition, types of composition and steps of writing composition.*

### **Introduction**

Language is the divine gift of God only to the man. Language helps a person in the development of his personality. Mainly language differentiates human from an animal. As like other activities, animals can do but animals do not make use of language form communication. Language is a mean of communicating thoughts and feelings to other. In fact it is the language which bring the people of different culture and communities closer. Language is such form of speech that evolved over a period of time and it's evolution keeps on going. Language undergoes a continuous change.

"Language is a set of human habits the purpose of which is to give expression to thought and feelings".

Oxford English Dictionary defines language as "words and the methods of combining them for the expression of thought."

Language has it's relevance in social phenomena. So language is used to give expression to thoughts and feelings of a social group. This expression of thought may be verbally or non verbally, orally or in written form. So to speak in correct language our speaking and writing skills need to be developed. But it is found that some are good in speaking and some are good in writing skill and few are good in both the skills. Speaking skill can be acquired through developing listening skill and doing lot of drilling. For that we should be much familiar with sounds and their correct usage. Once a child has begun to communicate orally in a language, writing can be introduced. But for developing writing skill we need to do lot of practice of writing in particular knowledge. The close relationship between writing and thinking makes writing valuable.

### **What is writing?**

Writing is the physical expression of what you think. It is a skill in which a person is able to convey his ideas, thoughts, feeling and emotions to a person who is not present at the time. Writing makes permanent records of his thoughts or ideas. Writing is a productive skill and it combines verbal and psychomotor skill. When we are writing a piece of paper, in mind first we

think about it, we speak it in mind and then with the help of hand coordination we write. In writing the ideas must be organized in a logical sequence.

**Good writing basically has three qualities:**

1) Economy- It means structural simplification of sentences. We use to get our messages across. We can create feelings of writing in reader's mind.

2) simplicity – Writing should be simple, plain. It should not be too much fancy or complicated. Every common reader should be able to read it.

3) Clarity- clarity of writing means with what purpose writing is done, that purpose need to be fulfilled. It should have logical organization. Writing should stick to the topic and not mislead the reader.

So to follow above mentioned qualities of writing, first child should be acquainted with alphabets, vocabulary and simple structures. So proper time for teaching writing is when pupils can read a few phrases and sentences correctly and quickly

Mahatma Gandhi has also emphasized the importance of writing by saying, “Fair and legible hand writing is a tool used to enable us to express, what is in our mind and for some people is almost as important as speech”

**Aspects of Writing Skill**

1.Syntax – syntax means structure of sentences. It is governed with certain rules. It is systematic arrangement of words. Sentences are stringed together with grammar rules.

2.Content- Content should be clear and concise. It should be relevant and related with the mentioned topic. Content need to have logical sequence and it's originality matters a lot in writing.

3.Grammar- Grammar is nothing but set of rules which need to be followed while writing. Rules for parts of speech, subject verb agreement, use of tenses, articles etc.

4.The writing process- writing has proper process. First we get different ideas in mind. We fix up one particular idea. We do research on the topic, then writing is started. First rough draft should be prepared, modify if it is required and then prepare final draft.

5.Mechanics- while writing mechanics of writing plays very important role. Making letters of the right shape and size, proper spacing between letters, words and lines. Making use of capital letters wherever required. Writing correct spellings, use of proper punctuation marks, handwriting etc.

6.Audience- always keep in mind the readers. Which will be benefitted from writing. So as per their age, maturity and knowledge level writing should be done.

7.Organization- organize the ideas in logical sequence. It should be catchy to the readers. Find out can it bring picture in front of eyes when reader will read it.

8.Word choice – word choice means choosing appropriate vocabulary, phrases, idioms, formulas. Avoid complex vocabulary. Tone of word should match to the piece of writing.

9.Purpose- objective of writing is nothing but purpose. Writing should fulfill the purpose. The intention behind the writing should be clear and it should stick to it.



Writing is a creative activity. In creative writing, writer's interest, abilities, thinking, imagination, use of appropriate language, vocabulary, punctuation etc. matters a lot.

"Creativity can't be created but it can be nurtured or cultivated."Nwosu(2004)

### **Meaning of composition**

The composition is derived from the base verb 'to compose'. To compose means to bring together or to put together. So composition means putting together words or sentences in a proper order.

### **Types of composition**

1) **Descriptive composition**- In descriptive composition, description of any place, event or person is written. Writer can write Description as much as he wants, as many as details he can write depending upon the requirement of the topic. It is a way to communicate an experience. It brings clear picture of event, place or person in the reader's mind.

Examples- My favorite place, My pet, My school, The science exhibition etc.

2) **Narrative composition**- narrative writing means writing of event in a sequential manner. Order needs to be followed strictly so it helps to bring picture in mind of the reader. It has a central point and around that point all happenings, incidents, characters revolves.

Examples- My last summer vacation, My college days, My meeting with Prime minister etc.

3) **Exposition**- It is an explanatory type of writing. The purpose of this writing is to detail information, detail explanation but not description. The writer is investigating an idea, evaluate various evidences, expound that particular idea and put that idea clearly in front of the readers.

Examples-Cause and effect of the World War I, A carrier to make life worth etc.

4) **Argumentation**- It is used to describe the compares and contrast between two different situations. Writer should write about defending problem with evidences and logical reasons. Argumentative concept is clarified.

Example- HR policy, is lockdown effective to control Corona pandemic etc.

### **Structure of composition**

#### **Heading**

Heading of composition should be catchy, attractive and related to present situation. It should be short and reader should get idea of complete topic through it. Readers avoid to read long, complex topic.

#### **Introduction**

In introduction, reader comes to know about the topic of composition. It makes reader to carry on reading main part of composition. It creates interest in reading so it should be clear and concise. To arouse interest in reader's mind, insert unknown facts, some shocking information, joke, humorous ideas dialogues, and incidents. Introduction will make the reader to read complete composition.

#### **Main Body**

In this part, link your elaboration of topic with introduction. It should smoothly linked up. Here writer express his ideas, thoughts, feelings about the topic with evidences wherever required. Main body supports the introduction and title. Sentences used in main body should be short and

simple, as per maturity level of the reader. For whom it is written by keeping that age group in front of eyes. Avoid too much figurative language.

### **Conclusion**

Conclusion summarizes the main body of the composition. So it should not end abruptly. Conclude it artistically. It should be in minimum sentences and should contain with main gist. One can make use of famous quotations, your views etc.

### **Rules for writing good composition**

- Writing should be concise and sharp
- Not to make use of slang language
- Make use of appropriate vocabulary. Writer should know the meaning of every word.
- Make use of simple language and simple structure
- Stick to the topic throughout the composition

### **Steps of writing a composition**

1. Decide a topic- for deciding topic, do research to gather all the information about the topic. For that read various books, magazines, research articles. Find out which approaches are used in previous similar compositions. So we can start with unique angle.
2. Make outline-outline means structure and organization of composition. Need to give much thought to organize the ideas in orderly format. Think about introduction, main body and conclusion, vocabulary, evidences in the beginning only.
3. Writing rough draft-After getting ideas in mind, start writing rough draft of composition with evidences. Do citation. Give credibility. Make it more relevant. Choose appropriate vocabulary.
4. Writing final draft- after rough draft, check it for spellings, sentence structure, evidences, citation, punctuation marks, simplicity of language and if required do modification and write final draft.

### **Conclusion-**

Composition is a creative art of writing and it need to be developed and for that lot of reading and practice is required. It focuses on describing, analyzing, comparing, conversing, evaluating skills of the writer. It is artistic way of putting ideas together.

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**DEPICTION OF THE MUMBAI IN THE NOVELS OF KIRAN NAGARKAR****Shravan R. Banasure***Head & Assistant Professor in English, Kala Wanjia Mahila Mahavidyalaya,  
Ballarpur, Dist Chandrapur***Abstract**

*Mumbai is an economical capital of India. It has been the focal point of Nagarkar's novels which have been set and developed around the milieu of the Mumbai. In Nagarkar's novels the Mumbai appeared as a city of joy, happiness and agonies of middle class people who belongs to the different strata of society. The picture of Mumbai is dealt with the local trains, taxis, theaters, academic institutes, streets, Bollywood, markets, etc. which has deep association with the life of common folk. The depiction of the Bombay in Nagarkars novels reveals the metropolitan chawl-culture and its glory and gloomy side.*

**Introduction**

The portrayal of Mumbai in literature is not a mere reflection but is also a reflection on the society. The work of Kiran Nagarkar as represented in *Ravan and Eddie, The Extras* for depiction of struggle to succeed in life and sprawling chawl and pessimistic approach of two young protagonists to look dark side of Mumbai. His novels are a deep probe into the heart of Mumbai and brings out the nook and corner of the city to the readers. Kiran Nagarkar's *Ravan and Eddie: The Extras*, set in Mazgaon, Mumbai explores the life of two young boys, Ravan and Eddie and their struggle to succeed in life. The grim world of the Mazgaon chawl, the beating heart of the lower middle-class Mumbai, the dejection and disappointment of life is brought forth through the eyes of two young protagonists. Sarcastic, witty and funny; the novel explores the illegal bars, the Bhendi Bazar, brothels, Mafia and underworld in Mumbai. Nagarkar centralizes on the world of Bollywood and the multi-cultural setting of the chawls of Mumbai. *Ravan & Eddie: The Extras* are the novels of post-independence era which assert political turmoil, cultural conflict, dominating national values of Mumbai as a city. The idea of Mumbai as central point which impacts and influences the characters in a novel is palpable and has been implemented by various authors. The relation between the characters and the state of Mumbai, particularly Mumbai, is showcased as the relation that transcends evolves with time, wherein, both the variables are impacted by the action of one another. The buildings in Mumbai symbolized ideas, such as, patriotism, religious identity and regal power. The work of Kiran Nagarkar as represented in *Ravan & Eddie: The Extras* as a representation of the life of the marginalized and the elevated struggle in achieving the dreams. Mumbai is an imaginary world based on the Nagarkar's childhood realities and fantasy. According to me, Kiran Nagarkar is one of the best Indian writers of English fiction of our times but has not yet been given the due recognition. He has the grit to write against evil-doers and face the consequences with courage. Author is recognized as a novelist of Mumbai and hence *Ravan & Eddie, The Extras* are the perfect Mumbai novels. Author has depicted that

Mumbai has changed to a great extent after the late 1960s. The city is fully alive, corrupt, chaotic, horrifying, and full of violence but also has unexpected kindness.

Sarika Auradakar is right when she comments about Nagarkar:

“Nagarkar is at his best when he writes about the world of Mumbai’s middling struggling set.” (Auradkar 20)

Kiran Nagarkar’s *The Extras* is the sequel to *Ravan and Eddie*. This novel is a social commentary on Mumbai and its social reality. The normal process of the life of lower middle class and lower class people who struggle to make a living in a busy city like Mumbai is the focus of the novel. The writer is once again able to bring out a detailed picture of the social reality that encompasses human beings in a place, which is overcrowded. Continuing the life story of the two boys Ravan and Eddie, the novel extrapolates their lives and their lifestyles, which are deeply influenced by their environment. The writer throws light on the hidden lives of Mumbaikars who are often pushed into the darker side of the city.

The present study hopes to make a fresh intervention in the literary representations of Mumbai by examining the ways in which the city finds expression in the spatial structures that hold the city together. Contemporary Mumbai is experiencing a contradictory process of growth that is at once global and local. On the one hand, the globalizing impulse of the new world economy has subjected the city to new strategies of urban development and regulations; while on the other hand, this very process of globalizing promotes exclusivity and marginalizes most of the population. How then is the city imagined and what are the spatial arrangements that inform this imagination? The current study has selected the novels of the five authors as it reflects the various parts of the Mumbai life, not the limited portrayal of glam and glitter. The selected novels are a deep probe into the heart of Mumbai and bring out the nook and corner of the city to the readers.

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**ARAVIND ADIGA : A CHAMPION OF THE MARGINALIZED****Dr. Hitendra B. Dhotre***Assistant Professor of English, Adarsh Arts and Commerce College, Desaiganj (Wadsa),  
Dist-Gadchiroli. (M.S.)***Abstract**

Literature, if it echoes the reality in the existent society, is sure to help in bringing change in the individuals as well as changes on large scale. Post-Independence Indian writers in English, like Salman Rushdie, Arundhati Roy, Shashi Tharoor, Vikas Swarup, Chetan Bhagat, Aravind Adiga, to mention the few, have realistically depicted the exploitation, miseries and humiliations of the marginalized classes and their struggle for freedom in their works. The writings of Aravind Adiga, award winning author, reflect the contemporary society and are replete with authentic and bold depiction of the hypocrisy of the upper castes and miseries, humiliations and sufferings of the marginalized classes of the Indian society. Through his writings he has tried to raise the banner of equality, freedom and justice by arousing the conscience of the marginalized against the degrading social practices.

**Keywords :** *Champion, marginalized, hypocrisy, miseries, humiliations, exploitation.*

Arvind Adiga, who grabbed the Booker prize in 2008 for his debut novel, *The White Tiger*, has emerged as one of the noteworthy writers amidst the contemporary Indian English post-colonial writers. Beside *The White Tiger* he has three other books, namely *Between the Assassinations*, *Last Man in Tower*, *Selection Day* and short stories entitled *The Sultan's Battery*, *Smack*, *Last Christmas* and *The Elephant* to his credit.

The present paper is an attempt to critically evaluate the characters and incidents that form the narrative of Adiga's works to prove him as a champion of the marginalized people in Indian society. The writers, who are committed towards development of the society, have always been directly or indirectly engaged with contemporary social, political and economic realities. Adiga's works are written for social cause. He believes that writer must write and expose the brutal injustices prevailing in the society. His thoughts and attitude are clearly seen in his novels and short stories. The truthful portrayal of socio-politico-economic-religious conditions of India has gained him an identity of being a social realist. He has boldly exposed the socio-politico-economic-religious issues like poverty, corruption, the ever widening gap between the rich and the poor, brutal caste system, religious intolerance, class conflicts, degradation of social-cultural values, and many more to add. He has been criticized for showcasing India's poverty before the Westerns and managing the Covetous Booker Prize. The biased critics seem blind to the aspect that Adiga is restless to voice the grim and gloomy sights of the nation, aiming to bring in certain changes in the approach of the administrators and the so-called upper castes towards the marginalized who, even after so many years of Independence, meet the same treatment like their forefathers.

Adiga observed that the modern Indian society is still divided in two sections, the marginalized, weaker section and the privileged, mighty class. The mighty rich class enjoys all types of developments in the country, however, the marginalized, weaker section is deprived of all that.

This has resulted in the wide gap between the rich and poor. Through his protagonists, all from the marginalized section of the Indian society, Adiga stresses that person's social status should not be based on caste, religion and wealth but on his/her qualities. His protagonists possess fine qualities and deserve the better life. However, they are denied all the opportunities to prosper. Left in miserable conditions, they are forced to work for the rich, who take the utmost advantage of their helplessness, treating them worst than their pet animals. In *The White Tiger* Balram has been made to do all the menial work along with driving. He is asked to massage the legs of his masters when they enjoy whisky in the sunshine, take them around Delhi with bags stuffed with millions of rupees, bring liquor and women for their pleasure, carry all the shopping bags as they came out of the malls, and also to wash the utensils, sweep the floors, cook, and take care of their pets. The rich do not consider the poor people even as human beings. For the rich the poor people, working at their houses, are not of the worth of their pets. As Balram illustrates: 'Don't pull the chain so hard! They're worth more than you...' (78)

As per the constitutional provisions all people in India, irrespective of their place of birth, caste, and religion are entitled for equal rights and opportunities. However, in India, though not on paper but in practice, a person is recognized and his/her status is fixed on the basis of his/her birth, class and caste and not on any other ground. In his second book, *Between the Assassinations*, through compelling and heartbreaking tales of the protagonists like an illiterate Muslim boy, Islamic terrorist, a Dalit bookseller, a rich, spoiled, half-caste student Aravind Adiga traces how the class and caste systems have been deeply rooted in Indian social milieu and caused the destruction of the people belonging to lower class and caste.

Through several stories Adiga projects that a lower caste person's identity doesn't change even after he becomes rich. He is treated with the same humiliation rather than with nobility. Shankara, a lower caste school boy, has been caned by his teachers and threatened by the headmaster to be suspended and expelled. Tired of such humiliations he even thinks to convert to Christianity as Christians have no castes and every man is judged by what he had done with his life. His father, a Brahmin and mother, Hoyka, Shankara would always remain a bastard. Shankara finds no way to wipe out this deep rooted caste system and the humiliations on that ground. He is left with no other alternative than to take revenge against the caste biased society by exploding a bomb in his school. He justifies that he has "*burst a bomb to end the 5,000 year-old caste system that still operates in our country. I have burst a bomb to show that a man should not be judged, as I have been merely by the accident of his birth.*" (BTA p. 59)

The story of Ramkrishna, brings out the factual position of Dalits in modern contemporary India. Adiga shows how social upliftment of the lower classes has always remained a mere farce. Like Balram in *The White Tiger*, Ramkrishna doesn't want to live a life of humiliations and die with the same fate as his forefathers. Ramkrishna's book selling daughter is molested with the double meaning comments like '*What's your best price?; Oh, you're raping me*' ( BTA P. 43) as Bakha's (*Untouchable*) sister was molested by a priest in the past. Even in modern India Dalit like Ramkrishna are abused with comments such as, '*That fucking untouchable's son, thinking he's going to photocopy The Satanic Verses. What balls.*'

As such Adiga has voiced and portrayed the poor, weaker and marginalized class of the Indian society with the struggle, humiliations, atrocities, and cruelties of the economically powerful and dominating class. He has represented India as two: 'Bharat of poor' and 'India of rich'. The rich class in India enjoys the privileges while the poor class lives with sorrow and agony. This poor class never raised the voice against injustice, and hence remained faceless, voiceless and invisible one. Even after so many years of independence the poor class is exploited and treated as nothing more than slaves.

Adiga is a realist and wants everyone to see the country as it is. He is sympathetic towards the poor class which includes drivers, labourers, servants, and many others. Though they possess fine qualities and honestly serve their masters, they are constantly exploited, suppressed and dehumanized. Through the exposure of sufferings of this poor class he has tried to awaken them from their long slumber, to make them aware of their conditions and provoked them to work and change their destiny, on the one hand, and challenged the rich and the administrators to treat the poor on equal terms and implement the constitutional provisions for the overall development of the poor, weaker and marginalized section of Indian society, on the other. The act of Balram, murdering his master, and that of Shankara, exploding a bomb in the school, are the desperate attempts of revolt to free them. It is an outcome of extreme starvation, exploitation and suppression at different stages, with no prospect of freedom and justice. Adiga is quite serious in pointing out that it is high time to take necessary steps to prevent the poor, like Balram and Shjankara, from illegal and inhuman attempts. Ashok's murder by Balram should be seen not only as a crime but also a kind of warning to the rich, dominating class. Adiga expects equality and justice in the society, the conditions in which the depressed, frustrated, exploited, marginalized and poverty stricken people are allowed to live with complete freedom and dignity.

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**RECENT TRENDS IN ADVERTISING, SCRIPT****Dr. Sunil S. Bidwaik***Assistant Professor, Sharadrao Pawar Arts & Commerce College, Gadchandur.**Dist- Chandrapur. Maharastra. Pin Code 442908 (Email id- sunilbidwaik@gmail.com)*

***“The most powerful element in advertising is the truth.”- Bill Bernbach***

**Abstract**

*When one starts a business or is running a business, one needs to make people aware of their presence. Promotion is important for any type of business to spread a word for themselves whether it has an online or offline processing, it requires customers and have to retain customers so that it can experience a good business turnaround. However, the only means of reaching customers is advertising. Advertising plays an important role in today's scenario. Without the successful implementation of advertising strategy we cannot imagine a successful marketing strategy. In this competitive business environment it is very compulsory to implement effective advertising strategy. This platform is where sellers can invade the customers mind and could create a goodwill. Advertising can be achieved using various media like television, newspapers, radio, banners, pamphlets, websites etc. Each advertising media has its own pros and cons and one must evaluate all of them before selecting a particular media. The main thing that needs to be considered is that the advertising medium selected must be able to reach a large number of customers. And to attract the customers mind a script has to be scripted. The goal of an advertising script is to give the commercial producer the copy needed to sell a product or service. Good script gets consumers attention, builds brand recognition and urges the audience to buy the advertised product or service. When writing an advertising script, you don't have much time to mince words. A script also serves as a planning device for the advertisement. The relationship of a script to the advertisement is like that of blueprints to a building.*

*“Nobody reads ads. People read what interests them, and sometimes it's an ad.”- Howard Luck Gossage*

**Key Words:** *Marketing, Brand, Promotion, Product, Media, TV, Print, Radio, Cinema.*

*“The aim of marketing is to know and understand the customer so well the product or service fits him and sells itself.” - Peter Drucker.*

**Introduction:**

In 2020, the total revenue generated from the advertising sector in India was 596 billion Indian rupees. Indian advertising starts with hawkers selling the products door to door and then the evolution occurred which turned the tables of advertising and scripting. Now it do not settle on the selling only but its scope has been gigantically over spread. We can call it as the Economic Revolution. Advertisement acts as a fuel to selling of products or the services. There are new terminologies hitting the base and preparing the world for higher leap from past few years. There is a change in the strategies due to the change in the lifestyle and habits of the people. The perfect and easy to hit strategy in today's social media world is the Digital Marketing and other means of Advertisement. As you ramp up your marketing efforts for 2021, it's more important than ever for you to recognize how the digital marketing landscape continues to evolve. From search engine algorithms to user intent, the factors that affect marketing are always

shifting. The purpose of advertising is also to reassure employees or shareholders that a company is viable or successful. Advertising messages are usually paid for by sponsors and viewed via various traditional media; including mass media such as newspaper, magazines, television commercial, radio advertisement, outdoor advertising or direct mail; or new media such as websites and text messages. One of the first steps for creating a video, an image, a poster, or an imprint customers mind is the script writing. A script is a document that describes your imagination, giving a perfect mould, giving a runway track for new methodologies in advertising. A script also serves as a planning device for marketing.

#### **The newly born Advertising trends:**

The newly born advertising trends are as follows: Co-branding, In-game Advertising, Online Advertising, Social Advertising, Video Marketing, Content Marketing, Customized Advertising, Conversational Marketing, Influencer Marketing.

#### **Co-Branding:**

Co-branding is a marketing strategy that utilizes multiple brand names on a good or service as part of a strategic alliance. The point of co-branding is to combine the market strength, brand awareness, positive associations, and cachet of two or more brands to compel consumers to pay a greater premium for them. Two brands coming together establishes credibility because each company is able to highlight and reflect each other's assets and thus strengthen their position in a given market.

Example-When Nike partnered with Apple for Apple Watch Nike.

#### **In-game Advertising:**

In-game advertising allows brands to get in front of a wider audience than ever before. While there may be arguments regarding the contextual targeting of some of these advertisements, there's no doubt it's something to consider implementing. It's easy to track click-through. You can reach a wider female audience too. The gaming demographic is split around 50/50 between men and women, which means you don't need to worry about creating solely male-orientated advertising.

#### **Online Advertising:**

As internet is on an expansion scope, the sub-platforms are emerging giving endless opportunities for the advertisement. Here are some of the most important terminologies. Such as; Mobil Advertising - Particularly during the Covid-19 pandemic, people are spending even more time connected to their smart phones and mobile devices than ever, and brands know that. It is a subset of mobile marketing, mobile advertising can take place as text ads via SMS, or banner advertisements that appear embedded in a mobile web site.

**Social Advertising:** Social media is an incredibly important part our everyday lives. Therefore, creating ad campaigns on these platforms is necessary in order to generating brand awareness and acquire potential new clients. Thanks to the extensive segmentation possibilities social networks offer, they can also be the perfect places to launch new products/services geared towards very specific audiences.

**Video Marketing:** Video content is an incredibly entertaining to users, which makes using videos as an advertising strategy a fantastic idea. Another idea is to partner up with You Tubers who feature and discuss your product/service. By sharing these videos, you can gain more direct web traffic and increase your chances of going viral and countless possibilities if you bear in mind that soon an estimated 80% of the internet will be video-based content.

**Content Marketing:** It is a classic marketing technique that remains one of the strongest options out there. Web content like blog posts and long-form content is still so successful because it gives users what they want and provides them with valuable information in response to their searches. As a form of advertising, content marketing is effective at creating awareness when it comes to brand storytelling. Small businesses can capitalize on the power of content marketing by running advertorials or hosting a blog on their web-site.

**Customized Advertising:** Also known as personalised advertising, this refers to the capability of showing a customised ad to each target audience you are pursuing. As customers perceive personalisation as attractive and engaging, this is something that professionals expect businesses to take advantage of in coming years.

Example- Vedix a hair product company helps you to choose particular ingredients making it personalized.

**Conversational Marketing:** It is effective because it builds relationships with customers through the experience of a conversation. Instead of asking people to go through lead capture forms and wait for a response. And it's been proven as a successful way to use marketing to drive user engagement.

Example- Domino's uses text messages. They want to encourage previous customers to order again with a simple pizza emoji.

**Influencer Marketing:** Influencer marketing is a type of marketing that focuses on using key leaders to drive your brand's message to the larger market. Rather than marketing directly to a large group of consumers, you instead inspire / hire / pay influencers to get out the word for you. Most influencer campaigns have some sort of social-media component, whereby influencers are expected to spread the word through their personal social channels.

**Conclusion:**

The risk of physically going to the market during current times has made even the technologically unaware familiar with online shopping. And only now are they realising the sheer advantages of being able to order everything from a book to a water purifier from the safety of their homes. This brings us to a situation which no amount of marketing research could have predicted. Earlier, where there was no customer footprint, there are now hordes of consumers frequenting with ever-growing demands. It is a shift we could not have anticipated so early. But it is a shift brands are ready for now. While the plan was there before, the moment to deliver has arrived now. That is because marketing trends at the moment are not just calling for a transformation but a digital revolution. We can clearly see that advertising has evolved tremendously providing variable options to the sellers and as well as the customers. And it is an ongoing process of discoveries, the new marketing and

advertisement revolution has just started which in future could make the world witness a jaw dropping changes.

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## SELF-MOTIVATION AND TRUST – A DISCOURSE IN THE NOVEL OF PAULO COELHO

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### **Abstract**

*Such simplicity in storytelling disguises a more complex message than how best to tug back a bowstring; it fosters an understanding of the upper self and a reverence for life's many stages. Like the doctrines of Taoism, the story demonstrates the satisfaction that comes from unrelenting practice and mindful intention. The narrator likewise emphasizes the wisdom the scholar may gain from all experiences, even so-called failures. Awareness of negative feelings can cause a student's growth rather than thwart it. The author's closing acknowledgements ask spirituality and Japanese Zen interpretations of archery underlying the book's many messages.*

Paulo Coelho de Souza the Brazilian novelist is best known for his novel 'The Alchemist'. Not only his works take over the racks and is much read and talked about, he himself is a very active person on the Internet. A man of his magnitude will have to have a platform for literary works and he is reaching out to his audience. His recent contribution to the American literature 'The Archer' was written with the intention of making his writers more bold and courageous, and making them more bold and spirited to take risks and handle life in a more nonvolatile manner, in fact he moulds the readers to be more equipped to face the cutting edge competition of the outside world and face life more poised. 'The Archer' was originally published in 2003 as an e-book "O Caminho do arco" in Portuguese which means. "The Way of the Bow". In *The Archer* we get to meet Tetsuya, a man once famous for his prodigious gift with the bow and arrow but who has retired from public life. It talks about the boy who comes searching for him. The boy has many questions, and in try to answer them Tetsuya illustrates the way of the bow and the precepts the significance of a meaningful life. Paulo Coelho's story suggests that living a life without a connection between action and soul cannot fulfil, that a life constricted by fear of dismissal or failure is not a life worth living. Instead, one must face threats, build courage, and embrace the astonishing journey fate has to offer. With the wisdom, big-heartedness, minimalism, and grace that have made him an international best seller, he also provides the framework for a gratifying life: hard work, passion, purpose, attentiveness, the willingness to fail, and the urge to make a difference.

The novel motivates one to think about oneself, to be brave, and make mistakes in translating its meaning, to determine what it is teaching to you. It helps you to come out with your answers. He has chosen archery as a comparison to our life. The bows are the greatest asset and are the source of energy. Our intention is within the arrow. The object of our focus is the target and how we are executing a successful shot from our posture, through the arrow, and hitting the target. These skills are needed in our life too. This novel tells us how to live our life and helps us to be strong, in ourselves.

In this novel, we can see Tetsuya, a man once famous for his archery. Tetsuya finds himself that as an archer again when a stranger arrives and reveals that the town carpenter, Tetsuya, is the best archer in the country. He challenges Tetsuya to a shooting contest. Tetsuya unwillingly agrees and beats the stranger. He proves that we can get success when we do the work with interest. After his victory, a young boy approaches him to teach archery. The boy has many questions and in answering them Tetsuya illustrates the way of the bow and the tenets of a meaningful life. Tetsuya

teaches not alone the archery but the meaning of life and how to live. Without aim, one can not learn archery likewise one should have ambition and passion in life. Paulo Coelho provides the framework for a rewarding life they are hard work, passion, purpose, thoughtfulness, and the urge to make a difference.

One can be self-motivated, when they do the work with interest. The author through Tetsuya motivates the readers to achieve their goals and ambitions through hard work and learning. Self-motivation is the force that drives you to do things. In this way, Tetsuya gets motivation and beats the stranger in the challenge. The boy also motivates him and put his trust in the talent of Tetsuya. The boy turns on the light in the life of Tetsuya by trusting him. He trusts him and motivates him by saying that he is the best archer. The remaining part of the novel unfolds the motivational thoughts and through which the readers can also be motivated. The German Artist Christoph Niemann rightly says “trust your intuition and pay no attention to what anyone else may say”. One should never look at others and wait for others to motivate. Self-motivation is the best remedy for today’s new world.

This novel plays the role of a motivational book. We can see so many self-motivational books in the market that purely aims at motivating oneself. However, when motivational thoughts are given in the form of a story, people can directly relate them in their lives. In the story, the boy is a motivation for Tetsuya, and from him, he realizes his strength, and defeats the stranger. Similarly, there will be a motivational factor in everyone’s life. When we too identify our motivational factor, that may change the course of our life. In all the places we can see the majority of people live their life as it comes. Paulo Coelho likes to change the world through this novel and the life of Tetsuya. Anyone who wants to be great can identify their motivational factor and work on it can achieve heights like Tetsuya. As Paulo Coelho in his blog says, it is a short book, you don’t need to complicate things. Life is simple we complicate it a lot”. When we live our life it is always simple, when we try to imitate or satisfy others, we complicate it.

The author relates to all beliefs for example even the Chinese Zen can be related to It, is a beautiful keepsake volume with inspiring illustrations by award-winning illustrator Christoph Niemann that are in perfect harmony with the subject of this book: inspirational meditations on Zen and the art of archery.

Zen Buddhism can, for those folks growing up within the west, be very difficult to understand with its multiple paradoxes, but this book eases the reader into the very essence of the philosophy through the analogy of archery.

As Paulo says in his blog, 'It may be a short book, you don't get to complicate things. In fact, life is simple. We complicate a lot. And a fable or allegory talks to the hidden parts of ourselves.' Why did Paulo choose the art of archery to reveal the life-art of Zen? Besides being a weapon of war, in many ancient texts on Buddhism, listed among the sacred implements is that the bow and arrow. The premise is simple; by understanding the art of archery, we will learn the art of Zen - which is that the art of life. In addition to the present, archery is Paulo's favourite sports pastime, so he features a knowledge of the intricacies of the talents needed.

What can we learn from archery about Zen and therefore the art of life? Through his poetic and soulful thoughts, Paulo offers insights into variety of key lessons from Zen: Know and respect your allies within the contest, while learning from their successes and failures. The bow is your greatest asset and is that the source of your energy.

Your intention is within the arrow.

The object of your focus is the target.

How you execute a successful shot - from your posture, through letting fly the arrow, to hitting the target is that the same because the skills you would like in life.

The Archer won't leave my bedside and my guess is over a few years, I will be able to subliminally commit most of the wisdom it imparts to memory. Even if I never become a full time student of Zen Buddhism, i will be able to a minimum of have learned to adopt its most essential life enriching lessons by making this book my daily companion.

We also suffer a similar fate when we are overflowing in the orthodoxy of self-help. The humiliation of inspirational language generates synthetic optimism and flimsy pride, the compost in which scepticism eventually takes root. Worse, a regime heavy in sweet clichés makes perceptive reflections on life taste all the more unappetizing. That is terrifying, because into every life fall encounters all it requires is actual wisdom and hard-won insight. Fortune cookies bound into lovely little books will not get us through the dark night of the soul. "Just as the arrow seeks the target," Coelho writes, "so the target also seeks the arrow." Coelho tries to bring in the perfect coordination of both the arrow and the bow. Right out of the quiver in the hands to touch upon the target is very well described for the audience to comprehend.

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**RECENT TRENDS IN THE AMERICAN NOVEL****Bhalchandra V. Atkulwar***Asst. Professor and Head Department of English, Dr. Ambedkar College, Chandrapur  
bhalchandraatkulwar@rediffmail.com***Abstract**

*Amidst the many political, social, economic, cultural and technological transformations the young millennium has already engendered, the American novel still thrives as a genre in which these transformation are negotiated and reflected, aesthetically shaped, interpreted, countered and sometimes even anticipated. Focusing on the ways in which contemporary fiction and new genres of the novel are entangled with post millennial challenges and concerns, the aim of this paper is to present the overview of the American novel in the first two decades of the new millennium. The paper attempts to highlight the dominant themes, recurring topics of recent American novels, the cultural dynamics of literary change, the most influential novels, and authors who have changed the course of the novel in 21st century. The paper reflects on the development of the American novel in the light of various transformations and contexts.*

**Keywords :** *Genre, Transformations, Millennium, Trend, Disruptions, Crisis.*

Indeed, it paradoxically seems that, in times when literature as we know it finds itself in crisis, the American novel is thriving, having risen like a phoenix from its ashes or its sick bed. While novels now a days must compete with many other narrative formats across media for the attention of both general and scholarly audiences, the productivity and creativity of contemporary novelists are unbroken. Moreover, contemporary novelists and their work continue to play an important role in shaping cultural conversations and discourses, responding a wide range of political, social and technological disruptions and concerns they have engendered during the first two decades of the millennium.

The novel has continued to flourish as a highly popular genre in spite of the major changes, developments and disruptions that have characterized the new millennium. It seems to foster trends, tastes, and lifestyles that would relegate literature to an obsolete footnote. This is the age of globalization, the age of neoliberalism, the age of the internet, the age of late capitalism, the age of Anthropocene, and the age of insecurity and risk. Nonetheless, for most of the (often overlapping) terms that purportedly characterize the present age, scholars have come up with new novelistic subgenres deemed to originate from or at least by ideologically, politically, aesthetically, or otherwise entangled with these changing contexts in the 21st century. We have, for instance, such new subgenres as '*Contemporary Crisis Fictions*', '*Fictions of the Internet*', '*Anthropocene fiction*', and '*cli-fi*' or *climate (change) fiction* dealing with the causes and consequences of global warming, to name but a few of the recently emerging novelistic genres, or rather of the labels that critics have proposed to designate allegedly new genres. Other novelistic sub-genres that have come to the fore since 2000 include, for instance, *Ground Zero fiction*, "*the neoliberal novel*" and the "*fragmentary essay - novel*". These genres and other new trends in contemporary fiction arguably arise from altered states and matters of

concern, addressing and critically responding to social, political and technological developments that have occurred in the new millennium, especially the post 9/11 era.

The 21st century has witnessed so many crisis, disruptions and innovations. Accordingly, the highly mutable genre of the novel has brought forth a great diversity of themes and forms

*"The Corrections"* is a 2001 novel by American author Jonathan Franzen. It revolves around the troubles of an elderly Midwestern couple and their three adult children, tracing their lives from the mid-20th century to "One last Christmas" together near the turn of the millennium. While the novel's release preceded the September 11 terrorist attacks by ten days, many have interpreted *The Corrections* as having prescient insight into the major concerns and general mood of post 9/11 American life, and it has been listed in multiple publications as one of the greatest novels of the 21st century. The title of *The Corrections* refers most literally to the decline of the technology driven economic boom of the late nineties. Another key theme of the novel is Americans transition from an industrial economy to an economy based largely on the financial, high-tech and service sectors. Alfered a railroad engineer with a pension and a deep loyalty to his company, embodies the old economic order of mid-twentieth century America. His children, a chef, an investment banker, and a professor/internet entrepreneur, embody the new economic order at the turn of the millennium.

*Middlesex* is Pulitzer Prize winning novel by Jeffrey Eugenides published in 2002. Primarily, a coming-of-age story (Bildungsroman) and family saga, the 21st century gender novel chronicles the effect of a mutated gene on three generations of a Greek family, causing momentous changes in the protagonist's life. The novel's main themes are nature versus nature, rebirth, and the differing experiences of what society constructs as polar opposites such as those found between men and women. It discusses the pursuit of the American Dream and explores gender identity. The novel also portrays the race relations between people of different cultures.

*"The Road"* is a 2006 post-apocalyptic novel by American writer Cormac McCarthy. The novel details the grueling journey of a father and his young son over a period of several months across a landscape blasted by an unspecified cataclysm that has destroyed industrial civilization and almost all life. It is a novel where fiction and science meet. The various themes and issues raised in *The Road* are:

Extinctions and reemergence of life, Conflict and Creativity, Selfishness and Altruism, Honesty and Deception in a complex world, Genetic conflict, Negotiations and shared fate, Co-evaluation of social and ecological networks.

Critics have deemed the novel "heart breaking", "haunting", "and emotionally shattering". It is a lyrical epic of horror. The novel was ranked 17th in the Guardian's list of the 100 best books of the 21st century.

*"City at the End of Time"* is a 2008 science fiction novel by Greg Bear. The novel belongs to the *Dying Earth* subgenre. It is rooted in hard science fiction, but also incorporated several other genres, including fantasy and horror. The novel is about the Kalpa, the last city on Earth, one hundred trillion years in the future. The novel's back story describes how the aging universe continued expanding and its space time fabric weak end. With the galaxies burnt out,

humanity dispersed across the cosmos, where they encountered the Typhoon, an inexplicable entity that was destroying the decaying universe.

Alan Gratz's 2013 historical fiction novel "*Prisoner B - 3087*" is based on the true - life story of Yanek (Jack) Gruener, who endured Nazi concentration and death camps during World War II. The story is written for a middle - grade audience, but its overarching themes of survival and identity make it relatable to audience of any age. The novel is plot driven, focusing mainly on Yanek's struggle to survive the racism, dehumanization and violence that the Nazis show the Jewish people and other minority groups during the Holocaust of World War II.

Kate Marshall has drawn attention to recent US fiction that alludes to the inhuman timescale of geology, freshly relevant now that we have entered an epoch of our making, the anthropocene, and concludes that 'part of the self-described contemporaneity of these novels lies in their status as new novels of a newly self - aware geological epoch'.

*"Anthropocenic ficitons"* *The Novel in a Time of Climate Change* a 2015 novel by Adam Trexler argues that new modes of inhabiting climate are of the utmost critical and political importance, when unprecedented scientific consensus has failed to lead to action.

*"Ground Zero"* a novel of 9/11 is a great work of fiction by Alan Gratz. Gratz brings the history to life through the story of nine-year old Brandon, who experiences all the panic, uncertainty, and fear of September 11 as he tries to escape the North Tower of the World Trade Centre after the first plane hits. For its horrors, 9/11 is also the story of people coming together to help one another in the times of crisis. And for all the death and destruction the war has brought to Afghanistan, it also meant the end of the Taliban as country's official rulers, and more freedom for woman and girls. *Ground Zero* explored these contradictions, highlighting how people are often at their best when the worst happens and how impossible it is to make the right decision when both outcomes are unacceptable. These are the universal experiences that ignore nationality and religion and culture challenges that unite us as human beings. The American 9/11 novel not only provides testing ground for narrative crisis management, but it serves as an exemplary twenty-first century interface between historical and fictional representation, between ethical and aesthetic responsibilities and between national and transnational formations of identity.

The American novel in the 21st century is characterized by generic pluralism and by "an incredible variety of voices in the contemporary writing." It is precisely this polyphonic designs, the broad variety of developments, themes and perspectives that can provide insight into the great diversity and richness of the unfolding histories and trajectories of American novels in the twenty-first century.

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**THE WHITE TIGER: VOICE OF THE SUBALTERN****Dr. Amol C. Indurkar**

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**Abstract**

Adiga's first novel is written in extraordinary and brilliant manner. It may be termed as epistolary novel, in the form of a series of letters. Protagonist Balram Halwai wrote this entire letters over the period of seven nights. He wishes to report the Chinese premier Mr. Wen Jiabao something about new India and the truth about Bangalore, which has provided great space for development of enterprises. In the beginning author rewrites the political history of the two nations, India and China.

Adiga's works of fiction depicts the voice of subaltern very cleverly. The novel can be taken as assertion of stubborn consciousness of the subaltern people. The anti-protagonist of the novel Balram Halwai represents the grim voice of marginal class that is put at risk to be out of league of the society. And journey of protagonist is goes like from Munna to Balram to White Tiger to Ashok, is the synopsis for the rise of underclass. Through the Balram, Adiga is trying to make aware of the fact that unless the voice of subaltern is ignored, more Balram will be produced in the society, who being aware of the present gap between rich and poor, can take irreligious means to counter attack on the system itself. When trial, suffering and agony of subaltern people cross the limit, Balram like subaltern subject can take way out to foul means to take revenge with the present system as Balram has done in the novel.

**Keywords:** Subaltern, Voice, Marginal, Class Discrimination.

Aravind Adiga is an Indo-Australian writer and journalist who was born on 23 October 1974 in Chennai. His debut novel, 'The White Tiger' won the 2008 Man Booker Prize. His father is Dr. K. Madhava Adiga and mother is Usha Adiga, both are from Bangalore. His paternal grandfather was the late K. Suryanarayana Aditya, former chairman of Karnataka Bank. Adiga raised up in Bangalore and educated at Canara High School, then at St. Aloysius College, where he successfully finished his SSLC in 1990 and secured the first place in his state in SSLC. After immigrating to Sydney, Australia, with his family, Aravind studied at James Ruse Agricultural High School. He later studied English literature at Columbia College of Columbia University, in New York City, under Simon Schama and graduated as salutatorian in 1997. He also educated at Magdalene College, Oxford, where one of his professors was Hermione Lee.

Adiga began his journalistic career as a financial journalist, interning at the Financial Times. With writing columns published in the Financial Times and Money, he covered the investment and stock market, converse with Donald Trump also. His review of previous Booker Prize winner Peter Carey's book, Oscar and Lucinda, appeared in The Second Circle, an online literary review.

He was later appointed by Time, where he remained a South Asia correspondent for three years before going freelance. During this freelance period, he wrote *The White Tiger*. Aravind Adiga now lives in Mumbai, Maharashtra India. Aravind Adiga's debut novel *The White Tiger* won the 2008 Booker Prize. This novel showed the subaltern voice of the downtrodden in India.

Adiga's achievements is special because his debut novel has given him recognition worldwide. Arvind Adiga's *The White Tiger* is a wonderful tale told by *the White Tiger* himself. It is a story of a simple man Balram Halwai. He plays various roles in the novel. The novel is in the form of conversation between the white tiger and to Chinese premier, Wen Jiabao. He presents many features of Chinese life with great respect and attention:

*"Chines are for ahead of us in every respect, except that you do not have entrepreneurs. And our nation, though it has no drinking water, electricity sewage system, public transportation, sense of hygiene, discipline courtesy, or punctuality, does have entrepreneurs (Adiga 4)."*

Balram is born in grinding poverty in that portion of India which he calls the 'Darkness'. His family called him Munna. Later, it was his school master who gave his name, Balram and the local officials his date of birth, to steal his vote. His mother died of T.B even before she could name him. His father a rickshaw puller. He is bright student. His nick named the 'The White Tiger', that appeared only once in a generation. He was forced to pull out of school and forced to work in a tea shop by his family. Balram's family was forced to borrow money to pay for his cousin's dowry. So he had to leave school and worked in tea shop. But he is destined for greater things and his grandmother come up with six hundred rupees so that he may learn driving. When he seeks to be employed as a driver luckily he happened to be in the landlords compounds, where the youngest son, Ashok had returned from America. He needed a driver. He found Balram Just the person who would fulfil his needs. Balram moved to Delhi with his master as his chauffer cum driver. He is expected to be more than a driver. When Ashok moves to Delhi, he also occupies him while he drives him around the capital, he observes his master bringing parliamentarians and various political fixers to ensure that his family business survive. As he drives his master to shopping malls and call centres, he becomes gradually aware of the enormous wealth and chance around him. In these days he was learn, there are just only two castes: Man with big bellies and men with small bellies. And only two destines eat or get eaten up. But the narrator Balram from darkness or Poverty. Balram Halwai's lesson in white Tiger is that poverty creates giants and he himself is just a giant.

*Class Discrimination* According to Neeru Tendon; "*The White Tiger is a fascinating portrayal of the divisions between the world of rich and the poor of new India.*" (Tendon)

Balram described the story about himself as half backed Indian. In this country he and thousands of others like him are half backed because they are never allowed to complete their schooling. Balram surely revealed the story of his childhood which is the story of how half-baked fellow is produced. He feels that businesspersons are made from half-baked clay.

Balram, the son of rural rickshaw puller is in the focus now, but he was born and raised in darkness. This displays us the existing reality in India. He narrates the facts about contemporary India to Chinese premier, that India is two countries in one: 'an India of light and an India of darkness.' Caste system caused destruction to number of Indians specially people belonging to lower strata of society. Economic inequality is the result of India's caste discrimination.

Balram was born and grow up in darkness which is far away from Bangalore. The previous writers used to write of good Bangalore but Arvind Adiga chooses to write more about darkness as background. The background is totally in a rustic place so it is a subaltern background. Not only has the background, the portrayal the characters itself voices the concept of subalternity. The dead body of the Balram's mother only gets the chance to wear new Saree in its funeral ceremony. It noticeably state that she has spent her whole life in a worthless and deprived condition.

The novel is overflowing with the expose a picture of Zamindari system, corrupt political system, exploitation, rise of local revolution, prostitution, degraded family structure and poor health services etc. At the onset of the novel we came to know that the nickname 'white tiger' was given by his school teacher to Balaram Halwai for his amazing brilliance and intellect who was a child of a rickshaw puller. But he was taken out of the school and forced to labor in a teashop and later who had to crush coal and clean the dirty tables in the teashop for his living. His aim to be a driver and becoming a well-trained driver leads the novel to the tragic moment of his life, who in the growth of the time raises his voice and shows that the subaltern can / will speak. Adiga made Balaram Halwai an equal of the subaltern who of course speaks through the crime which he did in a way which is erroneously as an act of psychological syndrome. Balaram desires to be rich equally to his master Mr. Ashok, when he sees the Delhi city after moving into the capital of India.

In Delhi Balaram understandings two types of India with those who are eaten and on the other side with those who consumed. Balaram wants to be an equal of eater, someone with a big stomach and being a white tiger wishes to break out the cage of the suppression. Balaram decides to assassinate his master to accomplish the great expectation to becoming a big bellied man. Having witnessed of all variations of bribery, cash and assassination and the gambling of money to attainment politicians by Mr. Ashok. Balaram decides to steal money and murdered Ashok. Adiga creates an amazing portrayal of the subaltern protagonist. Here the concept of the Spivak had been applied through the character of the protagonist in a different way. In Spivak's theory serenity is the most significant trope and the positive replica to the question "Can the subaltern speak???" Proposed in the novel of Adiga. So Balaram takes the way of assassinate his master Ashok and proves that subaltern has voice.

According to Spivak subaltern is the equal of the society whose voice and the conducts and other show of power had been muffled, whose voice had been ran away and whose firm force had been brushed away because in respect of the power of voice, sketch and above all the questions of identity play a vital part in their existence. Quietness, agony and harassment are the vibrant parts of the subaltern classes who constantly try to spell for their existence but their noiselessness became barrier for their survival from the day-to-day life. Hence they cannot signify themselves in the society.

Balaram is an archetypal figure who assassinates his master in order to get a life which is full of gentlemanliness, to get back his long honored wish be a part of the idealized world. He is the witness of the well-known bribery of the life of his master Ashok who enjoys a violated



moral value. But in respect of justice he cannot disruption all the margins of brutality, inequality and ignominy. Everywhere Balaram is the target of the utter disgrace and exploitation. Balaram does not wish to be a 'rooster' in a 'coop', he does not wish to be 'eaten' rather dreadfully wait to be part of 'eaters'. Balaram gradually loses the sense of endurance, justice and mortality and chooses the beaten track just to gain greedy prosperity.

Ostracized class is confused in sub-human social survival, complete shortfall, financial abuse, expressive a subculture of acquiescence and political supremacy. Arvind Adiga's *The White Tiger* vibrantly unknots the voice of subaltern in which marginal farmers, landless people, labors, jobless youths, poor people, auto and taxi drivers, domestic servants, prostitutes, beggars, and neglected figures. At the heart of the novel, Balram Halwai, the protagonist, truly represents the voice of subaltern people who extremely suffer from the insufficiency and deprivation, the compliance and quietness, solitude and isolation, and suppression and subservience. By presenting the protagonist rising from ferocities to riches through the Machiavellian tricks of trade and his objective to do something good for the oppressed people, Adiga is projecting the developing subaltern consciousness in the novel. When the unspeakability of subaltern has been given front focus on postcolonial studies quite consciously, Adiga endeavors his protagonist having massive potentiality to speak through various agencies and power in favor of the subaltern thereby offering that at times subaltern can go away from the split unspeakability.

Adiga's witty tales are much talked about the revolution and mutiny of India's changing society. The murder of Mr. Ashok justified by Balram as an act of class rivalry, a piece of social commentary and mutiny against the inequality that continue in the society. Adiga portrayed the ancient aloofness of an India, where the expelled and the advantaged are not rising and falling in the pigeon hole of fight and dominance. In India on one hand people are the victims of starvation and on the other hand luxurious lifestyle. This inequality creates various problems for poor as well as for the rich. As a social commentary Adiga is an aggressive in his work, undress the façade of 'India Rising' or 'Feel good factor'.

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