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## THE IMPACT OF TRANSCENDENTALISM IN MARK TWIN'S STORIES

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### **Abstract:**

In mid nineteenth century a term came into existence known as 'Transcendentalism'. This term refers to more likely a philosophical movement originated by Ralph Waldo Emerson and Henry David Thoreau in the year 1830 as a reaction against dominant religious movement. Transcendentalism is a parallel movement to Unitarianism, which focuses on free conscience and the value of intellectual reason. It centers around the belief that spirituality is not something to be achieved through reasoning or rational thinking but through self reflection and intuition. It is something real and ideal which one can feel rather than explain or make someone understand, it is inside us and not something one needs to search outside. We all are aware of the nineteenth century America which was facing drastic change due to the rapid growth in industrial areas, expansion of advanced technology, shifting of farming economy to industrial one, civil war and displacement of native people. In short we could say it was a period of chaos in America, when people were not only confused but were unable to take decisions for themselves. Transcendentalism arose into American society due to this state of confusion where people lack the courage to believe in themselves, transcendentalism emphasizes subjective intuition over objective empiricism. Transcendentalists believe that individuals are capable of generating new ideas and enlighten others with their insights without depending on others or following others' ideas. Mark Twain was also inspired by this philosophical movement (Transcendentalism) which we can witness through his writings. His novel "The Adventures of Huckleberry Finn" is a perfect example of transcendentalism, where the character of Huckleberry Finn has been portrayed as a transcendentalist. A character who described the philosophy of individuality, natural goodness of man and nature.

**Keywords:** Transcendentalism, Individualism, Idealism, Divinity of Nature, Spiritualism, Empiricism, Intuition, philosophy, Self-reliance.

Transcendentalism influenced many authors of the nineteenth century America, which not only changed their outlook but advanced their literary movements too. It encouraged them to see the world closely, rather than judge it on the basis of someone else's ideas. This movement helped those writers to be honest with their work and present the world as it is without being biased. This philosophy talks about the inner-self of an individual. It deals with the natural goodness of man, which is only possible when one spent some time alone in the lap of the nature. Transcendentalists like Thoreau and Emerson talked extensively and even mentioned in their writings about the transcendent mystical state and suggested it to be a gift from nature to us. Nature is the prime factor for the transcendentalists, they consider it to be the only way to reconcile human with God and to get to know the existence of God. They believe that one does not need a mediator for spiritual insight, nature is sufficient. And if some intermediary power can work to do so then, it is nature and nothing else. They do not believe in materialism and embraces idealism. According to transcendentalists, God is the only supreme power in this universe and one should always obey the laws of that supreme power for an ideal life. The life has been given to us as a gift, a gift by our creator who created the whole universe. Hereby making it our responsibility to respect every thing we have been awarded with. We cannot even imagine the ample sources present in our atmosphere, the beauty of nature exists in those sources we are not aware of, to understand those things we need a free will, an open heart and a rational mind. Transcendentalists believes every individual has the power to attain spiritualism as they carry universe in themselves and knowing self is identical to knowing the world. And we are answer to every question. People witness a lot of things in their day to day life but different people define those things differently, based on their intuition and perception. This intuition is nothing but the ability to know and understand things through a feeling which is instinct feeling rather than a guided thought. Every individual has beam of intuitions in them, it is just a matter of time that they get to know it or introduced to it. The moment they get acquainted with it they will attain the height of spiritualism. Transcendentalism is an early

nineteenth century American literary, political and philosophical movement centered around Ralph Waldo Emerson. In one of his Essay 'Nature' Emerson described the true

**nature of a transcendentalist. To quote Emerson:**

"I become a transparent eye-ball; I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or particle of God. The name of the nearest friend sounds then foreign and accidental: to be brothers, to be acquaintances, - master or servant, is then a trifle and a disturbance. I am the lover of uncontained and immortal beauty. In the wilderness, I find something more dear and connate than in streets or villages. In the tranquil landscape, and specially in the distant line of the horizon, man beholds somewhat as beautiful as his own nature." (Emerson p.8) Transcendentalists wanted to be in touch with nature, they needed to feel the essence of the nature, get to know the Mother Earth and reason of its existence, look at it closely and be the part of every action happening in it. Mark Twain's 'The Adventures of Huckleberry Finn', is based on the idea of Transcendentalism. Twain's character Huckleberry Finn is a perfect example of a true Transcendentalists. He is filled with everything what a true transcendentalists demand. While portraying the character of Huck Finn, Twain tried to infuse moral traits into him to reveal the real world, the world American society was living in (The period of nineteenth century in America). The ugly truth of the American society has been revealed in this novel and through the character of Huck we get the idea of the sufferings and discrimination America was going through during that time, when black people were forced to be a slave of the Whites. Huck Finn, himself was a twelve year old white boy, but was a self-reliant guy. He has the ability to distinguish between good and bad, he was decisive enough to take his own decision. He was an independent and confident boy to take care of himself, at least better than his own father. Huck is an ideal character who described the philosophy of individuality. Twain's depiction of the the morals and the events of the main character in the novel, is the most important part to support the story's different aspects of life to make his readers easily relate the character with the events.

Twain's idea of using literary elements of tone, hyperbole and understatements describe his intention to the readers without beating around the bush. The beliefs of the Transcendentalists primarily based on three main values that is 'Individualism', 'Idealism', and 'Divinity Of Nature'. The character of the book Huck Finn, aptly fulfills all these ideas or values. Individualism considered as one of the most important values here according to the transcendentalists. Huck is the mirror of the transcendentalists philosophy of individualism. According to the philosophy Individual is considered as pure creature made by God, it is the society and the institutions which corrupted this purity. They firmly believe that individuals could think for themselves in a better way when they are independent. Individualism valued the concept of thinking for oneself. In the novel Huck and Jim (a black runaway slave) escape and drift down the Mississippi River, soon after the escape, Huck left behind his past life to start a new life and fulfill all his dreams. Huck is now a self-reliant guy who is on his own. He acts like a leader here to lead his life without someone's help. He thinks differently from the society, he was a nonconformist boy. The philosophy also believes in the Idealism. Idealism comes from the term Romanticism. This influences people to be creative, highly imaginative and intuitive. It does not support the bookish or learned knowledge with which most of the educated people of that era were influenced. Transcendentalists reasoned so that one could understand the reality, the reality of life, through experience. It is basically about experience, experience of nature and the ability of human to cope up with it and the fellow humans. It teaches to believe what you have learned from your self experience rather than trusting others and going through their opinion. Huck was exactly the boy who has learned through his experience, a self made boy. This experience comes from the freedom, freedom from social bondage. It was not easy for Huck to follow his conscious all along but still he tried his best to stand with his decision and he was successful in it. He not only freed himself but Jim too from his slavery. In chapter XVI, Huck described his

**journey so far and states:**

“Jim said it made him all over trembly and feverish to be so close to freedom. Well, I can tell you it made me all over trembly and feverish, too, to hear him, because I begun to get it through my head that he was most free- and who was to blame for it? Why, me. I couldn’t get that out of my conscience, no how nor no way.” (Twain, p.123) Finally comes ‘Divinity of Nature’, it focuses on the spirituality rather than the organized religion. Transcendentalists saw nature as sacred and divine. The relationship between human and nature is a crucial part of life. Humans are not supposed to change or improve anything in nature. Nature is perfect in itself. Emerson’s idea in ‘The American Scholar’ is that “action- along with nature.... is essential to human education”. Education is nothing but the experience of life. And this is the philosophy which we witness in the character of Huck. Huck’s experience of life educated him to deal with people, make friends and take decisions of his life which was the most difficult one but his journey teaches him every lesson of life a man needs to know. The nature is explored in the novel through the River Mississippi. It surrounded the whole town and covered all the natural beauty in it. This river is the symbol of freedom in the book which balanced the power between man and nature. “...then the nice breeze springs up, and comes fannin you from over there, so cool and fresh, and sweet to smell, on account of the woods and flowers; but sometimes not that way, because they’ve left dead fish laying around, gars, such, and, they do get pretty rank; and next you’ve got the full day, and everything smiling in the sun, and the song birds just going it!” (Twain, p.119) Mark Twain has mostly shared his personnel experience through this novel. As Professor Lovejoy explains as romanticism’s equivalent for universality: the instance that “ the great individual must posses a comprehensive knowledge of every activity of mankind and a sympathy to match his knowledge.” (Bellamy, p.59). ‘The Adventure of Huckleberry Finn’ highlights the racial discrimination in American society in 1800 when white supremacist beliefs was at its peak in South. The story was narrated according to the twelve year old boy who was going through his internal

conflict and his own personal morals which did not match the social norms where he lived.

Transcendentalism came into light in 1820, which reasoned that understanding of reality is hidden behind the experience of life. The more you experience your life the more you will come closer to know the reality of life. While the river of Mississippi has been used as the symbol of the freedom it also balances the power between Nature and Human. Twain emphasizes on the Transcendentalist ideas through the book, exploring the fact whether man conforms to the social needs or follow his own path and ideas. The quotation by Emerson “Nothing is at last sacred but the integrity of your own mind” winds up the ideas of the philosophy. Emerson informs about the power of one’s mind which is not the slave of other's ideas. One must conform to society’s ideas but with one’s own goals and dreams just like the character of Twain’s fiction, where at the beginning, the old widow, Mrs. Douglas tried to civilize Huck and refine him according to the demand of the society. But Huck was not ready to accept the change into his personality. He did not wanted to be civilized as his mind was rigid and stubborn. He does not follow someone else's rule as he considered **himself educated enough to govern his life on his own rule. Huck says:**

“ The Widow Douglas she took me for her son, and allowed she would civilize me; but it was rough living in the house all the time, considering how dismal regular and decent the widow was in all her ways; and so when I couldn’t stand it no longer, I lit out. I got into my old rags, and my sugar-hogshead again, and was free and satisfied.” (Twain p. 17) Transcendentalism does depend on the better lifestyle of a man whether it is civilized or not but depends upon the understanding of the life. No matter how you live your life it is just that you must be aware of your life. Whatever decisions you take in your life it should be your choice and only yours , not inspired by others. One of the Emerson’s idea that : The responsibility of each citizen is to the self rather than to an outside authority.” Huck did not care about what Miss Watson and widow Douglas wanted from him, he just wanted to command his own life, fulfill his dream and lead his life. Transcendentalists sees these philosophy as the surest way to

permanent and progressive reform. Keeping this in mind, Twain wrote this novel, to reform the society of America in a positive way. Examining Twain's point of view in

**‘The Four Bases Of Mark Twain's Mind , Bellamy wrote:**

“He wished to believe in the integrity of mankind; but the more he saw of mankind's shortcomings, the more his bitterness grew. He felt only pity for the caterpillar which loyally carried out “ a law inflicted upon him by Nature”; yet when men acted in accordance with their petty natures, their pity was frequently tintured with rage. His extreme sympathy, the degree of which often approaches sentimentality, leads him to moralism: he will reform mankind so that such wrongs will not have to be suffered.” (Bellamy, p.63)

Twain was inspired with the philosophy of Transcendentalism whose impact we could witness in his fiction ‘Adventure of Huckleberry Finn’, where Huck has been presented as a true transcendentalists with non-conformist and self- reliant nature, an individual with experience of life.

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## A FEMINIST MOVE IN RAMA MEHATA'S INSIDE THE HAVELI

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### Abstract:

Feminism governs Rama Mehata's *Inside the Haveli* as it discusses the problem that a married woman faces in her husband's house. The central character Geeta, a girl born in Bombay, exemplifies the feminist move I have mentioned in the title of the paper. It is her attempt to maintain one's own belief in the traditional and customs-ridden haveli makes the haveli, the door of which closed upon her. Educated and brought up in the free cosmopolitan air, Geeta feels suffocated in the haveli. Here in her husband's house women remain in 'purdah' and do not come in front of men. Because of the custom, Geeta's Father-in law and his father are stranger to her. She has never spoken a single word to them. In her parents' house there is a free mingling of men and women, and they talk quite freely. The way of life at her parents' home do not match the way of life in her husband's home, Geeta feels Depressed in the haveli. She looks forward to the prospect of going with her husband, Ajay who thinks of moving to Delhi.

### Introduction:

The feeling of being depressed is dominant in the mind of Geeta. She is not comfortable moving around with her face covered. She is remark at not one of us by the women in the Haveli everyone in the Haveli thinks that he will not adjust to the customs of Haveli time to time Geeta end of the way of life in the Haveli. On some occasions Geeta infuriated by the remarks wants to hit back but controls her emotions she no doubt tries to abide the form the etiquette of the haveli but the same time is conscious of the emptiness behind formal gesture and words.(P.32). She is aware of the fact that the form and courtesy which the young maintained before the old lacked spontaneity (P.32) Geeta sets herself at Defiance of etiquette, when it does not allow her to lift her own baby and show concern to her in front of others. She tells Dhapu I take all this meaningless first don't tell me what I should do with my own child (P.32). Geeta's retort is

surprising Dhapu since it is never expected from the daughter-in law of Haveli even after years she doesn't feel comfortable in Haveli. Geeta cradles the hope in her heart that her stay in Udaipur is temporary. She reminds her husband Ajay off his promise to leave Udaipur and go to Delhi. His humble answer telling that he is needed by his old parents annoys Geeta her remark there upon offers the critique of Haveli men. She says 'I know the men have no problem in this world of Udaipur; you are all pampered. You lead your lives and think women are mere chattels' (P.53). Although spoken in anger, the word from Geeta that make Ajay admit that the men here are spoiled. In spite of this, Ajay tells Geeta that she is important to him and he is content in Udaipur because she has 'adjusted to the ways of haveli' (P.54). Geeta realizes that her husband deeply rooted in the traditions of Udaipur and leaving his parents will be impossible for him. Now she is sure that her stay in Udaipur is not Temporary and her life is to be in haveli. She imbibes the discipline of haveli without resistance but the sense of being cut off from the outside world dominates her mind. Geeta can understand the condition of daughters and daughters-in law of her age in others haveli is 'like little canaries cage' (P.87). It seems to her that they are waiting to be freed from their confinement.

The feeling of being closed-in within the customs of the haveli goes strongly with Geeta, particularly on occasions when her wish is not counted. Her wish of sending Sita, servant's daughter, to school is received with shock from the female servants. It is because, they think, Sita is a child of servant so that can't go to school. In addition to this, she has to in village where one must be strong to pull water from the well, to plough the fields, collect the cow dung. Sita will be pampered in the school and can't do such works. Geeta's contention is that if her daughter Vijay can go to school why not Sita. In this matter Geeta confronts with Pari, a woman servant, and this confrontation leaves Geeta without energy. She feels depressed and a desire to go back in her parents' home comes to her. In Bombay her father is always ready to respond to his children's question no matter how busy he is. Again the sense of being trapped comes up to the surface of her mind. 'The Room', the narrator tells, seemed to suffocate her.

She felt trapped in the haveli, with its tradition and its unchanging patterns (P.100). But Geeta thinks that there is no reason to surrender and she was 'filled with rebellion and her face stiffened. She was determined not to be crushed by the haveli'(P.100) Geeta determines to maintain her own person in the haveli. Now she has realized that her freedom is threatened- a freedom to cherish the modern values. She conveys her desire, through Dhapu, of sending Sita to school and in response her father-in law says that he will think over the matter since education is a good thing. Even Manji Bua Sa, a cousin of Bhagwat Singhji, appreciate Geeta's desire of sending a servant's daughter to school. She says 'I am glad you are bringing new ideas into haveli' (P.115), and within the haveli. Manji Bua Sa regrets her being illiterate as a result she tells, the days and nights are long in her widowed life. Manji Bua Sa lost her husband at the age of fourteen and since then she has been living in haveli admitting that it is because of her fate. She is unhappy because she doesn't know how many of pleasures of life and though she loves gaiety of festivals, her presence on such occasions is considered inauspicious which hurt her so much. The story of Manji Bua Sa moves Geeta however she is against the belief of predestination. Like Manji Bua Sa, Kanta, a cousin-in-law, accepts everything as part of one's predestined fate. It annoys Geeta; she wants to tell Kanta that 'It was criminal to accept everything as part of predestined fate'(P.134).

Geeta comes to know that the women in the haveli are 'rooted in ignorance and superstition'(P.137). As a result it will take to change them. With minimum restraint Geeta slowly introduces the new ideas in the haveli and it yield good result. Geeta's father-in law has made arrangement to send Sita to school. Geeta has started classes first for children and then for illiterate women. The classes fill the empty hours and rooms of haveli are no longer large and unfriendly to Geeta. However, she has to face the criticism from the women in other havelis. They say that classes have created confusion since the young maid do come to attend them. It disturbs Geeta and she wants to share her anguish with her husband Ajay. But she leaves that thought fearing that he would not understand

her feelings and resolves to go alone: 'She did not need anyone to fight on her behalf or give her moral support'(P.169).

Geeta is aware that Bhagwat Singhji's wife is deeply hurt by the criticism since it has to do with the dignity of Jeewan Niwas. This time too Geeta, as the narrator tells, has acted impetuously without thinking the consequences of her action. She knows that she has no right to hurt her mother-in law from whom she received love and understandings nor to compromise the name of Jeewan Niwas. Geeta apologetically tells her mother-in law that it was her fault to have allowed the girls to join the classes. But Geeta's mother-in law asks to continue the classes as her father-in law has given approval to it. What is mild resistance to change from Bhagwat Singhji's wife ceases with it. Geeta is happy with the result of her classes as the boys and girls she taught can read and write. For her sewing classes, her father-in law gives two sewing machine. His encouragement and his understandings make Geeta possible to pursue the task in her hand. She is allowed to sit in his presence when there is no outside person, thus what was the barrier between Geeta and her father-in law has been removed. This relaxation of the etiquette is result of the change Geeta has been trying to bring in the haveli. Geeta's strategy of hurting not her father-in law and mother-in law while bringing the change receives set back on the question of early marriages. She opposes custom of early marriages since it preys on her innocent daughter Vijay. For the first time Geeta speaks to her mother-in law in a raised voice saying that Vijay can't be engaged at an early age. She is more furious with her husband than ever. She says 'I won't ever agree to this criminal act of deciding who Vijay will marry when she is still a child (P.206). She sees money and prestige as the reasons behind early marriages. Ajay assures her that her fears are groundless and nothing will make Vijay to marry early. Geeta's stand on the early marriages can't be neglected and her father-in law takes note of it. He speaks to Geeta that he would never consent early engagements in spite of the fact that Vir Singh is good and educated boy. He tells Geeta ' I have told Daulat Singh that under no circumstances would i permit Vijay to be taken out of

school. I am against early marriages girl must study; they cannot be kept ignorant(P.248).

Bhagwat Singhji's denial of the proposal of Vijay's early marriage has to do with the move Geeta has taken in the haveli. The act of denying the proposal seems to have hurt Bhagwat Singhji. He likes the boy the boy Vir Singh because he is character which is not spoiled by the haveli atmosphere. Geeta can see the troubled mind of her father-in law under the calm and serene face. She also understands the wisdom in his words, but she decides not to allow Vijay's early marriage.

To sum up, Geeta's move in the custom ridden haveli brings about the change. She changes the attitude of her father-in law towards girls education and early marriages. She also changes her husband whom initially she could not see during the day time. Through patience and through understandings, Geeta changes all. She does not protest walking out of the haveli like lakshmi, a servants wife. What lakshmi lacks Geeta has : understanding and patience. Lakshmi's husband Gangaram suspects his wife disloyal to him. The story happens as that Hiralal, the driver of the haveli is drawn to Lakshmi without her knowledge and places a bundle of saree and blouse in her house. She is not even aware of it. When Gangaram comes to know this, he accuses her of 'being dirty' and 'worse than street women' (P.70). Lakshmi does not tolerate the remarks of her husband and disappears from the haveli leaving her daughter and her husband. Lakshmi's move, no doubt, proves disastrous to both herself and her husband. She loses stable life and motherly joys.

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## WOMEN IN THE GITHA HARIHARAN'S "WHEN DREAM TRAVEL"

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### **Abstract:**

Women in literature has been portrait sensitively in Literature. There has been quest for identity and cultural formation for woman. Feminists has been working since long to feel the life of women. They has given the voice to women. The work as the hegemonic form. Githa Hariharan When Dream Travel was written in 1999, When Dream Travel tells the popular One thousand One Night in such a manner that it recreated fiction. Hariharan has been able to achieve her objective to raising the voice of woman through splendid gift of story telling. It just shows the life of woman through different vision. It is written in the form of metanarrative. It has story within a story, it shows life of a woman through different angles and perspectives. It is a novel who just commented the power of a woman. It just shows how the woman fight fearlessly and each night started telling the new story. The will power of the central character cannot be dominated by the man. It shows life of woman and strategies of their survival. There is a type of social and cultural picture carefully portrait in the novel. It just shows the theme of feministic approach and highly polished skilled craft narration of a woman. The writer suggested that how a single narration might has different vision. The novel tells the power of myth making and also show the inner life of a women. The construction of myth is seductive, powerful and strong. It just how women can deal with several challenges.

**Keyword**–Women, Literature, meta-narrative, power, struggle, feministic etc

### **Introduction**

The work of Indian women writers is significant in making the society aware of the women's needs and demands is providing a medium of self expression and assertion. Traditionally, the work of Indian women writers has been undervalued due to patriarchal assumption about the superior worth of male experience. The factor contributing these prejudice are these women writers have observed no domestic space. The Indian women's perceptions of their aspirations and expectations are within the framework of Indian social and moral commitments. The Indian women

are also facing the second prejudice that is religious they were not having so much proficiency in English. The women who were having a high education were the women of higher class that is the women of high social strata who were generally cut off the middle class life.

Githa Hariharan has presented *When Dream Travel* in a different manner. It takes up the story from the point where "The Arabian Night" left off. The important characters were Shahryar (the sultan), Shahrzad (the bride), and Dunyazad (sister). The story is blend in many elements: of hopes; of despair; of remembrances; of identity search; of identity crisis; of life and many more. The novel recalls dreams with narrative and recalling of memories. Poetry and magic play are the integral roles in the entire story. It focus on typical desires and death. The novel is rich in colors of multiple narrative. The women characters in the story are simpler to those women in the story we meet to day to day life. *When Dreams Travel* mainly revolves around Shahrzad, Dunyazad and Dilshad who suffer from identity crisis. And their quest for identity is identified by their journey. It is written in the form of self assertive tone, establishing storytelling among women which is passes from generation to generation. Thus the stage scene and characters are always in action which passes from generation to generation. Hariharan's female characters revolt against the domination of women by men. They also revolt against considering marriage, motherhood, fulfilling the sexual desires of men. These characters represents a women who were bringing the silent revolution to the society. They also stands with the third wave feminism that is liberalisim. Githa Hariharan provides us with the peak into Indian culture and tradition and the position of the women in the society. The novel is all about the journey of Indian women from tradition to modernity. The writers tells her even in a difficult situation how the mind of the central characters works. The main aim of Githa Hariharan was to teach women empowerment. Through her different kinds of novel Hariharan touched the life of different women and different class and society. Narrative technique is aesthetic. *When Dreams Travel* is written in the form of story telling. Githa Hariharan employed various technique to convey her theme. She has adopted the stream of consciousness technique, flash back technique, story telling aspect to the picture to the theme. The novel is the perfect jumbled of past, present and the future. It also gives clear morals to the society. Her works clearly projects Indian fiction and the glory of tradition. The novel has the splendid power to define the enormous capacity of a women We can finds the text and the tale significance for feminist ideology. In the novel the women characters

are the inventors of male characters. A woman is always portrayed as the embodiment of sacrifice, silent sufferings, humility, faith and knowledge. But Hariharan's description of the character Shahrzad indicates a superiority, she was much aware of her power which not only save her but the whole city. She didn't gave up till the last. Hariharan has portrayed Shahrzad as a bravest fighter, fearless, risk taking, intelligent creative and daring. Shahrzad took a thousand and one nights to accomplish the task. The path which she selected was not the bed of roses. The first part starts with the tragic life of main characters. The second part focuses on the probably recalling of the story Shahrzad which also discusses the plight of women. The other character presented in the story namely are Satyasama, Rupavati, Nanni, Lonely-voice and the last one was Dilshad fights with own battles. Shahrzad has to kill two birds with one stone at same time she has to deliver her baby and at another time she has to tell another story at the bed of Sultan. The story also conveys some of the bodily pleasure given by Shahrzad at the bed of Sultan. Their is a theme of sexuality. The scene has been described in such a way that anyone could feel the pain of the central character.

"The nights of tale-telling have not in any way diminished the rights of bodily matters. If anything the body has been supreme." She thinks that her body has been made to fulfilling the brutal physical desires. It is a provoking novel in which it was talking about the champion cause of women's right. Githa Hariharan was the specialist giving the voice of her female characters. According to Githa Hariharan herself, the narrative structure is like "a series of Chinese boxes where we open one box to open one box to find another and still another till the narrative has penetrated to the small box, the kernel of the matter" The novel is beautifully written with strong protagonists. The characters are generally of heroic traits. Since it is based on the popular myth so it added interesting factors to keep the readers willing to read. It is difficult to understand if you are not aware of the Indian culture but it is interesting to read. The characters fight with the different struggle, freedom and fear to conquer.

Githa Hariharan has the capacity to paint the picture within the old frame. We can see the superstructure aside. The story lies between dream, narrative and the memory. Hariharan is having a ability to form the story into a simpler sentences. She works in the story like a multidimensional. There story are our women story anyone can relate with it. She has offered a key to treasure and a road map. It is just like a routes to womanhood. We can see the gender inequality. Her characters develops a

sense of defensiveness. The three women present represent the three women of different dimensions. The characters show the individuality. The writing of Githa Hariharan shows the powerful female characters in the form of Shahryar. Shahryar wanted to freeze Sharzad so that she could save so many virgins' life. By using intellectual powers she also saved her life. The writer sticks to the story line to change the perspective. It looks to the entire solution through women's point of view. Hence the three women characters that is Shahrzad, Dunyazad and Dilshad exhibit the three different routes to fight for the identity. They were fearless. They just freed themselves from the thought of patriarchal society. They fight against the domination of men. They were free to take their decisions and their choices. Hariharan challenges the rules that are challenged by the patriarchal society. The story is written in the form of revolutionary tales. The writer has given the voice to the voiceless. A woman's feelings and desires can be well explained by the women. Hariharan used to write the story which was very close to her heart; she portrayed the real description of women. Any woman from different social standards can relate the protagonist's story with her. Feminism not only means talking about the rights of women but it also means the liberation of women. Liberation in the terms of mental and the physical as well. Hariharan's methods of teaching the stories of different women have given voice to the story. She has given a women's platform to shine. It has talked about the serious issues women were facing these days. Through his novels it gives the highly polished skilled craft narration. Its aim was to rewrite the popular tales. It also shows women has the power from men in terms of sex and vice versa.

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## DISCURSIVE IDENTITY AND TRANSFORMED SELF IN WIFE BY BHARATI MUKHERJEE

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### Abstract

Since the postcolonial debates came to limelight, the very notion of understanding and perceptions of literature is changed and the theoretical stances have proved and challenged multiple ways of interpretations. Bharati Mukherjee, controversial because of her identity issue, at an international level is perceived as an immigrant writer rather Indian or Indian Diasporic writer. Her multiple identities are evident in her fiction. This paper is an attempt to historicize the novel *Wife* in the various contexts of turbulent 1970s, and to identify the discursive strategies employed by the novelist. The transformation of a wife to move away from traditional structures of the East to western form of new woman, through a series of events to deconstruct the colonial attributions to wifehood is the strand of thought, and how finally the decolonizing process is formed a new self is a finding of this paper.

**Keywords:** Colonial construct, self and Other, power hierarchy, Nationalist Project, Decolonization, feminism, trauma, violence, transformation and Self.

### Introduction

Bharathi Mukherjee, defined by some critics as a controversial feminist writer, is associated with multiple identities because of her literary cultivation on the grounds of diaspora, immigration and expatriation. Her literary canon is centered on, rather limited to the lives of educated, upper-middle class Bengali Brahmin women who strive hard to liberate themselves from the oppressions of patriarchal norms and male domination. This phenomenon is mainly shaped by her own life which seems to be the miniature of postmodern experience. Her own identity isn't comprehensible for various reasons such as, at the outset, being a woman from Brahmin family (privileged and restricted) she received her education and values traditionally in Calcutta at her early life. Higher education was carried out in Baroda University until obtaining a double master degree in English and Ancient Indian Culture. She migrated to United States voluntarily

where almost all of her writerly strategies were mastered. Her personal life was changed when she attended Iowa Writer's Workshop where she has met and married Clark Blaise swiftly. After all these phases, she had to move and stay in Canada with her husband ending up in being the victim of racism and emerged as a social activist for the rights of women. Then, returned to USA where she rejected her hyphenated identity 'Indian-American' by considering herself as an American citizen with which she tried to settle as an American writer with an outstanding cultural baggage, postmodern sensibility and the spirit of social activism. These all events have shaped her writing in theorizing the discursive identity and helped her characters to establish a new archetype of transformed self. Her literary contribution is considerable in the field of diaspora at the early stage, gradually by shifting the paradigm of writing that employed many strategies established her as a naturalized American writer. In doing so, identity and self are the most debated discourses and her strategies found in her literary works, especially at the present literary scenario, since postcolonial studies came into limelight. The representation of these discourses through literature is influenced and modeled by the western philosophical realms of personhood that is vastly marked by colonial powers that are used to justify the control and its maintenance of binaries in the colonies through various strategies in the forms of literature; novel is one of the most influential forms of this kind.

The novel *Wife* (1975) appeared in the second phase of Mukherjee's writing that was marked by her own experience of racism in Canada, where despite being a tenured professor, she felt humiliated and on the edge of being a "housebound, fearful, aggrieved, obsessive, and unforgiving queen of bitterness" (Alam 10). The so called privileged class or caste in India as a Bengali Brahmin identity faces the confrontation in the west. Thus, how novelist makes the protagonist Dimple Dasgupta to negotiate with the new present, meanwhile in this process how the discursive strategy of identity helps to reestablish a transformed self as a new woman is the major focus of this paper. The term wife is a conscious construction and ideological practice; it assumes more or less cultural attributions for the interpretation. After the free of colonial India this

social, cultural and political construct was at question, even from the nationalist project that has involved “an ideological justification for the selective appropriation of the western modernity” (Chatterjee 118) because at this sort of moment the writers have focused mainly on the themes like sati, marriage and its institutionalization, purdah and continuum as well as a break in patriarchal orders to evoke sympathy with the characters and critical thinking with readers on womanhood in India, and to raise the global readership in the capitalist manner. Thus, the writers have tried to represent the same themes on womanhood radically questioning “into a sign of the inherently oppressive and unfree nature of the entire cultural tradition of a country” (120). Mukherjee’s attempt in this novel while portraying Dimple Dasgupta, the protagonist, involves larger frameworks, very influential and prevailing the change in home and society, such as Indian National Emergency (1975), Third phase of Indian feminism and its agenda on the fair treatment of women in social institutions like family, marriage and post-marriage, at work, educational challenges, protection against sex-selective abortion, domestic violence and riots in metropolitan cities because of naxalist-Maoist insurgency in West Bengal. This work is a fine balance of constituted dichotomy of the world and home, gendered cultural identity and western modernized form of identity, a wife of traditional values and a new woman of critical thinking and so on.

The novel starts, ‘Dimple Dasgupta had set her heart on marrying a neurosurgeon, but her father was looking for engineers’ (*Wife* 1), by introducing the contradiction and dichotomy, on the marriage, between the protagonist Dimple Dasgupta and her father Mr. Dasgupta who happens to be ‘an ardent patriarchal man’, living in Calcutta. Abrupt beginning of the novel starts with this confrontation of Dimple’s dream; rather a right, and father’s tension, typifying the opposite discourses are at work. Her dream on choosing a young man for the life of freedom shatters when she had to marry according to the wish of parents, but she keeps her dream alive by imagining that ‘Marriage would bring her freedom, cocktail parties on carpeted lawns, and fund-raising dinners for noble charities. Marriage would bring her love’ (1). It provides the reader an

assumption that her desires are restricted sociologically but not psychologically, it becomes the first shift to live in dual mode where the negotiation of the 'self' start and remains until the end. In other words, this dichotomy inaugurates the conflict between 'big Other' in the form of father, family, patriarchy become the agencies to repress and 'small other' in the form of daughter, her desires and womanhood become the radical thoughts to fight back. This can be identified as a slow formation and split of the self which is validated when Dimple starts conversation on her inferior complex related to her anatomy comparing herself to the modern advertisements, ads in women's magazines on beauty cosmetics, dress and mannerism through the conversation between 'Old-Fashioned Girl' and 'Cute Modern Girl' (4-5) that would seem the split in identities. The novel follows a linear development of plot with the time and focus on viewpoint of protagonist. In this way, Dimple's desires are not supported by father, mother and she was worried because of her 'non-intractable, sitar-shaped body that made her ugly' this phenomenon signifies her volatile self that does not cope-up with established orders and constructed realities like patriarchy, beauty, obedience, orthodox ceremonies and docile dutiful daughter. The death drive of her psyche started to impose the various types of death images in the forms of disease, a burning body, hospital bed, mysterious pains and sufferings. Dasgupta seems to have perturbed psyche when the family, parents and physiology distress her, she turns to the education which was expected by the matrimonial ads as eligibility to have an ideal man or husband, but the university exams' indefinite postponement too disappointed her in obtaining degree. In spite of her inner turmoil for the freedom, the novelist presents Dimple as colonized by her societal norms working on her through the institutions like, family, education, and womanhood in the form of 'ideological state apparatus' that would repress "...herself at some future date, a good wife, a docile wife conquering the husband-enemy by withholding affection and other tactics of domestics passive resistance" (9). This mode of narration depicts the slow formation of her Passive Resistance through her memorizing the passages from *The Doctrine of Passive Resistance* for university exams the symbolic preparation for the life that yet to begin. With

every situation Dimple negotiates to protect her identity. This repression state of mind gets vent when desperate Dimple writes a letter to Problem-walla-‘savior of suffering women, prophet’-that she had never met, to whom she says her bodily problems that she isn’t fare, bosomy and expresses her sense of insecurity ‘that this defect will adversely affect my chances of securing an ideal husband’ (11) and a great sense of the end of life her remarks in the letter “Need I say that I am desperate, almost suicidal? I see life slamming its doors in my face. I want to live!”(11), so the norms and desires at constant fight, signifying her active negotiation for the transformation through passive counter resistance to concept of beauty in the form of letter, concept of death in the form life (I want to live!) but continues to imagine ‘an ideal husband’. But when she was distressed, the marriage evoked erotic fantasies, blush, and a new hope. As expected a 29 year old Amit Kumar Basu, consultant engineer, was matched Dimple, after the short marriage Amit had expected a job in abroad but for Dimple it would be an exile, a metaphorical shift or escape from all her insecurities to a westernized life.

Her identity negotiation continues in her marital life starting from her unBengali name ‘Dimple’ that serves for ‘slight surface of depression, as Oxford dictionary defines, and her being dark complexion. She retains her name by saying that ‘Everything’ is there in name; she rejects the practice of patriarchal ritual of changing the name. Her marriage was a new phase, rather for new constrains and problems, for her mannerism, to put up more docile mask, adjusting the behavioral patterns and proving to be ‘a good Bengali Wife’. She started to realize that her erotic fantasies are eroding, she started to feel, imagine and compared to ‘baby lizard in the bed’, ‘coiled snake in toilet’ which depict metamorphosis in her ‘self’ and considering that her value as a woman was degraded and mutilated in the form of domestic, sexual violence. Mukherjee with the third person omnipresent narrator, always try to help the protagonist by providing intellectual input through the magazines, ads, in the form of her friend pixie with syncretism of form in linear narration. For an instance of her identity that was forming up in a radical manner, the following two statements in the form of ‘letter to editor’ would showcase her conscious efforts to negotiate

with the culture, cultural wifehood and its rejection to form a new 'self'. At first, Dimple starts learning to question the very framework of wifehood and analyses the cultural epitome of wifehood in the form of Sita, wife of Rama, from the ancient epic the Ramayana and understands that the religion, culture and marriage as social institution that legitimize the forms of oppression on Indian concept of wifehood which was rejected by Dimple in her statement "What was the sauce for Sita may no longer be sauce for us-more than our culture glorious culture is withering by the wayside, my dear" (28). Second, to free the women from domestic and stern patriarchal obligations she presents the 'Divorce-a political and legal empowerment weapon for women' as a pathway to liberation for "abused wives, a category embracing perhaps twenty crore women in this country, need political power-not tender mercies and comfortable..." (29). This straight forward rejection of cultural construct of wifehood in the first letter and seeking the political rights such as 'Divorce', to defend her individuality to liberate the collective class of suffering women from domestic violence. The clear assertion of her rationality opposes all norms of patriarchal world. This effort is milestone in this novel that the protagonist tried to free herself from both *home and the world*. When Amit expects her 'all life she had been trained to please. He expected her, like, Sita to jump into fire if necessary' is a norm of male dominated norm with sexual politics. But as a contrary to this, and a radical change can be seen when she became pregnant to avoid the motherhood: new form of legitimizing and continuum of being suppressed, "she gave vicious squeezes to her stomach as if to force a vile thing out of hiding" (31), 'Vomiting the pregnancy' (32), 'she hated tyrannical fetuses'(34), 'she had skipped rope until the last of the blood washed off her legs' because 'She did not want to carry any relics'(43) but at the same time she could utter herself 'I could never commit murder!'(43), all these utterances formulate the unwillingness to be a mother is remarking step-out from cultural attributions of motherhood to become a transformed new woman. Further, the plot shifts to USA where Amit would try to find a job, with his friend Jyoti Sen at New York. After breaking the traditional ways of being daughter, wife and mother she prepares herself to

‘learn to please...new ways in abroad’ (45) thinking that ‘real happiness was just in the movies or in the West’ (48). From here onwards the negotiation of identity shifts to broader spectrums like, nationality, regionalism, immigrant, and resident alien to confront the Western Individuality.

Dimple and her husband Amit went New York with a wish of seeing and building the brand new, fresh life in abroad. Jyoti Sen, friend of Amit, who works there as a chemical engineer gives shelter and presumes to be the caretaker. His wife Meena and daughter Archana start teaching ‘how to be an American’ to both of them. One can see the migrated Indian community, especially from Bengal, who has created an Indian zone for the comfort and support in the course of plot and its development when all migrated characters meet. From this point onwards, the narrator takes the lead, as an autobiographical force of Mukherjee, in introducing the customs of being American, start the formal training of conversation in fluent English, shopping, attending parties, music, television, horrors of civilized free nation and job hunting for the saving and so on to assimilate in the new society. Few characters also support the lead of the novelist, like the Mullicks, who always say ‘We socialize quite a bit’ (60), the Chakravorthies who relegate ‘would mingle even with Africans!’(62), Miss Bhattacharya for the changed accent in English (62), Vinod Khanna for the ‘real manliness’ according to Dimple. All these characters prove the hybrid version of culture, language, liminal selves and change in the terms of Homi Bhabha. But Dimple remained ‘un-Americanized’ and started to think of homeland, Calcutta sticking to the rhythm of Bengali lifestyle, Indian food habits, table mannerism, and films from Bengal intellectuals. Jyoti suggests her ‘not to restrict herself to Bengalis, or else she miss a lot of the experience of being abroad’ (68). The world of free life that dimple had expected back in India, now waiting for her but the way she remains indoor indicates the reversal of action of the protagonist, with a foreign culture she mediates a new way of assimilation. She still behaves as a wife of Amit ironically and affirms passively his hold on her. She confines herself to know ‘the details of American home life’ and learns the horrors through her reading of ‘newspaper was about complicated lives, death, scary, ugly kind death,

random and poorly timed' (73). The expected *'The Guiding Light'* to get the *'Love of Life'* turns to be a horrid experiences, aggravated conditions have made her less confident, the reality was too far from her imagination. Thus, the identity crisis continues to the core of the plot in second and third parts of the novel.

Though the novelist provides a variety of Americanized Indian women who have socialized and turned to be the changed women, Dimple sticks on to nationalistic project of Indian Womanhood to 'uphold Bengali womanhood, marriage and male pride' by articulating '*...I do not need any simulations to feel happy in my husband's presence...my obligation is to my husband*'(78). The power hierarchy of husband and wife, father and daughter continues to be dominant residual of patriarchy. The social 'big other' doesn't allow the 'small other' of Dimple to have a new identity, the psychological colonization of woman remains same up to here. The inability of her 'self' to accept the newness and forget the fantasy of the freedom and free life inaugurates the instability and insecurity to her and as a bonus to this, Amit start admiring white fair Meena Sen and his jobless condition deprive and limits her to an unhappy life.

The great self-reliance of kitchen recipe in the magazine that teaches to stick on to own grand passion, she starts building her identity inwardly and feels the female pride. 'Dimple experienced him (Amit) in terms of permission and restraints... here in New York Amit seemed to have collapsed inwardly, to have grown frail and shabby (89). The collapse of both femininity and masculinity of the east signifies the decolonization, marking the examination of wifhood in east under the male gaze, and examination of masculinity of the east in western capitalist society would open up new formation of critical thinking. Amit's insecurities binds him to his enjoyed past life in India, but Dimple starts becoming more American where the gap in relationship grows. Dimple's expectations were never fulfilled by her husband who was incapable to look after her. So, naturally she starts fantasizing on another man as a revenge on her husband who admires Meena Sen. So, this confrontation of two different modes of thinking of 'wife' is clear where in the magazine '(there) was woman with her sari wrapped around her like a shroud on the one side, and another woman in

bikini with a pert bosom on the other' (95) the trouble of bad imitation in becoming new is problematized here. Also, it shows the spilt in self is still existing and at constant work. Her domestic life starts irritating her, bed becomes coffin, and she realizes 'She was bitter that marriage had betrayed her, had not provided all the glittery things she had imagined' (102), she assumes her husband is the main reason for her bitterness, and starts finding interest in Milt Glasser who keeps her dreams alive. This shift in character breaks the Eastern constructs of daughter, wife and mother but Dimple couldn't accept newness in crossing the cultural limitations physically as she keeps Glasser away from her body.

The third part of the novel, becomes her assertion of new life, starts moving out freely, associates in the company of people, expresses her agony to Amit, starts being *constructive* and explains that she has stopped brooding over Calcutta (112), becoming American (112), the dreams are American now (113), understood the pain was part of new beginning of sweet structures of life (115) on the one hand, but in other hand, she starts talking of Nine types to commit suicide, a dying bonfire which becomes the visual image of life in the sleepless nights(119), her death drive becomes more vibrant and makes her to live a secretive life which has cut off glittering alternatives (127), silence started to disturb her and made to talk herself, made unable to distinguish the reality and imagination. Outwardly she started to fit in Marsha's clothing in American style, but inwardly she felt the uneasiness (139). These events are more powerful in shaping the identity for the transformed self. But, 'she still felt like an enemy agent in disguise in her borrowed get-up and borrowed dress (174), and her feet were numb in her borrowed shoes(178), show her inability to live in someone's borrowed image of life. In this situation her dislike on Amit grow, her insomnia completely fails her control over reality, in Amit's words ' it was culture shock and that culture shock happened all the time to Indian wives'(181) for which she felt moody and lighthearted with dried up emotions and values. Finally the novel ends with the murder of Amit by Dimple as a solution for the cultural shock that

was imposed and as a means of liberation and decolonization as per Frantz fanon's idea on the violence that is a final way for psychological decolonization.

### Conclusion

Partha Chatterjee's observation, on 'Nationalist Project' on cultural wifhood which disseminates the stereotypes, sufferings in the social agencies of nineteenth century, is deconstructed by Mukherjee's strategies to align western appropriation of it, the use of gender and identity as a strategy to formulate the transformed self from 'Wife' to 'a new woman', give a good narrative energy to prove that the self of Dimple and her identity, is a discursive experience with the culture, family, education, friendship, politics of gender attributions, Americanization with the colonial and cultural baggage and establishing a new transformed self 'Wife' succeeds.

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## THE REPRESENTATION OF CULTURE IN CHINUA ACHEBE'S NOVEL THINGS FALL APART

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### Abstract:

This paper center around the social variety addressed by Chinua Achebe in his novel Things fall apart. The European and African sub-culture were con-trasted with deference with religion, social establishments, and method for pro-curing. Chinua Achebe depicts Igbo culture, which envelops polytheistic religion, cultivating customs, and faith in abhorrent spirits. He additionally portrays the contention between the customary society of Umuofia and the new traditions brought by the whites, which are thusly taken on by numerous residents.

**Keywords:** Igbo [African] culture, monotheistic, polytheistic, polygamy, ethnographic distance, etc.

### Introduction:

Chinua Achebe's Things Fall Apart recounts the account of Okonkwo, a high-positioning individual from a Nigerian town that has a place with Igbo culture. The story follows his life and encounters personally and shows the Igbo culture when the British come to Nigeria. Achebe's novel is quite possibly the most well-known instance of the commitment of the novel to introducing the culture.

### The distinct features of Igbo [African] culture:

Traditional Igbo culture emphasizes values such as, Rules for hosts and guests; at the point when a neighbor drops by. We see a manners custom that includes breaking a Kola nut and respecting the Divine beings and precursors. Unoka is the principal individual in the novel to be projected in the job of host. Unoka promptly rose and warmly greeted Okoye, who then unrolled the goatskin which he conveyed under his arm, and plunked down. Un-oka went into an inward room and before long got back with a little

wooden plate containing a Kola nut. The host passes the Kola nut to his visitor, who gives it back to the host, demanding that it is the host's place to break the Kola nut. This custom trade goes on until finally the host acknowledges the distinction of break-ing the Kola nut and serves it to the visitor. As he broke the Kola nut, Unoka appealed to their precursors forever and wellbeing, and security against their foes. Gender roles; the Umuofia faction rehearses conventional orientation jobs for males and females. Ladies are totally answerable for cooking, and the gathering's unbelievably rich cultural stories are passed from one age to another by ladies. Umuofian men then again are the warriors and the essential providers. Just men are allowed to cultivate sweet potatoes, while ladies are permitted to develop ladies' harvests like beans and cassava. Bride prices; before a man allows his daughter to marry, the bride price must be paid. The male relatives of the wedding pair meet to establish the bright price. This system is much better than the dowry system. If the bride runs away from her husband after they are married, though her family is responsible to return the bride price.

#### **Language as a sign of cultural difference:**

Language is an important theme in Things fall apart on several levels. The villagers of Umuofia make fun of Mr. Brown's translator because his language is slightly different from their own. Drum language; Drum assumes a significant part in Umuofia to produce excitement and even impart explicit data. Drum frequently signal the inception of a function.

#### **Ethnographic distance :**

The expression "ethnographic distance" alludes to a strategy in human sciences where the anthropologists distance themselves from the way of life they are considering to figure out that culture. At a few places in the novel, the storyteller, who in any case has since completely submerged in Igbo culture, returns to a stage to clear up specific parts of the Igbo world for the perusers, for instance when Okonkwo's first spouse calls out to Ekwefi in section 5, Ekwefi gets back to from inside her cottage, "Is that me?" this reaction might appear to be unusual to non-Igbo perusers, so the storyteller makes sense of the social

rationale of Ekwefe's reaction, "That was how individuals addressed calls from outside. They never addressed yes for dread it very well may be a detestable soul calling." The Igbo world is loaded with a sprite that might have underhanded aims, and replying "yes" to a call from outside could incidentally welcome one such soul inside. All through the book, the storyteller utilizes ethnographic distance to explain components of Igbo culture to a non-Igbo peruser. The storyteller borders two cultures: one African and one European.

### **polytheistic vs. Monotheistic religion**

In his novel, Achebe features the distinctions between the Igbo religion and the monotheistic religion, and the disarray those distinctions bring, for example, in the accompanying inquiry an Igbo man pose to a preacher; "At this point, an old man said he had a question. 'Which is this God of yours,' he asked, 'the Goddess of the earth, the God of the sky, Amadiora of the thunderbolt, or what?'"The preacher attempts to make sense that there is just a single genuine God and that the Igbo Divine beings and Goddesses are not Divine beings or Goddesses by any means. This is befuddling to the Igbo. The Igbo public snickered at them. So here Chinua Achebe presents two unique social contemplations according to the strict conviction where Igbo have polytheistic religion and British have monotheistic religion.

### **Is Igbo culture civilized or not?**

Some considered this society as a civilized, while others considered it the complete opposite. In the novel, Things fall apart Chinua Achebe portrays the Igbo culture as a civilized society by having a clear view of gender roles, and an organized justice system, the culture may also be viewed as uncivilized due to the many religious superstitions. For example "there were indeed occasion when the Oracle has forbidden them if the clan had this orbit the Oracle they would surely have been beaten." The Oracle is widely believed to have powers and be able to tell people about their future. The Igbo people portray themselves are civilized by having gender roles and a justice system, but they also might be

mistakenly considered uncivilized because of their unjustified religious superstitions. The novel *Things fall apart* depicts the cultural battle between the **Ig-bo and the British:**

One was attempting to keep its custom, and one needed to change those practices by supplanting them with another religion. At long last, the British won since they could sort out the deception in the indigenous peoples' ruffian customs and assault it. Nothing in this world is perfect, and it is difficult for a culture to be great. Notwithstanding, to create and flourish, it ought to regard the worth of its whole individuals. That was the motivation behind why the Igbo culture was obliterated, in light of its conservativeness, orientation separation and eccentrically killing of the innocent.

#### **Conclusion:**

There are two societies are introduced in this novel, the African culture, and the European culture. There is a number of elements like polygamy, male supremacy, and polytheism in Igbo culture that make this culture one of a kind and particular. The unfamiliar mediation in Umuofia impacted their way of life. The pioneer rule was forced on them. The self-destruction of an Okonkwo is depicted as an allegory for the demise of African culture. Thus we concluded that *Things fall apart* is a severe criticism of the imperialism and cultural fusion caused by the European colonization of the countries, especially in Africa.

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## NATURE AND DEVELOPMENT OF ENGLISH LANGUAGE

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### **Abstract**

Language is the expression of human personality in words whether written or spoken. Most of the scholars admit the fact that it is the means of communication. It acts as agent, a medium through which we can express our ideas to others. On this regard it is the universal medium alike for conveying the common facts and feelings of day to day life. In this article I have thrown light on nature and origin of language, landmarks in history of English language, influence of other language on English and the present position of English in the world.

### **Nature and Origin of language:**

**Nature:** To begin with, the nature of language may be analysed. If we ask ourselves what language is, the answer is that, it is a means of letting other people know what we have in mind. In other words language enables us to convey to others what we think or feel or desire. While considering this we have admit and consider that language or speech is not only means of conveying our ideas to others, to certain extent gestures and signs can also do this .We have also have to take into consideration the two aspects of language namely the inner one relating to the meaning we wish to express and other the outer one relating to the expression of that meaning through the sounds of speech.

**Origin:** Coming to the origin of language or speech we notice that four theories have long been holding the field. The first of these is popularly known as the *bow-wow theory*; It is based on the assumption that the earliest speech marked the effect of man's imitating some characteristic sound of the creature or object he was referring to. For instance, when child speaks of a dog as 'bow –wow' he is imitating the speech habits of his adult ancestors in prehistoric period. The second theory regarding the origin of language is the '*Ding –Dong*' theory. It was advanced by the German scholar and philologist Max Mauller, and it has been admitted by many others. According to the theory language has originated in the sense of rhythm innate in man and relating to him to rest of the universe, which

is essentially rhythmical. This theory is based on man's tendency to imitate not of sound, but moments in nature. It is believed that the primitive man having observed the rhythm in the flowing of a stream or the swaying of trees in the wind must have ding donged phonetically to them. The third theory pertaining to the origin of human speech is often called the *Pooh-Pooh theory*. According to this theory the origin of language is to be traced to the involuntary exclamations of pain, surprise, pleasure or wonder which human being make. The upholders of this theory want us to believe that what we now call language is only a refinement upon our emotional interjections like ah, ha, pshaw, etc which are not far removed from the cries of animals. The fourth theory is known as '*Gesture theory*'. The scholars like Wilhelm Wundt and Sir Richard Paget have traced the origin of speech. According to Wundt most primitive means of communication between human being was by means of gestures made with the hand. This sign language is still employed by us when we have to communicate with a deaf person or with person where language is unknown to us.

**Landmarks in the history of English language:** Language is a natural human growth, partly mental and partly physical. It is also containing development in a constant state of flux. The the history of English language is divided into three main period they are-Old English Period, Middle English Period and Modern English.

**The Old English Period:** Extends from the earliest century, about the close of the 7th century to 1100, by which time the effects of the Norman Conquest begin to be perceptible in the language. It is characterised by a homogenous Anglo-Saxon language, with only a small amount of Latin influence. It is also characterised by having its inflectional system relating full. In pronunciation it had no silent syllables and its spelling was a rough attempt at being phonetic. It had number of dialects.

**Middle English Period :** Extends from about A.D 1100 to about 1450. It begins with the Norman Conquest and ends with a transitional period leading to the close of the Middle Ages. It is marked by the sweeping changes in vocabulary caused first by the Scandinavian invasions and then by the Norman Conquest.

Inflections which had begun to weaken or blurred in later Old English owing to the fixed stress adversely touched on became definitely reduced in the Middle English Period, and it is for this reason that it has been called as the period of levelled inflexions. This weakening of inflexions caused the word order to become less free and encouraged the growth of the use of the prepositions and periphrases. During this period East Midland dialect flourished by the Oxford, Cambridge universities.

### **Modern English Period :**

Modern English Period\_Modern or new English runs from about 1500 to the present day. This period covers the period conveniently historically from the close of the middle ages and the completion of the renaissance period to the present day. This period is distinguished by a vast and varied increase in the latin elements through the renaissance influence as well as by the loss of many of these inflexions which had been leveled in middle English. It is often called the period of “Lost Inflexions”

**Influences of other languages on English:** Many of the European languages had influence on English among them Latin, Greek and French are taken be the most important.

### **Latin influence on English:**

If we open the pages of history of English languages we notice that the contact with the Roman Empire during several centuries had introduced the Germanic tribes to number of Latin words, before the Angles, Saxons and Jutes invaded England. When these tribes came to England they brought some words with them to England. Words such as Street, Caesar, Mill, Cheese, etc The coming of Christian culture and missionaries to England specially from Ireland in the 17<sup>th</sup> century brought few more Latin words such as – Minister, Monasteries, Monk, Bishop, Priest, Mess, church etc..

### **Greek Influence:**

According to some survey the Greek words not directly entered into the vocabulary of English, but through Latin or Latinized forms that Greek words

came to English. Greek elements have become acclimated into the English language for technical terms such as graph, Phone, Telephone, Photograph etc...

**French Influence:**

Apart from Latin and Greek, French is one of the great fundamental formative influences on the English vocabulary. French began to influence English Language with Norman Nobles, specially the new culture and way of life. The English terms prison, Forest, Tower, Market, Rent, Justice are originally from French. The words related to military, law, culture, religion, Buildings, Domestic etc have their origin in French, gradually entered in to English vocabulary one century after another.

**Present position of English language in the world:**

The vast expansion of English cultural and commercial influence in many parts of the world, together with the more recent dominance of the material civilization of the U.S.A, has suggested to many that English might well become the internal auxiliary language of the world. Mr. H.G.Wells in his book “The world set Free” opines that English may easily become the universal language of international communication. Today there is an urgent need for an international language to serve as the common medium for political, Historical and Scientific thought for the people of the World. In this regard English language is being spoken in many parts of the world, and it is second only to Chinese, It has the advantages of the language of the most powerful and progressive countries in the world. English has also the great advantages of being a language of which is not very difficult for foreigners to master. On these accounts philologists like Zakrisson and Writers like Galsworthy have natural way considered English the language of international communication.

**Conclusion:**

To conclude the Nature and Development of English Language we can say that,English language originated by the coming of many tribes like Jutes, Angles, and Saxons. It had many dialects but East Midland dialect, considered to be the standard one. In the beginning it was a pure language but in course of time it began to take many loan words from many of the languages of the world.

Today it has become the most heterogeneous language. No doubt, it has enriched its vocabulary and at the same time became the universal language.

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## NECESSARY CONDITIONS FOR LANGUAGE EFFICIENCY

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### **Abstract**

To develop the language efficiency, every learner should involve deeply in the English language. Teacher will always tries to find out new teaching strategies or methods to make the subject more interesting for his students. English is an international language, spoken in 67 countries both as a native and as a second or foreign language. It is taught in the schools and colleges in almost every country on this earth. English is have found out that knowledge of English is a pass port for better carrier, better pay, advanced knowledge and for communication with the entire world. The time or period allocated to English language teaching is insufficient. It needs to be increased. The excessive use of mother-tongue in teaching has to be reduced to minimum and advance methods that promote participation of pupils with the maximum use of English communication should be used. Teachers require special English proficiency training. There is a need to devise short term proficiency training courses for teachers. The primary aim of Teaching English in India is to enable the pupils to learn as well possible to understand, speak, read and write the English Language. The present paper shows that the necessary conditions for language efficiency. The situation of English language in the schools and colleges in Maharashtra is very much unsatisfactory in rural areas. The two languages of bilinguals share a cognitive foundation that can facilitate the acquisition and use of more than one language for communication, thinking and problem solving.

**Keywords:** Teaching strategies, Methodology, Cross-linguistic aspects, cognitive foundation, Learning environment.

### **Introduction:**

To develop self-confidence, every learner of language should discard the phobia that they will not achieve the English language efficiency. Learner should pay attention to the new words, sounds and sentences in English. If mistakes happen while speaking or writing, by experience they comes to know that these mistakes are groundless. Second language learners are exposed to a

nurturing and non- nurturing environment. They are most likely succeed in learning second language. Parents and teachers must motive second language learners by talking with them in English. External factors can contribute to the development of learners also. The brains of monolingual and bilingual people work in different ways. As far as the teaching of English in our schools is concerned , the vernacular plays important role . There will be a great impact on the standard of English . If the teacher pays proper attention to the teaching of the vernacular, it will connect with the learning of English . In this way the students will get the idea of thought and the habit of reading . The easy language and the short book both combine to encourage the students to read any word . The students can be made the better with the help of assignments. The teacher should provide the assignmentsto the students which are based on a grammar book and ask them to keep that book with themselves. With the help of oral lesson that is reading and conversation, second language learners can achieve the goal of language efficiency. Even English lessons can be conducted as group competitions like question games , spelling games description games poster games , missing words etc. It is a good idea if a play is produced in the vernacular before being done in English. One group will produce a play and the other will be a part of audience.

Each learner should pay attention to the learning of grammatical rules. Its primary goal is to develop literary mastery of the second language. Memorization is the main learning strategy and the learners should spend their time talking about the second language. For language learners the main condition is that they should go through the process of habit formation with the linguistic environment. So learning is an observable behavior which will be acquired with linguistic habits. In the initial stages of second language learning, learners may be use faulty language but it is the beginning stage for the development of second language. Native learners have some sort of modification in learning the second language. Socio-culturalapproach can affect the learners of second language and it can be acquired from the interaction with other people. Conventional signs, symbols and signals can also develop the language

efficiency of the second language learners. Success depends on acquiring second language through a process of imitation and habit formation. When learners successfully acquires this process, it will remain forever in their brain. Stressing the pronunciation with avoiding the grammatical rules, second language learners would get the mastery over the second language. They will emphasis on communicating rather than explicit grammar instructions. Then the second language will gradually be acquired by second language learners. Communicative competence is an individual's ability to use language correctly and in a socially acceptable manner with the help of linguistic theory, second language learners can influence the success in language learning. Learners are shaped entirely by their external environment. That's why teachers or parents should provide positive response when learners have a desirable behaviors to learn second language. With a positive or negative response, teacher or parent can train the language learners successfully. While communication is going on, language learners doesn't pay attention to the grammar rules. They have a feel for correctness because later on language learners comes to know about the language rules. So they must acquire the language rules and regulations. When language learners acquires the ability to use second language then they should try to make use of grammatical rules. But it depends on the attitude of language learners because language learning is usually organized from simple to complex in order to learning the second language. Language learners should mentally prepared themselves that second language can be acquired easily with the help of knowledge of language. Learners also well acquainted with the audio- lingual process for the development of second language.

**Conclusion:**

Language learners should acquire the process of habit formation as well as have the knowledge of grammatical rules. For producing second language, learners have a safe and non-threatening atmosphere. Then they will be near to success of language efficiency. Second language learners should take the help of others for solving the problems related to language efficiency. It will spark development in language through the process of negotiating meaning. Teachers

can improve the learner's language efficiency through activities like role-play, drama etc. Learners would also feel safe to speak up and not feel threatened if they make any mistakes while interacting using second language.

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## TRENDS IN THE INTERPRETATION OF POPULAR FICTION

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### **Abstract:**

The very origin and usage of the word popular is not literary and various contextual interpretations had been in practice since long ago. It is often viewed as a minor, less valuable and inferior to the so-called classic in every manifestation of art and literature. The entire (meta) genre of popular literature and its subgenres are the victims of academic biases against them as the negative interpretations of the term are widely circulated and deeply rooted. The term popular literature or popular fiction is itself not suitable for canonical definitions. For this reason, it is not studied as a unique or secluded literary concept or form. Origin and development of popular fiction, especially, is studied always along with the socio-economic factors prevalent in the respective ages. Its huge success in terms of sales figures and wider access made academia to view it from some favourable perspectives. The transitions in the study of popular literature as well as popular fiction from labeling them as the products of commercial interests to their gradual academic acceptance is not so easy. It will not be an exaggeration that this genre and its subgenres like popular fiction are struggling still to make their distinctive place in the sphere of academia. The bitter criticism went to such an extent that it was viewed as an antonym of serious or so called classic literature and its binary too. The modern multimedia is truly a blessing in disguise for the popular literature and its various subgenres. They initiated multi-dimensional studies which brought many considerable results forward and opened this rather neglected literary type for variety of theoretical and critical discussions.

**Keywords:** Popular, popular fiction, reception, academia, commercial, formulaic

### **Introduction**

In the last quarter of the 20<sup>th</sup> century and the trend continues also in present times, we witness a proliferation of popular fiction. They are popular in the sales figures as well as number of titles published. Readers have a crucial role in the development of popular fiction since the success of popular fiction in

the market has revealed why a writer should pay more attention to his/her readers and their interests, especially in a world where more and more people are reading for pleasure. Popular fiction is an unpredictable literary category even today. Despite the widespread popularity of popular fiction, its place and importance in academia is still not stable. In fact, academic studies about popular fiction are considerably less and whatever may be found are some set trends of looking at it. There are some distinct trends in the interpretations of popular fiction.

### **Trends in Interpretations of Popular Fiction**

Three distinct trends can be seen in interpretation of popular fiction. The major trend of interpreting popular fiction is to give more significance to commercial aspects like its large readership and huge market. Another trend is a negative comparison between popular fiction (popular literature in general) and the so-called artistic/high literature. There is no working definition that specifies function and structure of popular fiction. In an attempt to define popular literature and also popular fiction, its being formulaic is often kept in the center of discussion.

### **Commercial aspects-centric interpretations**

While defining popular fiction, the trend of giving more emphasis on its market is apparently observed. John Feather, talks about popular fiction as: “Popular fiction, sometimes called trade fiction, on the other hand, is aimed at a mass market, and seeks no such (critical) acclaim. It aspires to amuse and to entertain, and to make a profit.”<sup>1</sup> Scott McCracken in *The Cambridge Companion to Popular Fiction* (1998) considers the readership dimension as crucial in **defining popular fiction:**

Popular fiction is frequently thought of as those books that everyone reads usually imagined as a league table of bestsellers whose aggregate figures dramatically illustrate an impressive ability to reach across wide social and cultural divisions with remarkable commercial success.<sup>2</sup> The huge reader support for popular fiction together with the certain contribution of popular fiction to the development of current literary and cultural trends has revealed popular fiction

as an integral part of the literary system. It deserves more insightful research in this field. The major trend of criticism of popular fiction is, however, very depressing and biased. The disrespect of popular fiction is so rooted in the literary field that even in the modern times, the term 'pulp' is used to undermine the authors of popular fiction and their works. There is still a want of unbiased critical assessment of popular fiction, which is crafted with a purpose other than only to entertain and possess higher literary qualities than their crude popular kith and kin. In a critical work on popular fiction, *Pulp: Reading Popular Fiction* (1998), Scott McCracken along with the issue of large readership, hints at the interrelation of it with the ever changing cultural scenario of the physical world of the readers. Here the easiest access of the popular fiction for various

**social and cultural divisions is stressed at:**

Contemporary popular fiction is the product of a huge entertainment industry. Written fiction is only a part of that industry which markets and sells popular narratives for film, radio, television and periodicals as well as in the book form. To study popular fiction, then, is to study only a small part of the popular culture.<sup>3</sup> McCracken hints at the interrelation between popular fiction and the modern entertainment industry. The trend of interpretation, however, limits the scope of popular fiction and its unbiased critical assessment. The definition by the *Canadian Encyclopedia* is an attempt to outline the basic nature of popular fiction. It agrees with the wide and continued practice of identifying popular fiction in terms of sales. Certain books are carefully tailored by authors and publishers to capture the attention of a wide range of potential readers. The *Canadian Encyclopedia* describes the frequent imitation, adaptation to other cultural forms and general commercial success as the significant features of popular fiction. It uses the term 'popular' in the sense of commercially successful not as an antonym for serious. The functions of popular fiction have always been supposed to be psychological. Some critics try to give the affective function of popular fiction as giving our lives the plots and heroes we lack. On the other hand, the narrative (sub) genres like popular fiction having large readership indicates the widespread hopes and fears of humankind.

**Comparison with the so-called high literature**

While defining popular literature and fiction, they are frequently compared with the other established literary genres, literature in the conventional sense and literary fiction in general. Ken Gelder is one of the prominent critics whose writing on this issue is well known. In *Popular Literature: The Logics and Practices of a Literary Field* (2004), he discusses popular literature taking into consideration various aspects of it. In terms of literary products, Gelder considers popular literature to be the "opposite of Literature".<sup>4</sup>

Gelder stressed his usage of "Literature" instead of "literature" by explaining that the latter is a general field of writing while the former are quality literary works written by such writers as George Eliot, Henry James, James Joyce, D.H. Lawrence, Flannery O'Connor, Vladimir Nabokov, Tobias Wolff and so on. He discusses further that the set of logics and practices in the 'Literature' are different from that of popular fiction. This is one of the novel ways to view the popular literature and popular fiction in academia. It is an indirect nod for the independent study of popular fiction as well. The traditional critical approaches do not allow the popular fiction to become a part of any literary canon. The set standards of judging any literary work are those that are used to judge the established classics of literature. Victor Nell blames the advocates of this traditional thinking on popular fiction as he states that classics are essentially works of western society and they do not necessarily portray truths experienced by all cultures. The so-called literary canon consists mainly of British and North American novels from the 19<sup>th</sup> and early 20<sup>th</sup> century. This canon is the base of the literary studies in academia and hence, the popular novels were "considered to be a threat to great literature and a cultural defilement."<sup>5</sup> This comment refers to the literary politics where imposing 'otherness' to the non-western genres and cultural artifacts has been done previously. Unfortunately, the widely known criticisms on popular fiction are not very positive ones. Opinion of Anthony Burgess in his *The Novel Now* (1971) can

### **be representative critique on popular fiction:**

Very occasionally the best book and the bestseller coincide, but generally the books that make the most money are those which lack both style and subtlety and present a grossly over-simplified picture of life. Such books are poor art, and life is too short to bother with any art that is not best of its kind.<sup>6</sup>

### **Undue badge of 'formulaic'**

There is no working definition that specifies function and structure of popular fiction. In an attempt to define popular literature and also popular fiction, its being formulaic is often kept in the center of discussion. This trend continued for a long time in criticism of popular fiction. Martin Amis in his book

### **The War Against Cliché:**

*Essays and Reviews 1971–2000* (2002) tries to highlight the lower position of popular literature by calling it as having "tangled plots" and "intense formal artistry."<sup>7</sup> It is more directed to popular fiction than non-fiction. Generally, popular fiction is held as a kind of industrial practice and its writers use the "language of industry" instead "the language of art world". It has always been a trend to differentiate 'writer' of popular fiction with the 'author' of literature. These "writers" and the "authors" have their different aims too. While "Literature" fiction's primary goal is the self-expression of an author, the primary focus of popular fiction is its readers. The above distinction is nothing but the reflection of traditional critical views on popular literature and popular fiction. The critics and academia dismissed popular fiction as formulaic escapism that has nothing to do with reality. On the other hand, this biased criticism makes us compare canonical literature or literary fiction specifically with popular fiction or bestseller literature. As stated in the *Encyclopedia of American Popular Fiction* (2009), the most distinguished feature of popular fiction is the narrative skills employed by its authors. There are some attempts to interpret popular fiction based on these formulaic aspects also:

1. Popular fiction has always been considered as a plot-driven literary (sub) genre.

2. Popular fiction has fantasy and intrigue as inevitable elements. They contribute largely to the formulaic nature of it.
3. This is the factor creating the common background between a writer and his/her audience. Such shared experience contributes largely in the basic narrative structure of popular fiction.
4. The formulaic nature has some advantages for popular fiction. Formulaic elements create the ideal world without limitations or uncertainties in readers' imagination and we find linguistic as well as structural uniqueness to popular fiction.

### **Phase of Gradual academic acceptance of popular fiction**

In the wake of time, popular fiction got some supporters in academia. To explain the injustice on popular fiction, Bob Ashley states that such neglect is the result of the negative attitude of literary criticism, which considers popular fiction to be "the second-rate fiction", or "a kind of cultural detritus."<sup>8</sup> And in literary scholars' views, whose focus was the language and style used in literature, popular fiction is having language and style seemingly attractive but of no real value. David Glover and Scott McCracken in *The Cambridge Companion to Popular Fiction* (1998) call the concept of popular fiction as deceptively simple but vague. They accept that it is difficult to define it at present because the object of its study is not so clear. It is not a stable genre or subgenre culturally, temporally and spatially. Gelder takes review of the earlier criticism, though sparse, of popular fiction. He finds this criticism inappropriate and inadequate. He further tries to place popular fiction at a different position not comparatively **low or inferior unlike the prevalent trend. He says:**

It doesn't tend to use the 'autonomous' language of the art world, although this is not to say that it is without any artistic merit. It simply means that popular fiction, as a form of literary production, occupies a different position altogether in the literary field, one that is not so dependent upon, or engaged with, art world discourse.<sup>9</sup> It is an appeal to the academia to define independent yardsticks to assess popular fiction and academia has to prepare a roadmap of its justifiable

analysis. Critics like Maxwell and Krentz tried to support popular fiction **regarding its thematic concerns:**

Popular fiction is a continuation of and embroidery upon ancient myths and archetypes; popular fiction is good against evil, Prometheus against the uncaring gods, Persephone emerging from hell with the seeds of spring in her hands, Adam discovering Eve. In a word, popular fiction is heroic and transcendent at a time when heroism and transcendence are out of intellectual favor.<sup>10</sup> There is a noteworthy trend in recent criticism on popular fiction. Some critics are of the view that yardsticks to assess literary (canonical) fiction should not be used for popular fiction. They asserted the need of an independent form and nature of this (sub)genre. Popular literature as well as fiction and the canonical literature serve very different purposes. They have different standards and so they cannot and should not be compared on the same plane. They should be appreciated in their own domains and one should not be expected to imitate the other. Popular fiction cannot imitate canonical literature even at its best for it was never meant to be so. As mentioned above there is always a need for studying popular fiction independent of the so-called classic literature. It can be an emergent need to explore this (sub)genre through its various dimensions and by various approaches. Expressing this need of independent study is a positive trend in the interpretation of popular literature and fiction. Matthew Schneider-Mayerson feels that popular fiction should not be generalized merely as popular **culture and should be dealt with as a separate sub-genre:**

Popular fiction as a general object of study has rarely been explored, in part because it is often subsumed under the umbrella of popular culture. This is a mistake: just as film and television have developed their own approaches that reflect the unique social, cultural, political, and industrial dimensions of each medium, so popular fiction should occupy its own critical space.<sup>11</sup> There is gradual but indirect acceptance of popular literature in academia and criticism. This change has some crucial reasons. The focus in literary criticism changed from text to the reader. Reader's expectations were the cause of a text's being defined as literary, not any quality intrinsic to the text. The school like Reader

Response considered readers' responses as the creator of meanings and denied any fixed meaning in the texts. By now, some subgenres of popular literature have achieved much wider academic recognition. By the time many excluded subgenres have been allowed in the literature. Popular fiction is always treated as inferior to mainstream literature and this trend is changing gradually. The biased parameter of high and low literature is not in currency at present and there are some respectable admirers of popular fiction. The editors of *Encyclopedia of American Popular Fiction* (2009) are among the few respectable admirers of popular fiction. According to them, popular fiction is not the second rate fiction but the first rate storytelling. The readers should not seek "profound psychological complexity or insight, stylistic originality, striking conceit, esoteric allusion" - the literary devices that make some work liked by readers and scholars alike. "The spellbinding, atavistic magic of a tale well told" <sup>12</sup> is what we should seek in popular fiction. Indirectly they tell us about the distinguishing features of popular fiction and it is nothing but a reflection of a contemporary trend to look at it. According to them, the stories are about our times or applicable to our times. We find mention of narrative skills as the chief distinguishing feature of popular fiction in this encyclopedia. Definition given by the *Canadian Encyclopedia* hints at the occasionally serious nature of popular literature/fiction and the masterly craftsmanship of some books under this literary type.

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## FEMININE FRAGMENTATION IN SONORA JHA'S “FOREIGN”

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### Abstract

Every part of literature has a search of real human life. Postmodernist fiction searches a real life in decentralization. Feminine fragmentation is strongly reflected in the Indian English writer's fiction. The most notable writer Sonora Jha's "Foreign" is spotted in the same sense. It is expressed through the female character Mrs. Gayatribai who is fragmented after her husband's death. She suffers feminine fragmentation by the problems such as her husband debts, injustice, rape, abuses by the different members of the society. Postmodernism is considered after 1950s. It is a step against modernism. It attacks to themes and ideas of modernism. It does not focus on a reality which is highlighted by modernism, playfulness, fragmentation, metafiction and intertextuality are known the most famous themes of postmodernism. Fragmentation is one of the most famous themes in the period of postmodernism. In his tagline, the most popular critic Jean Baudrillard states,

“Postmodernity is said to be a culture of fragmentary sensations electric nostalgic disposable simulacra, and promiscuous superficiality, in which the traditionally valued qualities of depth coherence, meaning originality, and authenticity are evacuated dissolve amid the random swirl of empty signals the statement brings a General meaning of fermentation.”

The statement brings a general meaning of fragmentation. The postmortem writers find fragmentation in different groups of society. The English writers consider Black feminine fragmentation in African-American writings and backward fragmentation in Indian English writings. Feminine fragmentation is effectively used in postmodern writings. It is well handled by the world famous writers' Maggie Nelson, Roxane Gay and Jenny. Sonora Jha and Kota Nilam waved feminine fermentation in Indian English writings. It is related to the

experiences of female. In her well-known article “The Female and the Fragmentation”, the well-known critic Shanon Callahan expresses,

“In viewing the fragment as a form  
that grapples with the self possession,  
which must struggle to command  
agency, we can see why it may appeal to  
women who in a variety of ways are  
trying to reclaim their own agency and  
their ownership of their bodies”

Sonora Jha is the most world famous Indian English writer for feminine writings. She is mostly influenced by a phenomenal children British writer Enid Byton who wrote, “The Famous Five” and “The Secret Seven”. Sonora Jha wrote memories, essays and novels. Feminine fragmentation is effectively reflected in her novels. She wrote novels such as “Foreign” and a forthcoming novel “The laughter”. The popular novel “Foreign” is recommended in the point of view of feminine fragmentation. It is first published in 2013. It is a related to reality of the Indian farmer society. The novel has won the Hindu Prize for Best fiction in 2013. It is a means of feminine fragmentation. The novel has a story of Bajirao who is a speaker of Vidarbha where the farmers commit suicide which is the current issue in Maharashtra. The writer brings attention of readers about the fragmentation of male and female farmers of Vidharbha. The area has lack of irrigation for land. It is based on rainy season. It is reflected in the novel. The novel opens with katya Misra’s coming. The reader meets to Kabir lives in India at Dhanpur and sometimes at Mumbai for his grandparents. In the novel, Mr. Bajirao suffers so much in the pain of money-lender and lack of advantages of farming. He gets very bad experiences by various persons. Bajirao is a fragmented character in the novel. He sells his kidney for his first daughter’s wedding ceremony and some land for the second daughter's wedding ceremony. He had intolerable pain from all different fields which compelled him to suicide. In the novel, the major character Bajirao expresses,

“You must understand this-the  
pain of living is worse than  
the pain of my death. A man  
is only alive if he has land  
to stand upon. And I am  
losing more and more with  
each passing year”  
(Sonora Jha, 257)

In the novel, feminine fragmentation is effectively used by the novelist rather than male fragmentation. When Bajirao commits suicide Gayatribai's fragmentation begins in the novel. She has to face all remaining problems of Bajirao. She looks after her family. She is a representative of Vidharbha's widow. Many Widows suffer after the death of their husbands like the character Gayatribai.

The society does not deal with the justice to the feminine character. The members of society arouse a sense of fragmentation by injustice. She gets inhuman behaves from the different members of the society. Therefore in her article “Reflection of the Plight of Farmer in Literature with Special Reference to ‘Foreign’, ‘Shoes of the Dead’ and ‘Widows of Vidharbha making of Shadows’”, the M. Phil research scholar rightly points out,

“Gayatribai Andhale, the wife  
and later the widow of suicidal  
former Bajirao is one of the  
battling women in Vidharbha  
who undergoes all injustices  
and insult mutely for the sake  
of her family.”  
(Dipali Mandlik, 32)

The character Gayatribai is also attacked by money-lender to maintain physical relationship forcefully. The novelist maintains the feminine fragmentation in the whole novel. The character Gayatribai is an ideal representative of feminine

fragmentation of postmodernism. The writer brings the feminine fragmentation in Indian English writing. The writer highlights that concept in the novel. The Whole novel is the centralized on the same point. Everyone reader gets an idea of the same.

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## SOCIAL INNOVATION AND SOCIAL PROBLEM

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### **Abstract:-**

Social innovation is based on the theoretical study of new forms and ways of its existence. Depending on the issues discussed, the new one appears in very different aspects: Innovation can be seen on two levels. In this context, it is important to understand the difference between the concepts of "innovation" and "opening" ... opening up as a new birth on the individual level of human activity, and on the collective (social, cultural) - actually as innovation. A scientific, cultural or social innovation It happens when it gets some recognition in the scientific or cultural community, in the whole society. Not all inventions are innovative. Most inventions are inventions only for themselves and "die" with their creator, because the introduction of innovation in society, as a rule, is fraught with difficulties. Other discoveries have a limited range of translations and only change the local environment for further research and constructive activities. It determines the general flow of culture and events in society or the creation of new cultural and social models.

**Key Words:-** Innovation, Social innovation, The Nature of Innovation in the Social Environment and Innovative Social Technology, The age of innovation, Features of Innovation, Social Environment, Sources of social innovation, Variety of innovations, Social Innovation Program, Innovative social technology, Social problems, Characteristics of Social problems, Examples of social problems.

### **Introduction:-**

Social innovation is particularly difficult to carry out, as it is difficult to determine its specific parameters and the specific status of its implementation, how complete the implementation of these innovations is. Another feature is the absence of a manufacturing stage, which is usually difficult for technological innovations. Lapin emphasizes the specific importance of the inner difference between radical and sophisticated forms of innovation. Improvements go well with existing organizational structures, fits into them. But a radical innovation weakens or even explodes these structures and therefore provokes opposition. In

addition, one of the most common types of innovative pathology is related to social innovation: the rebirth of these innovations in their old form, the return of social systems to their original state after innovation. The complex nature of the impact of the innovation process on innovation, when the ability of employees to master new knowledge is the main competitive advantage of the enterprise. However, - Called progress or social development. Leisure class American Sociologist Peter Drackar.

**Innovation:** - Innovation is the birth of innovation, of innovation, of innovation. The new concept is related to one of the eternal philosophical problems - the problem of development - and the so-called attempt to solve the development paradox ... Social innovation is innovation in society.

**The age of innovation:-** In the modern dynamic changing society, the complexity of the form of social organization is increasing, the amount of historical time is decreasing and its path is getting faster. As a result, uncertainty and risks increase, including the risks of falling into catastrophic situations for the deployment of historical events. Uncertainty and risk, which are based on the internal spontaneity of existence, in other words, randomness is its existing property, has its other side: every act of rebirth in nature and society is in some way related to opportunity. This ideological position is in the mainstream of the philosophy of the emerging existence of Heraclitus of Ephesus (550-480 BC), the philosophy of life of Henry Bergson (1859-1941) and the process of Alfred Whitehead (1861 -1947).

**Features of Innovation:-** 1. The scale of innovation: radical innovation that takes into account research, major discoveries and forms the basis for creating new generations and guidelines for the development of technology and technology; enhancing innovation, inventing average; Innovation. 2. Application Objectives: Product innovation focused on the production and use of new products (services) or new materials, semi-finished products, components; technological innovation aimed at creating and applying new technologies; At the inter-firm level; complex innovations, which are a combination of different innovations. 3. Application scale: Industry; Inter-sectoral; In regional enterprise

(firm). 4. Reasons for the decline: Responsive (adaptive) innovation that ensures the firm's survival in response to innovations made by competitors; Strategic innovation is an innovation that is actively implemented to achieve a competitive advantage. 5. by efficiency: economic, social, environmental;

**Social innovation:** - Social innovation is the latest in sustainable development for the betterment of society as well as the central component of action. But is there anything really innovative about it? Something that could run a business in a fundamentally new way? Let's take a look at how social innovation develops and how it directly benefits companies. Although social innovation is a "seating and splashing cauldron" that promotes social progress, some innovations can be negative and destructive. Moving on to new things can worsen the situation and the social status of the organization. Therefore, the innovation process must be handled with care, with a certain amount of criticism and proper skepticism.

**Definition of social innovation and the historical aspect of the word: -**

"Social innovation is the process of developing and deploying effective solutions to challenging and often systematic social and environmental problems in support of social progress. Social innovation is not a privilege or privilege of any institutional form or legal structure. Solutions often require the active cooperation of stakeholders in government, business and the nonprofit world. The term "social innovation" in its modern sense is associated with the name of Muhammad Yunus, the Nobel Peace Prize winner and author of the concept of micro-credit, for saving millions of lives from poverty. Innovation is one of the broader social processes associated with the transition to a separate state and the complete repetition of outdated provisions and norms, the creation of new community communities.

**Sources of social innovation are:** - 1) Changes in external environment, 2) Emerging social problems which cannot be solved by traditional methods, 3) Changes in society and the needs of its members. Unresolved social problems lead to the development of new mediums in the social sphere. Due to the fact that many social orientation organizations and initiatives have to adapt to constantly changing conditions, develop traditional or find fundamentally new

ways to solve social problems, the new branch of knowledge has gained special development. - Exploring social innovation, social innovation theory and practice. The study of the process of dissemination of innovations is one of its most important problems.

### **The Nature of Innovation in the Social Environment and Innovative Social Technology:-**

Innovative social technology is a procedurally structured set of techniques and methods aimed at studying, updating and optimizing innovative activities, resulting in innovations and materialization that lead to qualitative changes in various areas of life, focusing on rational use of materials, economics and social resources. Innovative social technologies are methods, techniques of innovative activities aimed at creating and implementing innovations in society, implementing activities that bring about qualitative change in various spheres of social life, rational use of material and other resources in society. Innovative technology exists in two forms: in the form of programs and documents, and in the social processes that actually evolve in connection with these programs.

The use of new methods and technologies to solve specific problems requires their modification and adaptation to the characteristics of management, tradition, scale and level of social systems, etc., which, in turn, led to the creation and development of an innovative method. At all levels of the complex working social system to open up new possibilities for fundamentally new and complex solutions to the traditional sciences of ideas and principles.

Game programs that determine the group's path and means of mental work to solve problems; socio-technical games based on the principles of the work of social technicians; And combines the basic technology of research activities, training and practical activities. An individual seeks to contribute to the world around him using patterns and programs at the disposal of a particular order. This process is called "ontological synthesis" or "ontosynthesis", which forms the basis and mechanism for the execution of effective actions.

**Various reasons of social innovation:-** 1. Based on the concept of Level and Dimension of Social Innovation, one can distinguish between world-class

innovations aimed at solving common human problems as well as regional and local innovations representing narrow interests of regional and local importance.

2. Social, political, economic innovations are differentiated according to the spheres of public life, innovations in the cultural and spiritual spheres, social structures and institutions. 3. Depending on the scale of use, one can distinguish between a single social innovation made on a facility and a dispersal applied to multiple facilities. 4. Pedagogical, academic distinctions are possible in relation to the structure of the whole social sphere, the components of which are education, management, employment of the population, provision of pension, culture, sports, human health, etc. , Legal, managerial social innovation etc.

**The role of Social Innovation in the development of Society:-** It is estimated that by 2025, there will be 26 smart cities in the world and their technology market will be 1.57 trillion. But, in 2019 alone, there were 102 smart cities worldwide. In 2020, it had grown to 174 smart cities. These smart cities mainly include Singapore, Dubai, Oslo, Copenhagen, Boston, New York, Hong Kong etc. While in India, mainly Bhubaneswar, Pune, Jaipur, Surat smart cities emerged in 2020. By 2025, 59 percent of the World's population will live in an urban environment

**There are five areas in which social innovation can help meet the challenges facing humanity:-**

**Urbanization-** By 2025, as a result of large-scale migration, more than 300 Smart Cities around the world will be transformed into giant megalopolises and, accordingly, major economic centers. The metropolis, together with the suburbs, will create mega-regions, mega-corridors or mega-slums. Future cities will have many business centers, and developers will build buildings in view of the inevitable changes of the future. The redistribution of wealth will create significant economic inequality in the city.

**Intelligence likes new eco-friendliness-** Green products and services will be further improved or even replaced by smart products and services. The Internet of Things will bring together more than 80 billion devices worldwide. Intelligent digital technology will be the key driver of efficiency and durability. Smart,

sustainable cities with up-to-date eco-innovations will be built from the ground up to reduce energy consumption and improve all aspects of human life.

**Energy-** The pursuit of urbanization and energy security determines the development of the energy sector, but the future of this industry will not depend entirely on the choice of energy carriers. Rising energy costs and environmental awareness have driven innovations in energy efficiency management, such as smart grids, which provide controls, visualize infrastructure and, consequently, use more green, more reliable and smart energy.

**Mobile technology-** Urbanization and modern communications have a significant impact on urban mobility and logistics. Companies that position themselves as partners and service providers for cities have attractive business and investment opportunities. The railway network will connect not only cities and countries but also continents.

**Healthcare-** Treatment costs will be reduced from with a focus on disease prevention by timely diagnosis. Smart medicines, virtual hospitals and electronic documents will change the face of healthcare. The main component of such a program will be innovation aimed at meeting the needs of specific patients. In developed countries, despite patient demand, changes in legislation and healthcare delivery are slow, while developing countries are developing new business models focused on meeting patient-specific needs through profitable innovation.

**Social problems:** -The social problems are various problems that plague different societies and affect some areas of the population more than others. They generally hinder the progress of the society

**Characteristics of social problems:-** They affect a large number of people, harmful influences have a solution, they change over time, causes of social problems, examples of social problems - poverty, starvation, unemployment, displacement by war, low access to education, crime, drug addiction and alcoholism, domestic Violence, Sex Discrimination, Racism, Prostitution, Intolerance, Bullying, Corruption, Loneliness among Older Adults, Interesting Articles.

The causes of social problems can be different. Economic, political or social inequalities are usually the main causes of such a situation in a country. For example, if the broadest strata of society are prevented from accessing food, the most basic of which will be due to a series of issues affecting the whole situation. Another common cause is political and social inequality. A clear example of the American civil war in the 1960's and 1960's was when the black population was discriminated against on the basis of race. In 1919, they only had access to the ballot.

**Examples of social problems:-** 1. **Poverty** is one of the most pervasive of the social problems, from which the rest of the world derives. There are different levels of poverty and they have been excluded not only from lack of money but also from productive equipment. Even today, over 25% of India's population lives in poverty

#### Poverty rate in India 2021

Sr. No.	Name of the States	Poverty rate in the State (%)
1	Bihar	52%
2	Uttar Pradesh	37.8%
3	Madhya Pradesh	36.7%
4	Maharashtra	14.9%
5	Odessa	29.4%
6	Kerala	0.7%

Reference:- Dainik Lokmat, Aurangabad. Main,Page No.10, 23Dec.

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**Hunger**-starvation is the result of poverty, conflict and climate change. World hunger affects more than 800 million souls, and many governmental and non-governmental organizations have come together to alleviate this social catastrophe.

#### India's Ranks in the Global Hunger Index

Sr. No.	Year	The total number of countries joining the Global Hunger Index	India's Ranks in the Global Hunger Index
1.	2021	116	101
2.	2020	107	94
3.	2019	117	102

Reference:- Global Hunger Index 2019,2020,2021

**Unemployed** workers face both physical and mental stress, better family stress and a variety of economic consequences. Eg.Covide 19 –Migration to various states in India(Maharashtra, UP, MP, Delhi..) Unemployment in the whole world during this covide 19 Period, a huge increase in India

**Displacement through war** - War is another major social problem. When conflicts escalate, affected people, usually civilians are forced to flee the country in search of survival. An example of this can be seen in Colombia, where more than a million people were displaced by the violence and struggled with drug trafficking; In Syria, for more than a year.current example ..Covide 19 – Migration to various states in India(Maharashtra, UP, MP, Delhi.), Migration from Afghanistan war 2020-2021, Migration from Ukren RashiaWar Feb-Mar.2022,

**Conclusion:-**

Social innovation develops as a social practice innovation that contributes to the resolution of contradictions that arise in situations of inequality and instability in society, the coexistence of different axial systems, and the strengthening of processes. When it comes to social mobility, many traditional forms and methods of social guarantee are unsustainable. The process of development of society proceeds through renewal and determines the formation of pre-requisites for the creation of new non-traditional elements in the social sphere, innovative methods of social activity and innovation is a form of social development. In this context, it is important to process innovative content. The process of creating, developing, experimentally testing, disseminating and using innovation is considered an innovative process. The innovation process involves innovative activities that are perceived as intended to use scientific knowledge and practical experience to acquire or innovate a new product, its production method (technology), and to improve social services. It involves the process of discovering and developing new ideas, its experimental testing, dissemination and use. The period from the emergence of a new one to its practical use is an innovation cycle, the duration of which can vary depending on a number of

factors that cause the process to slow down. Among the main components of prevention, socio-economic and psychological factors can be distinguished.

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## **USING LITERATURE FOR ENGLISH LANGUAGE TEACHING**

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### **Abstract**

There has been a hot debate on why and how literature can be included in English language programme. In India, the study of English as a second language aims at a good command of language for communication. Language and literature associate in the task of second language teaching, where literature functions as a pedagogical tool in teaching and learning of English. Literature plays an important role in developing literary as well as language skills. However, selection of the appropriate literary text, using relevant language teaching methods, techniques and classroom activities make the teaching activity meaningful. The use of literature- short stories, novels, poetry and plays- helps developing student's literary and linguistic competence in the target language. Hence, literature should be continued in the syllabus for teaching of English as a second language.

**KeyWords:-** Literature, English language, communication, linguistic competence

### **Introduction**

In recent years, literature has become a significant component of language curriculum. There has been a hot debate on why, when, where and how literature can be included in English language learning programme. In India, the study of English as a second language aims at a good command of language for communication. Language and literature hold equal status in second language teaching, where literature functions as a pedagogical tool in teaching and learning of English. A good number of educators regard that the use of literature in language teaching as an interesting and useful idea. The paper attempts to examine why literature should be used in language classroom, what kinds of literary text put forth with the language learners, and the benefits of different genres of literature will be taken into account. Thus, the place of

literature as a pedagogical tool in teaching English as a second language will be explored.

### **Reasons for Teaching Literature in Language Classroom**

The entire process of learning a second language involves essentially a simple learning the forms of the language. It also includes knowledge of the culture of those who use the language. And literature is a link towards that culture which holds the expression of any language. The linguists, Collies and Slater underlines four main reasons which prompt a language teacher to use literary text in the language classroom are: authentic material, cultural enrichment language enrichment and personal involvement.

**Authentic material-** certainly most of the literary works are not created primarily for language teaching purpose. However, literature contains many authentic samples of real life situations. Thus, in a classroom context, learners are revealed to actual language samples of real life, and literature can work as useful complement to this material. While reading literary text, learners need to cope with language intended for native speakers they become familiar with several language structures, communicative functions and meanings.

**Cultural enrichment-** Literary works such as short stories, drama, novels etc. facilitate our understanding about the way communication happens in that country. Though the world of story, drama and novel is imaginary, it portrays the colourful situations in which the characters from many social, regional background can be described. It reflects and reinforces the cultural patterns and value system of those who speak the language. A reader examines how the characters in this literary pieces exist, their thoughts, manners, customs, traditions, and how they speak and behave in different situations. This imaginative created world may easily help the student to feel for the codes and preoccupations that form the real society.

**Language enrichment-** Works of literature are the good resource to develop students' language skills. Literature offers the students with an extended space of individual lexical and syntactic items. The learners get acquired with several aspects of the literary language, they learn about speech functions of the

sentences, the different types of structures, various methods of connecting ideas, builds and improves their writing skills. More and more exposure to the language through its literature enables learners to understand the slight differences linguistic patterns.

**Personal involvement** – Literature can be functional in the language learning process due to the personal involvement which nurtures in the learner. As the student read a literary text, he starts to involve in the text with the comprehension of the lexical items and structures, the reader becomes curious to look for the next happenings. He also relates himself to the particular characters and share his feelings and responses. This can create advantageous effect upon the entire language learning process of the learner.

### **Teaching of Literature and Language Skills**

Literature plays an important role in developing language skills. However, while teaching literature in language classroom, literature and language skills should be taught in an integrated manner. For this, it becomes important for the selection of literary texts as per the needs, expectations, interest and level of language competency of the learners. So choosing literary books appropriate to the real life experiences, emotions and dreams of the learners is very important. Thus, this type of “authentic material helps bring content to life, ultimately learning and using language more meaningful.” (Nunan.212) The teaching of English in India begin with its attention to literature with the reading of classical writers such as Shakespeare, Dickens etc. Though the primary objective of the students’ reading of literary text in English language course is to develop learner’s insight into the culture of the native speaker of English. However, poems, novels and short stories by Indian writers in English like R.K. Narayan, Tagore, Ezekiel, Karnad, Anita Desai etc. and selection from their writings may also be included in the syllabus. Since those works deal with situations known to the learners they will be easily appreciated by them.

The presentation of the literary text in language class is most important in creating an interest in literature in the students. The study of literature in a language class is mainly associated with reading and writing. However, it can

play an equally meaningful role in teaching language skills: oral reading, dramatization, role playing, discussion and group activities may centre on a work of literature. These activities create interest and provide pleasure of learning. The story or a novel should be presented in its wholeness as quickly as possible. Necessarily dividing it into self contained episodes and treating each episode as the material of a lesson. A good loud reading in class of certain portions can be taken into consideration for pronunciation practice. Presenting a drama can sometimes be a challenge, hence the teacher may enter into the dramatic situation by beginning with reading in parts of the text, and convey as much meaning as possible.

In order to check the learners' comprehension of the literary text, the teacher may ask them at first general questions and then work within to ask a specific questions. Addition to this, some of the group activities- reading competitions, group discussions, translation task, writing drills- can be used in language classroom. All these group activities increase the interest among the students and help to develop their communication skills.

### **Using Literature in Language Classroom**

Using different genres of literature i.e. poetry, drama, novel, short stories etc. in language learning process proves beneficial in development of language skills. Poetry is not so much read but sung, as the poet uses metrical language for the expression of his ideas. The teaching of poetry develops the power of appreciation of beauty rhyme and style of the poem. The aim of teaching poetry is not development of language skills. Teaching of poetry helps the learner acquire natural speech and rhythm. Teaching of poetry is to impart pleasure to students by making them understand the thought contents and feelings conveyed in the poem. It develops interest of learning. Poetry makes students familiar with figures of speech that is simile metaphor irony imagery etc due to there being a part of daily language use.

Drama is a performing literature. The reading of drama in language classroom makes the language learning more live, colourful and interesting. It is through the use of drama that makes learner become familiar with language

structures in context. The use of drama increases the students' awareness towards the target language and culture. Teaching of drama helps students to use the language with proper tone and style and improve the communication to skills. The drama helps students to promote their comprehension of the verbal and non verbal aspects of the target language. Novel and short story are the prose narratives describing various aspects of human life. Teaching of novel increases students' motivation to read the literary text and become or lifelong reader. It helps students to understand the characters and their reactions to the situations in the novel. It also helps students to understand the social cultural situation of the particular country and develop the knowledge about the interactions among the people. The reading of the novel motivates the students to develop the sub-skills of spoken and written language. The themes and the settings of the novel can promote the imaginative and creative faculties of the students.

### **Conclusion**

The above discussion on the use of literature in second language classroom makes clear that teaching of literature in English language classroom helps students to acquire the adequate competency in English language. Thus, literature performs a significant role in English curriculum of many non-English speaking countries. No doubt, there are some problems within the area of teaching English, the language teacher's role becomes crucial in teaching English through literature. Selecting the appropriate literary text, using relevant language teaching methods, techniques and classroom activities make the teaching activity meaningful. At elementary level, the literature such as lyrical poems short stories And one next place should be used so that it sustains interest and enthusiasm of language learners. At advanced level, the use of literature in its original form- short stories, novels, poetry and plays- helps developing student's literary and linguistic competence in the target language. Hence, literature should be continued in the syllabus for teaching of English as a second language, and so that a meaningful programme of English literature as well as Indian literature in English, as properly graded, has certain definite

advantages. It not only includes the cultural orientation so necessary for the learning of a second language but also enables students to get a sound exposure to good English.

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## WIDEMAN'S HURRY HOME: A RELENTLESS JOURNEY TO THE BLACK ROOTS

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### **Abstract**

In the novel *Hurry Home* by John Edgar Wideman, Cecil Braithwaite, the protagonist of story is striving to discover his essential modernist self through his trips to Europe and Africa. However, along with a self-search, the novel clearly portrays Cecil's quest to understand Black social and moral issues, as well. It is evident when, though, Cecil has studied law; it is on account of racial barrier he is unable to make a law career for himself. His journey to Europe becomes an opportunity of escape for his Black self; on the other hand, his flight to Africa burdens him with his Black identity even more. As he fails to resolve his dilemma of double consciousness and his own Black identity, he returns home. By the end of the novel; his dedication to the white community seems to be hesitant. He appears to be in the state of nothingness and 'darkness'. This shift in his nature transforms him from his white commitment to the state of no hatred for blackness; as he happened to be previously. In *Hurry Home*, Cecil is not just a product of family but of larger circles of his Black Community. As a result, his individual identity gets merged with his past generations.

**Key Words:** Black Roots, Self, Quest, Black identity, Racial memories, Double consciousness *Hurry Home*, the novel written by John Edgar Wideman, published in 1970, is a story of a protagonist Cecil Braithwaite, a black intellectual personality, struggling for high attainment that succeeds instead of oddities. He is the only third from his community admitted to law school and second going to be graduated. Cecil gets admitted in the university law school just to get rid of his past life and community. His mind is always haunted with double consciousness like Eddie in *A Glance Away*; however, unlike him Cecil is always interposed by external events. Cecil's dilemma is reflected in his journey that he takes initially to Europe and then Africa. He is torn between these both

cultures. In the novel we see that his double consciousness is resulted in his own dreamlike quality of life and his desire for homecoming after his trip to Africa. His journey does not just mean an escape but it becomes his quest for 'self' as well.

In the same way Cecil's journey can be compared to the blues hero who goes away from his community; though unlike him Cecil returns home at the end. According to Wideman the novel portrays the imaginary voyage of Cecil and even believes that everyone has capacity to travel between time and space. In *Hurry Home* time is presented with broken quality which even mirrors fragmented life of Cecil and it is the reason that readers find it difficult to grasp the actual time. Cecil's mind is not bound to the time frame as he considers himself to be the man with erased past. This notion renders dreamlike quality to his mental flights; where time is not bound to any framework. This is to say that, possibly, Cecil's journey to Europe and Africa may be a fantasy. It is seen that alienation of the black intellectual persists too long as black tradition fails to produce a black voice. In spite of his considerable attempts to get back to his own self, family or community he is destined to suffer a lot. Here we meet a central figure "Cecil Otis Braithwaite, born October 2, 1933, in the district of Columbia...Lawyer Braithwaite, third of his race to be admitted and second to finish the university law school..." (*Hurry Home*:10) around whom the whole story revolves. Wideman; himself a black intellectual; portrays stunning picture of the black intellectual who is alienated from his community. In his whim he even deserts his wife Esther. 'No destination, no intention, just to move the other side of the door..... (12).'

The story becomes quite effective with the infusion of sense of uncertainty and bewilderment of Cecil, the protagonist, which pervade throughout the plot of the novel. As one would expect, this sensitizes the relentless quest of the protagonist for his own 'self'. The paradoxical situation is seen when the narrative itself becomes censuring of the black intellectuals who prefer to dwell in the world of confused state of 'self'. Yet, at the same time soothes them for their attempts to do best in the given situation. Secondly, the protagonist of the novel alienates himself from the community for the better prospects as a black

intellectual. However, this shift makes him haunt with the memories of the past and he becomes a prey of enormous suffering and perturbing anxiety. And this triggers his search for family, community and his own 'self'. He persistently tries to get rid of his self-inflicted isolation and endeavours to reconnect himself that is naturally inherited and handed down traditionally. Here, Cecil, the black intellectual, as well, is torn between his individual self that makes him live in the fanaticized world away from the crude realities of black life. He admits- I have vivid imagination, and countless frustrations. Therefore I retreat to illusion, fantasy (140). He loves to get absorbed in this non-existing world stuffed with fantasies. This is his make believe world where he is able to alter the crude realities of life into a fine form according to his own imaginative flights. Even this leads him to indulge in self-agonizing activities and experiencing a queer sense of sadistic pleasure. His distressing experiences, being a member of the black community, make him aware of his underrated standard in the world of white's. This will be changed if he gets his stigma of blackness transformed into empowering whiteness. He intends to raise himself above his black society and live the life of prestige. The tragic event of his son's death in infancy brings a radical transformation in his outlook towards life. He begins to gather knowledge from variety of sources; from law to painting. He studies law, history and literature of the white writers, European art and paintings of Hieronymus Bosch and learns the finer aspects of paintings. He studies the books of Stephane Mallarme and masters his philosophy. In this process of transformation the 'White' impact overpowers him and he begins to hate whatever that is 'black' and love everything that is 'white'. To ponder over white and to isolate from black turns out to be ceaseless thought in his mind. Now, his snobbishness leads him to think that educated and knowledgeable intellectual like him should not have any place in 'Black World' which is backward and incompatible to pursue any intellectual or creative activity. He thinks his black brethren as disfigured, much harassed and much humiliated that become the matter of his disgust and trouble. Bad outfits. Not worth a damn as fighters at all...Sic, pasty faced, pimply bastards. Not one ounce of blood in a dozen of them... (55).

At the outset of the novel we meet Cecil who is bent upon to transform himself in and out; from black brutality to white civility. He desires to identify himself in such a way that no one should ever entitle him as a member of the black society. Once when he visits the Presbyterian Church to hear the sermonic singing of St. John Passion of Schutz; he shows deep reverence for the whites and their tradition and even mocks at his own black brethren. Not only that but he treats them as insignificant and uncivilized conducting himself as somebody superbly educated and outstanding in all respects. Striking enough, as the narrative goes writer's attitude seems to be ambivalent; as the tone of the narrative is not censorious of Cecil's behaviour. Ironically, though he thinks himself superior to his brethren the reverse of this situation occurs in the community. Here Cecil's being is itself the site of ridicule and abuse. His professional ambition reflected in his behaviour makes him the target of animosity each time he walks down the street. Encounters with his neighbours repeatedly verge on violence and always draw out their sarcasm. In this way, his pompous and snobbish behaviour is responsible to invite the wrath of community members.

As an academician, he knows his own legacy and genesis of Afro-American past as well. Cecil, as we meet in the last few passages of the first section, was a usual member of Afro-American community who was born and brought up in black community and never thought of despising own people in his life. His present reality is nothing but the extension of the same historical truth. However, the recent change in his nature, his absorbing in imaginary flights, is contradicted to his own real self. The reality of age-old slavery and his blackness continues to haunt him even more in the new environment and makes underestimate himself thinking “-That name, Cecil, is a slave name” (160). His intentional hostility with his historical legacy draws him away from his own self and enslaves him to his nurtured beliefs. Under the influence of self deception his every activity pinpoints his denial of black origin. I dread enough the mystery of my own past...There is nothing I want to return to. That is why I am here, a stranger. I need no more temptations, no gods to serve (44-45). Throughout his

journey, many facts of his Afro-American genesis are revealed; which he has been concealing under the pretense of fantasized reality. Once entangled in; he finds it difficult to escape from that bafflement. In reality, it is difficult for him to hide his sense of bewilderment. Even if he says that he is not burdened with historical legacy of black community; ironically, neither can he help himself from accepting his Afro-American genesis nor does his alienation give him relief from the pains of his being black. Whatever he does, it is difficult for him to get rid of that “black crap inside...carrying all that bile inside” him (57). Furthermore, it results in fear, frustration and massive spiritual suffering. In his fantasy world he imagines his historical past and attempts to stay away from; but he utterly fails to dissociate himself from the reality his Afro-American legacy. This truth makes him disturbed mentally; but ironically he has to seek comfort for his perturbed mind only through sharing his restlessness with fellow brethren of his community. This means, even though Cecil hates, his association with his community still remains constant. Estrella episode in his life is also nothing but his unsuccessful attempt of getting rid of his so called abominable blackness and his “search has brought (me) here to this white woman’s bed” (24). Cecil purposefully builds up affair with Estrella, a white harlot, so that he could erase his blackness having involvement with the white skinned lady.

After Europe, Cecil takes on a journey to Africa; not that much different from the earlier one. Similar to Europe’s this journey also reveals his bewilderment and anxiety his coloured skin. Many critics believe that the journey to Africa was merely a fantasy that took shape only in imagination. Even the narrative also supports the notion in following words- At first blinking in the sunlight and spray Cecil couldn’t decide whether Africa rolled across the horizon or just some cloud of fog and mist being pushed seaward from the land. Behind him Spain and Europe had disappeared (105).

However, it is of no importance whether the journey was real or imaginary; but his search for a soothing place leaving his black American community. Cecil contemplates about his journey to Africa saying, “I rode a white horse, my beard was thick and my sword studded with jewels. Then I was

a doctor; I looked to the stars and learned all manners of things of mind and body” (104). As he finds himself frustrated and incapable of getting peace in the company of white community in Europe; he undertakes, this time, the journey to the land of his original ‘self’, Africa. Yet again, alienated from his birthplace, family and the community in which he grew up; fails to find any peace of mind. Sadly enough, he fails to identify his own self, essence of his being; accordingly his journey proves to be wasted. After all it does make little difference whether ‘Africa this and Africa that.’ Because the truth is “black, black, black...tired of being black” (148). For Cecil, whether it is Europe or Africa, he does not belong to any land where ever he travels. Not only the protagonist but bunch of other characters in the novel suffer from their alienation and isolation from their well to do family life and community.

In his life Cecil plays multiple roles that invariably point towards split in his self, his “pain” of double consciousness. Cecil’s association with a double agent strengthens the “two-ness” of his persona. However, his double consciousness facilitates him to experience other lives as a part of his quest; although in his fantasy. His role as a multiplayer widens his quest for ‘self’; yet fails in locating his search where he could find an apt meaning for his existence. Now, the time comes to decide whether- whatever he did all through was right and what he needs to do henceforth. Now there comes a reverse turn while he ponders, “When I left I had no destination. Now I can say that to myself, return and retain that fact in my conscious mind...was it necessary to leave?” (123) As a creator Cecil tries to write a clear and consistent novel but fails. His writing mostly resembles to a journal which ultimately represents his illusory world. Along with the progress of the journal Cecil becomes more disjointed and confused. In the earlier part of the novel Esther observes his confidence: ‘It galled her that Cecil moved easily in this darkness, that with a cat’s eyes ...’ (8) But, Cecil we meet in the beginning is totally different from that of Cecil by the end: ‘Cecil strained his eyes in the darkness. What would be there to see. ...’ (169). It seems he has lost his self-confidence. He is unable to find real motif in his life as his quest for own self, family and legacy remains incomplete. He

cannot help himself from getting escape into a protective shell of fantasy; the only place where he could experience a little comfort. It is this unreal world that reinforces and supports him to cope up with his black experience and continues his distinctiveness as a black intellectual.

As the novel reaches its culmination Cecil returns back to Esther after an interval of three years. Ultimately, his undertaken voyage proves to be a passing affair and he has no way out but to keep on with the same weird world of “ominous display of the black powers” (169). When Cecil returns to Esther at night; the very moment he seeks again ground for his self-indulgence; where “harsh theatrical moonlight framed by the narrow window all things seemed possible...” (169). It is his attempt, like Uncle Otis, to make his life meaningful with his fantasies, illusion and ‘blackness’. Hereafter, as well, Cecil has to live with such self-deceptive illusory world. He fails to bring about any transformation in his life structure; “Nothing has changed. Never will” (160). It means, his quest for self still persists on for a meaningful rehabilitation. The novel ends with the words, “So Cecil dreamed” (169). which suggests that; whatever that happens is not a fact and is a part of his fancy. However, it seems that Cecil is less alienated at the end than before. Here, Cecil’s individual experience is indicative to the collective experience of his community

In all, it is to say that, Wideman believes in the existence of racial memories in the imagination; deep within one’s own self. Here, Cecil is not simply a product of family but of larger circles. Accordingly, his individual identity gets amalgamated with his ancestral past.

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## FEMALE CHARACTERS AS SUBALTERN IN CHETAN BHAGAT'S FIVE POINT SOMEONE

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### Abstract:

This research paper analyses how female characters are portrayed as Subaltern in *Five Point Someone*. It is a novel by Chetan Bhagat. It is an Indian campus novel. It also displays the patriarchal society structure of India. The major characters portrayed in the novel are Male characters. Neha is the only female character portrayed in the novel as round character. Even though she is just stepping stone for plot construction and helps to develop the story that novelist wants to tell. That is she is used as commodity. Woman is subaltern and secondary. The role of woman in the academic career, public life, official life, even personal life is as subordinate /secondary. Bhagat underestimated the female characters in the novel. He could have been portrayed the woman character as empowered, working with her counterpart, equally doing the innovative work like male members. But Neha's role indicates woman as subaltern. It is sexual politics of the novelist himself and the society. Neha, a daughter of a professor, is not portrayed as studious, brilliant, careerist, working woman. Might be Bhagat didn't like to make her victim of the IIT system/ system of the education in India.

**Keywords:** flat and round characters, woman as Subaltern, Secondary, Patriarchy, sexual politics.

***Five Point Someone: What Not to do is*** a novel by Indian author, motivational speaker, columnist, an engineer from IIT Delhi Chetan Bhagat. The novel came out in 2004. The book describes how bad things can get if you don't think straight. Novel displays the sheer brilliance of IIT students, the wonderful years of life and friendship and the education system of IIT in India. It is an account of three IIT students who are unable to adjust themselves to the system of IIT. They try to cheat the system. Out of which they are suspended for a semester. One of them -Alok tried to commit suicide. But they managed to have clean mark sheet. **IIT system** doesn't allow the students for innovation and invention due to the grade system (GPA). There is rat-race of GPA. Finally Prof. Cherian

knows the futility of being the serious about GPA. He realized the value of innovation. He says-

“ ....I realized that GPA make a good student , but not a good person. We judge people here by their GPA....I used to despise low GPAs...I can tell you, any investor who invests in this (Ryan’s lube project)will earn a rainbow”.(261) The message of the novel is - IIT Students should not be made running after the grades. It is the intellectual cream of India. It will not be wasted in grade system. The major characters portrayed in the novel are Male characters- Hari(Main narrator of the novel, some of the events are narrated by his friends), Alok and Ryan. All these are studying at IIT, Delhi. They do not like the heavy schedule of class and academic work. They try to adjust with it. They don’t get the free time for fun and the activities other than study. They are trying to find out the free time to enjoy the life in their own way. They are trying to beat the education system at IIT. So they are called Idiots in the film – **Three Idiots** ( Director: Rajkumar Hirani, Producer- Vidu Vinod Chopra) which is based on / adapted from C.Bhagat’s *Five Point Someone*. Ryan Oberoi is innovative, creative and clever . He doesn’t like the GPA system and its implementation. He thinks that this GPA system makes them to run after the grades instead of making them innovative. Alok Gupta, superstitious student is studying there only for getting the job to eradicate the family poverty. Hari Alok and Ryan are the best friends. Neha is the only female character portrayed in the novel as round character. She is a daughter of Prof. Cherian, the Head of the Department of Mechanical Engineering, IIT, Delhi. He is strict and disciplined but unsuccessful father. His son- Sameer doesn’t secure seat at IIT, Delhi and committed suicide. Neha is Studying Fashion Designing course. Neha bumps Hari on the road and drops him at the hostel. On the way they introduce themselves to each other. She develops friendship with Hari and has declared love for him in a letter written to her dead brother. Neha-Hari’s relation is developed by the novelist to develop the plot construction and story of the novel. Due to Neha- Hari relation Novelist can portray the “ Operation Pendulum”, to comment upon the students’ tendency to cheat for more marks .The three friends

decided that Hari will steal the key of Prof. Cherian's office from Neha's car keys bunch..Hari has done it and they try to steal the question paper from Prof Cherian's office. But they caught red-hand. Prof. Veera suggested them to tell that Neha gave them keys. It is told by Ryan to DISCO( Disciplinary Committee).Later Prof Veera asks them to work on Lube Project. Eventually all are successful in getting their degrees at IIT with five points and having their own ways of life. Alok is employed in a software company in Delhi, later in USA. Ryan is working with Prof. Veera and he is going to start his factory nearby Delhi. Hari is employed in Bombay.

**Neha: Subaltern :** Oxford English Dictionary defines Subaltern as an adjective and it means '**of inferior rank**' and as Noun it means –' an officer below the rank of captain'. It was used in British Military for the lower status or a person holding subordinate position/low rank. So it is applied for the people who are lower or inferior on the basis of caste , class, gender, race and ethnic structure. In the novel the term refers to subordination in terms of gender. It is used to signify the centrality of dominant and dominated relationship: male and female, their relationship in the Petrarchan society. Gramsci's class oriented subalternity, Ambedkar's caste oriented subalternity and Gayatri Spivok's gendered subalternity tries to voice the injustice against the people who are lower/ inferior/ marginal due to their birth in the specific class / caste/ gender. They are marginalized and not allowed to enter in the main stream of the society. Spivok relates the term ' Subaltern' to the suppressed / oppressed women in male dominated society. The woman needs to be empowered in all spheres of society. Woman should be treated with equality. Gender equality is the urgent necessity of Petrarchan society.

The social structure of India is based on Caste/Class/ religion/ gender. Women are treated as secondary, subaltern, marginal in India. Their life is managed by the men. Being the father, brother and son the men are holders of the women. They do not have the right to take decisions of their own lives. They are denied into this domain. They dedicate life for family but unnoticed. They expect and need own space. Women should raise their voice against the injustice.

Neha is portrayed as young, beautiful, lovely, pleasant, impulsive and the only daughter of a professor. She is the love-interest of Hari. But her relation with Hari and her study indicates that Novelist has intentionally portrayed her like this. For the readers' interest, development of plot construction and the story aspect of the novel, novelist has drawn her like a happy go-lucky child. Chetan Bhagat is Petrarchan, treating her as subaltern on the basis of gender. He didn't present her like Ryan. Hari the narrator of the novel used her for having the keys of Prof. Cherian to steal the Question paper. She communicates him the secret of her brother-Sameer who is not died in the rail accident but committed suicide. She secretly meets him and even offers him sexual union. But he doesn't reject or tell her why he needs the car and the keys. She sacrificed her womanhood. She is victim of the Petrarchan society. Novelist and his male characters don't understand Neha's desire and allow her to be the partner of Hari.

Neha being the daughter is not expected by her father Prof. Cherian to be the student of IIT as he expects from his son-Sameer. It is the Indian Society where daughters are admitted into the schools and colleges until they get to be married. It is the system in India that daughters are educated to get suitable life partners. Daughters are not brought up like sons for the career. Because Men are responsible and head of the family to look after the family. Prof. Mrs. Cherian is a minor character. Novelist didn't portray female characters with flying colours. Prof. Cherian warns Hari that he should remain away from Neha. It suggests that the friendship among the male and female members is not allowed in Petrarchan society. Daughters are not allowed to keep their friendship with the boys. They are not allowed to choose their own life-partner. Another minor female character is Alok's mother. She belongs to lower-middle class in Delhi. She is a school-teacher(Biology). Alok's father( an art school-teacher) turned paralyzed after an accident and got bed-ridden. She "used to cry every night"(73). But She managed everything- her teaching, Alok's education, her husband's illness, even her daughter's marriage. But she is just minor character to portray another major character- Alok Gupta. There is another

passing reference of Ryan's mother. She is with her husband in the foreign country. All the female characters used as commodity by the novelist and treated them as subaltern in the novel. Chetan Bhagat confessed in the acknowledgements of the novel- "*This(Five Point Someone)* is a work of fiction, but fiction needs real inspiration". This statement of the novelist makes us to think that Chetan Bhagat didn't get real inspiration to portray the female characters in this novel. The role of woman in the academic career, public life, official life, even personal life is as subordinate /secondary. Bhagat underestimated the female characters in the novel. He could have been portrayed the woman character as empowered, working with her counterpart, equally doing the innovative work like male members. Neha's role indicates woman as subaltern. It is sexual politics of the novelist himself. Neha, a daughter of a professor, is not portrayed as studious, brilliant, careerist, working woman. Might be Bhagat didn't like to make her victim of the IIT system/ system of the education in India.

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## GENDER DISCRIMINATION IN ANITA DESAI'S FASTING, FEASTING

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### Abstract

Gender discrimination plays very significant role in patriarchal society. Since long period women are assigned to do jobs like childbearing, caring family and home keeping. In patriarchal society, she has very limited rather her own existence is equal to none. Many Indian women writers like Nayantara Sahgal, Shashi Deshpande, Anita Desai, Ruth Praver Jhabvala, Bharati Mukherjee, Arundhati Roy, Jhumpa Lahiri and so others attempted to present women's problems and her psychological status in their writings. Anita Desai exposes women's physical and mental sufferings in male dominated society in *Fasting Feasting*.

### Introduction

Anita Desai is essentially one of the leading feminist writers. Her works are full of skill. She explored themes as gender, social, spiritual and psychological status of women in her novels. *Bye-Bye Blackbird* (1971), *Where Shall We Go This Summer?* (1975), *Fire on the Mountain* (1977), *In Custody* (1984) *Baumgartner's Bombay* (1988), *Journey to Ithaca* (1995), *Fasting Feasting* (1999) are her popular works. For her fictional career, she was awarded with several prestigious awards –Winifred Holtby Memorial Prize, Sahitya Academy Award, Guardian Children's Fiction Prize etc. Her novel *Fasting Feasting* was shortlisted for the Booker Prize for Fiction in 1999. She was also awarded with the highest civilian award of India, Padma Bhushan in 2014.

Women in Indian patriarchal are supposed inferior than man. Male dominated society does not allow women to flourish freely and frankly. Actually, in days of Adam and Eve, inequality of sexes was not known but down to the ages of women have been relegated to an inferior position in the social set up. From being the very incarnation of Power (Shakti) and Knowledge (Gnyan), women came to be held only as a child-bearing machine and their horizons have been supposed to be confined only to their familial role (Choubey, 87). Anita

Desai's *Fasting Feasting* is best example of male -female inequality and gender discrimination. Uma, protagonist of novel is forty- three years old. She is unmarried hence lives with her Mama and Papa. She is taking care and serving both of them. Through out life she is most neglected child but she needs everywhere and everyone, to her parents, to her brother, Arun and to her sister, Aruna also. Uma crushed totally under household duties. She bears many insults and abuses by own parents. Her parents enjoy comfortable life. They do nothing. Mama orders Uma as maid servant and herself relaxes on swing sofa. Mama and Papa behave like step parents. Both of them visits coffee house and club for enjoyment and entertain. Now days she becomes burden on them according to her father. He spends too much on her. Mama and Papa are fully orthodox minded people. They are more interested in baby boy than their two girls. Uma become victim of such psychological status. Uma turn back to her past, she remembers that her brother got respect, love, affection, education and secure future easily than sisters. Specially Uma herself neglected. She accepts that man is superior than woman. Once her mother said, "In my days, girls in family were not given sweets, nuts, good things to eat. If something special had been brought in the market, like sweets and nuts, it was given to the boys in family." (6) It is common thing in Indian families or societies. In male dominated society every good thing is available for male. From the birth woman is trained in such mental status that she never thinks this is wrong. In short women herself offered superiority to man. she has no objection in gender discrimination. Hence women follow the norms of patriarchal society. Anita Desai portrays opening scene when Mama orders Uma to bring orange in following words:

"She picks out the largest orange in bowl and hand it to Mama who peels it in strips, then divides into separate segments...the perfect globules of juice are left, and then passed one by one to edge of Papa's plate" (23) Here Papa is the head of family. He has good control on his family. No one object him in his family. It is condition of every family. Women in family have no special value. Only she would follow him and his orders. There is no equal treatment to women in families. She must live with satisfaction whatever condition she got.

Adjustment and bearing are her life but man never ready to adjust or bear something. This difference shows gender discrimination powerfully. Mama is always conscious of her dress, jewel, beauty and frippery but unfortunately not about her own daughter Uma. She is very dutiful as wife and enjoys her wifehood. Mama forgets her duties as mother to her daughters, specially she delivers a boy. Anita Desai presents Mama as responsible female in gender discrimination. Woman is enemy of woman, proves here in different incidents in novel. Mama's third pregnancy brings storm in Uma's life. Birth of son in family is thing to celebrate as this is great achievement in Indian conservative family. Papa becomes very happy. He never expresses his joy on the birth of Uma and Aruna. Anita Desai writes his pleasures in following words: "Arriving home, however, he (Papa)sprang out of car, raced into house and shouted the news ...papa in his elation leaving over three chairs in the hall, one after other, like a boy playing leap -frog, his arms flung up in the air and his hair flying. 'a boy!' he screamed a bo-oy! Arun, Arun at last." (17)

In Hindu culture birth of son is way to '*Moksha*'. For parents it is victorious day. Society looks birth of son as success of life. If parents give choice of male or female baby, definitely large numbers of parent may choose male child. Woman also reluctant to accept equally baby girl as baby boy. This psychology of orthodox society. After the birth of Arun Mama teaches Uma motherly activity such as folding nappies, preparing milk for baby and caring, handling baby. Uma life changed here. Her struggle as female started. Mama ceased Uma's education for caring and attending infant baby. When Uma goes to homework Mama ordered her to leave homework and to do works related to her brother Arun. Mama once snapped once for Arun. Mama very easily says, "You know you failed your exams again. You're not being moved up. What is the use of going back to school? Stay at home and look after your baby brother." (21) Anita Desai exposes ironical situation of society. Uma's education is stopped purposefully by her own Mama Papa. On other hand her brother Arun was sent to America for higher education. Uma had her own dreams, wills and longings. She struggles to continue her education but failed. Her own biological parents

broke her dream. She was not so brilliant in school but she loves and likes school. Gender inequality works and for sake of brother she become servant of family for everyone. Little Aruna completed her education but her education is useful to get better husband only. She also insults her uneducated sister Uma and never care. As many elder daughters in Indian conservative families, Uma also makes sacrifice for siblings. There is no choice so she accepts motherly duty. In such families son is superior. Daughters are inferior. Nothing is wrong in serving and scarifying for siblings. It's their duty. Such is the psychology of society. Hence the gender difference looks so clear.

Uma's life is full of struggle. She undergoes harsh experiences regarding marriage. Mama and Papa are in search of husband for Uma but everyone refuses her and proposes Aruna as she completed her education. Here what is mistake of Uma? She is suffering without her fault. She has dream of happy married life like every normal girl. Mama and Papa find out a rich and educated man for Aruna but for Uma they find out fatherly aged man as a husband. No one ask her choice or what she feels? Her marriage took place but her husband didn't give her place of wife. Later Mama and learned that Harish lives in Meerut for work. He not returned to Uma after marriage. Uma shocked when she knew that he has wife and four children in Meerut. He married her only for dowry to save his ailing pharmaceutical company. Mama Papa brings her back to home. Twice her marriage failed hence it is decided that she will remain unmarried.

Like Mama and Papa number parents take decision of marriage of daughters without concerning them. Their mental, physical and emotional need are not considered. Decision makers are parents but girls pay more for decision in orthodox families. On the other hand, son was active in such decision. He has permission to choose girl for him. Son is choice but daughter have no right to choose her husband. This clearly shows inequality between male and female. Anita Desai presents picture of traditional society. Uma is representative of many Indian girls who lives not for self but for family and others. S. Poornamadevi and M. Moovendhan says, "Uma's life is one that can be faced by

many a girl child in India. She is a gray-haired spinster one that has ventured out to try to carve out her own identity only to have forces conspires against her to fail. She lives her life not for herself but for others....in many respects, Uma's path is the fasting experience to the awareness of self, where as Arun's path is feasting experience." (92) Anita Desai correctly observes that Uma life is compared to fasting in concern with emotional, physical and psychological status. Arun life is compared to feasting from the day of birth to onwards in his life. Uma remained unmarried in parental home. They spend more money for dowry and marriage twice but failed. She serves Mama Papa, takes care but they never give her own space or privacy. She has no permission to go outside for coffee as she has no husband but Mama Papa themselves visit coffee house. Every minute she is under their control. This the real condition of divorced woman or a widow in male dominated society. The novelist presented Uma as representative of those woman who have to live in society bearing all humiliation, injustice, miseries and sufferings without resistance. Such women's presence no one noticed but their absence may tell much more.

Uma has problem in eye-sight and doctor advised her to go to city for treatment but Papa clearly refuses to spend for eye treatment as he spent more on her. Even sister Aruna points out that no need to go to Bombay for treatment. For her local treatment is sufficient. No one care her. Every one used her in need but her requirement has no value. It is way of orthodox male dominated society. She has no husband hence she has no right to enjoy life is perspective of traditional society exposed in present novel. Sadhana Agrawal describes Uma and her life as, "Uma is Considered as the disgrace of the family. She may have failed as a daughter, as a sister, as a student, as a cook, as a lady, but she wields the most desired thing in life. She is blessed with the vision to comprehend the complexities and perplexities of this inexplicable affair that life." (144) Anita Desai exposes worse condition of women in the story of Anamika. Anamika is beautiful and brilliant daughter of Lily Aunty and Bakul Uncle. Anita Desai describes her, "as a flower is lovely, soft, petal skinned, bumblebee-eyed, pink lipped, always on the verge of bubbling dove-like, loving smiles and

with a good nature...peace, contentment, wellbeing.” (67) She is so intelligent and outstanding that she that scholarship to Oxford. It is best chance to develop her personality but her parents do not allow her. They neglect towards her will and ambition. She is female hence it is age of marriage. In traditional orthodox family, it is believed that adolescence girl should marry within proper time. It is parent’s responsibility to find out her life partner. She has no choice in choosing her life partner. Lily Aunty and Bakul Uncle selected one wealthiest, educated person for Anamika. But her marriage proves tragic. Her mother-in-law treated her as servant. She used to beat Anamika. Her husband has no objection to such inhuman treatment. She suffered too much after marriage. But her parents never call her back to their home. Anamika’s pregnancy end in abortion because of regular beating. As a result, she became infertile. Childless woman is one more reason for hatred of husband and in-laws. Anamika dies a violent death. It is said that she made suicide. Question remains unanswered it is suicide or murder. Her parents accept her death as destiny/fate. But neighbors say that her mother-in-law burned her in the middle of night with help of son. Uma hopes that one day Anamika’s parents may call back to home but orthodox Mama says, “You are so silly, Uma. How can she be happy if she is sent to home? What will people say? What will they think?” (71) Anamika lives in hell. Every moment she suffers. She cooks for whole family but eats remaining food after everyone’s turn before washing pots. Her family follows the rule “first the men, then children, finally the women.” (70) Anamika spends her all time in kitchen and remaining time serving family members.

Anita Desai exposes that woman is more responsible than men for gender discrimination. She may be mother in parental house and mother-in-law in husband’s house. Mama, Lily Aunty never respects their daughters and their wish. They are active supporters to male dominating society. Anamika’s mother-in-law tortures her the first day of marriage to the last moment of her death. She burned Anamika alive. What a horrible thing. On death of Anamika Anita Desai exposes different tones family members in following words: “What the husband said was that he had been way on business trip and returned only that afternoon

on hearing the news. What the mother-in-law said was that she always had Anamika sleep beside her, in her room, as if she were a daughter, her own child. Only that night Anamika had instead on sleeping in her own room. She must have planned it, plotted it all. What Anamika's family said was that it was fate, God had willed it and it was Anamika's destiny. What Uma said was nothing." (151) Anita Desai's novel divides into two parts. In the second part Arun flights to Massachusetts for higher education and lives with Mr. and Mrs. Patton. Mrs. Patton is sister of Mrs. O'Henry and mother of Rod and Melaine. Mr. Patton always favors Rod, his loving son. He has no equal love for both children. Mrs. Patton follows him. Both of them neglects daughter, Melaine. Hence, she becomes disturb due to her inattentive parents, most time she struggles with self in emotional turmoil. She also faces eating disorder. In depression she spends her long nights in the tub to escape from reality. Anita Desai exposes gender inequality in well developed country like America. Nation may be developed or undeveloped women are inferior to men. Women are humiliated in every situation. Their emotions are equal to nothing. Women herself accept inferiority. In society, women like Mrs. Patton who herself burning inequality but play active role in gender discrimination. Mrs. Patton attracted towards Arun's culture and vegetarianism. She tries to befriend with Arun. Mrs. Patton prefers vegetarian food but under pressure she very calmly denies her own natural tendency and emotions. She does not insist for vegetarian food as she has fear in mind that her husband will disapprove. Here clearly seen that Mr. Patton controls the family. He is superior in his family. Mrs. Patton under pressure tries to keep family perfect but her daughter trapped in emotional turmoil with physical problems. Mrs. Patton need to attend daughter but she spends her time in keeping her husband happy. on the other hand, Rod has freedom.

Like Uma , Melanie also becomes victim of parental indifference. Both of them in thirst of love and affection. In Indian traditional family it is normal thing but Uma become a patient of hysteria. At the same time in American family Melaine has insatiate desire of parental love and attention but in vain. As a result, she becomes victim of anorexia and bulimia. Melaine prefers

alienation from family. Her alienation points out at the essential hollowness of the so-called developed world. In short Anita Desai trying to point out woman are neglected all over world. In every society gender discrimination plays vital role. Amar Nath Prasad writes, “Anita Desai is one of the great champions of woman’s cause and her identity crisis in male dominated societal framework.” (73) Anita Desai’s *Fasting Feasting* mirror of male dominated society. She presents physical and psychological sufferings of women. She strongly points out that not only male but females are responsible for gender discrimination in society. Specially mothers are active participants in gender discriminations through this novel. Anita Desai strongly favours freedom of women. She suggests woman should keep respect of women and strongly prevent injustice and inequality.

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## WOMEN IN AFRICAN-AMERICAN AUTOBIOGRAPHIES

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### Abstract

Afro-American literature is well developed in its different forms. The major contribution to this literature is the Afro-American novelists. The contribution of black autobiographers, especially of women, is equally appreciable. Black women did not begin to tell their stories in appreciable number until the third period. There had been pseudo narratives of female slaves, penned by whites, in the nineteenth century, letters by Phillis Wheatley, and biographies of Harriet Tubman and Sojourner Truth. It is only recently that black women, preceded by such figures as Ida Wells, Mary Church Terrell, and Ruby Goodwin, began to rough out a course of high literary interest that is different from the one pursued by the males. For want of space the researcher focuses on only paramount aspect of autobiography. Primarily these autobiographies paint the journey of a black American through the corridors of the American civilization. These books paint America that is seen through the eyes of the blacks who had long been oppressed and treated as the sub-human species of the 'homo-sapiens'. Moreover, broadly speaking, these works expose the misunderstandings of the white Americans. And while doing this job, these autobiographers assert their right to live and grow and stand as the Americans.

**Keywords**-African-American Literature, African-American autobiography, Autobiographies of African-American women

There was a galaxy of men and women in African-American literature who have been struggling for breathing free air. Whatever the form of literature may be, the content is the same, the plight of either black man or black woman. In the study of Black American Autobiography, Butterfield comments, "Unlike *Black Boy* and *The Life and Times*, the subject of *I Know Why the Caged Bird Sings* is not really the struggle of the bird, it is the exploration of the cage, the gradual

discovery of its boundaries the loosening of certain bars that she can slip through when the keepers backs are turned” (2007- 2008).

The autobiographies of Anne Moody, Angela Davis, Audre Lorde, Gloria Naylor, Ida Wells, Gwendolyn Brook, Margaret Mead, Zora Neale Hurston, to name a few, have played a crucial role in Afro-American literature. These leaders of the Black Power Movement and Civil Rights Movement also occupied the forefront in the gallery of the black autobiographers. It creates a kind of awareness in the consciousness about their race, ethnicity and identity. All these autobiographies echo, more or less, the same passionate feelings of the black women, who are entitled as “Caged Birds”. These are the representatives of host of autobiographers. These women autobiographers have strongly asserted for their womanhood and for their motherhood. *I Know Why the Caged Bird Sings* is the best of five autobiographical volumes the gifted by African American author, Maya Angelou. It is a remarkably vivid retelling of the turbulent events of her childhood, during which she shuttled back and forth between dramatically different environments in rural Stamps, Arkansas, St. Louis, Missouri, and glitzy San Francisco, California etc. *I Know Why the Caged Bird Sings* is the autobiography of Marguerite Johnson, later known as Maya Angelou. The autobiography *I Know Why the Caged Bird Sings* covers a period of time from 1931 until 1944. The realistic portrayal of Angelou’s life is set against the Depression and World War II. There is a great description of her homes, the Store, and the church which figured prominently into her life. Her depiction of the socially and racially divided cities and towns of St. Louis, Stamps, and California help the reader to understand life in America—from the viewpoint of a “Southern Black girl”—during this time period. Throughout *I Know Why the Caged Bird Sings*, Maya Angelou’s strong belief in the power of education is evident. It is education, through reading, which brings Marguerite out of her silence after her rape, and education that allows her to create a better life for herself. In the author’s own life, it was her love of knowledge and her intelligence that propelled her into multiple and exciting careers. Angelou’s autobiographical prose has mainly focused on *Caged Bird* and its portrayal of a black woman’s coming of age. Assessing the work within the tradition of African-American

memoirs, George Kent notes in *African American Autobiography: A Collection of Critical Essays* that the work stands out in its use of the imagination: “*I Know Why...* creates a unique place within black autobiographical tradition ... by its special stance toward the self, the community, and the universe, and by a form exploiting the full measure of imagination necessary to acknowledge both beauty and absurdity” (22).

*Angela Davis: An Autobiography* is the story of Davis’s childhood and political education. Originally published in 1974, the year Davis turned thirty the book focuses on her extended incarceration in New York and California prisons awaiting trial on charges of murder, kidnapping, and conspiracy. The book climaxes with the delivery of the verdict in Davis’s trial, held in San Jose, California. The autobiography opens not with Davis’ birth but with her flight from California legal authorities. She was charged with murder and kidnapping in relation to a failed escape attempt at a California courthouse. Her constant self-awareness as an African-American woman attempting to evade discovery within an overwhelmingly white society underscores the problems African Americans have in establishing their identity. From the writer’s perspective, the charges against her stemmed not from a legal system that seeks justice but from a legal system that works to destroy those who fight to change the system. *Angela Davis: An Autobiography*, Angela Davis’ most notable literary work, is the personal narrative of her development as an African-American and feminist political activist. The autobiography explores how the forces of institutionalized racism shaped her consciousness as an African-American and compelled her to seek political solutions. Her personal account also explores how her experiences as a woman in a movement dominated by males affected her awareness of the special challenges African American women face in overcoming sexism and racism. *Zami: A New Spelling of My Name* is an autobiography mixed with mythic and fictional elements. Audre Lorde, a black poet and lesbian, wrote this story of her life as a kind of Genesis for other black lesbians, who she hoped would be able to draw identity and solidarity from Lorde’s pioneering work. The large number of lesbian lovers discussed in the book may shock some readers, but Lorde is not promoting promiscuity; rather, she is creating a mythic story of

how she came to live without fear as a black lesbian in a homophobic, racist society. *Zami* can be divided into roughly four parts: Lorde's childhood in New York City; her discovery of her roots in Grenada; a mystical vision she experiences in Cuernavaca, Mexico; and her return to New York as a person transformed. Audre's childhood experience of racism in New York has an unusual aspect; her mother, Linda, has light enough skin to pass for white, while Audre's skin is a radiant black. Walking along the streets of New York, the light-skinned woman with the black child is sometimes spit upon by racist passers-by. Instead of telling her daughter about the kind of society they live in, Linda attempts to disguise the incident, saying that some "low class people have a habit of spitting into the wind" (102).

*Zami* has earned a reputation as much for its compelling writing as for its presentation of a coming-of-age story of a black lesbian feminist intent on claiming her identity. Historically, Black Americans have commonly employed the genre of autobiography to tell their stories. It was originally a means of appealing to White society for acceptance as human beings. Ida Wells, indeed, is a giant of the form, all the more visible because she wrote and fought during a time when few black women had any hope of being heard outside the home. Her *Crusade for Justice* (1928) is the slave narrative in its purest and truest light. At the age of fourteen she lost her parents to a yellow fever epidemic and had to fight the adult community for the custody of her six little brothers and sisters. So began a career of more than forty years of struggle for black and woman's rights. She fought as a writer, speaker, organizer, and physical combatant, focusing much of her energy against the practice of lynching. The autobiography of Ida Wells is tremendously important as a historical source; for she made it her business to visit the scenes of race riots and atrocities, gather data from eyewitnesses, publish accounts that would correct the racist bias of the white press, and organize relief and defence efforts for the victims. Primarily these autobiographies paint the journey of a black American through the corridors of the American civilization. These books paint America that is seen through the eyes of the blacks who had long been oppressed and treated as the sub-human species of the 'homo-sapiens'. Moreover, broadly speaking, these works expose

the misunderstandings of the white Americans. And while doing this job, these autobiographers assert their right to live and grow and stand as the Americans. Usually, social change is a gradual process. The black Americans also have passed through the different stages of development of their black self. Engaged in a process of definition which is avowedly political, they take as their point of departure the relative insignificance of individual experience indeed, the promotion of the self becomes a politically suspect act. The ego is defined by external forces, and its resources are in turn external. Meaning is derived either from the fact of resistance or from embracing one's role in a historic drama. The self-disintegrates; it is surrendered to process. It is the first and necessary victim of the revolution. Hence, these books tend to focus less on the individual who suffers than on the mechanism of that suffering. The subject of these autobiographies, in some ineluctable way, is America.

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## ARUNDHATI ROY'S CONTRIBUTION TO INDIAN ENGLISH WITH SPECIAL REFERENCE TO “*THE GOD OF SMALL THINGS.*”

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### Abstract

Arundhati Roy is one of the gifted Indian novelists in the art of writing and her novel *The God of Small Things* is the best proof of her craftsmanship. This is the only novel to her credit, for which Roy won the Booker Prize of 1997, especially due to her linguistic ability. The present paper attempts to unfold her linguistic innovation and creativity in the area of lexis and syntax and indianization of English. Arundhati Roy is a novelist of a different taste and it is seen in the way of her writing. Her difference lies in her experimentation with the English language and her innovative structure. She has developed a new style in Indian English literature. She surprised the readers with her new style by playing with words and sounds. Her deviation from the normal style resulted in the spontaneous overflow of the language with a lot of fun and frolic.

**Key Words:** English language, postcolonial, hybridity, Indian identity, discourse

Indian English Literature which has struggled hard for decades to prove its existence and worth has now achieved worldwide recognition sixty years may be a very long period in the life of an individual, but in the life a country or literature they constitute only the days of infancy. After the 1980s in real sense Indian English Literature started to make a place for it at universal level and the evidence of this success is having various prizes for Indian English Novels. Indian writing in English has now started receiving the serious attention of literary historians, which is certain proof of its growth both in quantity and quality. Writing in English by Indians is become today common and has its own place in world literary scenario and the credit has to be given to M. K. Naik who has made this possible. English as being the world language in India also it is used at large. Despite a general deterioration in the standard of English studies, more people, at present, read and understand this language. English is not an Indian language, but it has served so many useful and essential purpose of a

developing society and far so long that it has now become a kind of linguistic habit with us. Now days Indian English Literature is an endeavor of show casing the rare gems of Indian writing in English and Indian writer in English today, have made significant contribution to world literature, since the pre-independence era, the post few years have seen a massive flourishing of Indian English writing in the international market. Indian writers writing in English have conquered the world. These eminent writers have won national and international literary awards with a rising readership; they are the centre of critical attention, scholarly works and research activities of international academia. Fiction in recent times has become introspective and individual quest for the meaning in life has become a major theme. Among these eminent prize winner arbiters, women novelists such as Arundhati Roy, Suniti Namjoshi, Kiran Desai, Anita Rao Badami, Jhumpa Lahiri, Anit Nair etc. are the most known and successful writers and have appealed to readers of recent times because of their large thematic areas and language which is used in different manner.

Arundhati Roy (b. 1961) is one of the few Indian English writers actively interested in contemporary social political issues and have created great stir and put her in a storm of controversies that has only increased her stature as an intellectual and even she is known for her linguistic experiments, made in her first world known novel 'The God of Small Things' (1997) which was awarded the Booker prize in London. The title of this novel authored by Ms. Arundhati Roy is full of suggestiveness and symbolic significance. This novel deals not with one reality but several realities. The plot of the novel is complex and it moves both ways – backward and forward in past and in future – and thereby makes the narration difficult and corriplicated. The book has been widely hailed as a classic of the post modernist ethos seeking to explore reality from various angles as seen and experienced by different characters 'The God of Small Things' deals with small things, the minute under-currents of a situation that surrounded the characters and the situation full of humiliations. The novel centers on the events in Aymenem House a place which sets the tone for the novel. Roy highlights its

conditions of desolation and emptiness introducing the reader quite early to the state of degeneration into which it has fallen. The present novel focuses on several things primarily it takes up a society that survives a mid rural setting with the Syrian Christian Family that still finds itself unable to discard age old traditions. The author highlights the rigid caste-system that sanctions strict behavior and relation codes and underscores the serious consequences of the violation of these codes. Even their conversion to Christianity does not liberate them from the inhuman and unjust castist mentality. Both men and women in the Ayemenem House are governed by this mentality. In *Velutha* we have a symbol of the victim of this cruel social system. Having the multi thematic structure also Roy skillfully explained each and every event in proper words. Her skill in using the language is really different and innovative very few novels in recent years have shown such over powering preoccupation with the semantic poetic potential of English as *The God of Small Things* has done. Essentially Arundhati Roy's language is highly metaphorical. "The metaphoric rule can simply be described as a comparison between two dissimilar objects on point of similarity". The reader is made aware of the world unfolding before his or her through pictorial metaphors and images. The very opening passage of the novel paints the luxuriant surroundings of Ayemenem with painter's brush employing richly articulate metaphors that seem to have life of their own.

"It was raining when Rohel came back to Ayemenem, Slanting silver ropes slammed into loose earth, ploughing it up like gunfire. The old house on the hill wore its steep, gabled roof pulled over its ears like a low hat. The walls, streaked with moss, had grown soft, and bulged a little with dampness that seeped up from the ground. The wild over grown garden was full of the whisper and scurry of small lives." Unlike the earlier generation, the new generation writers are ever trying to explore new frontiers of form at domain and go in for "unrestrained experimentation" in narrative technique and language. Arundhati Roy is also one of such writers who have shown an uninhibited urge to explore the new possibilities of conveying the truth and reality with the proper language and style Arundhati Roy herself told Alix Wilbur, "for me language is a skin on

my thought and I was thinking about it as a story and was thinking of a way of telling it". What primarily strikes the reader is the fact that Mrs. Roy's use of language can be viewed as a homogeneous reality' there are many forms of expression containing a number of devices, elements and movements. Arundhati Roy's language is highly metaphorical. The metaphoric rule can simply be described as a comparison between two dissimilar objects on point of similarity. The reader is made aware of the world unfolding before him through pictorial metaphors and images.

1. "Her face was pale and as wrinkled as a dhobi's thumb from being in water for too long".
2. Her tears tickled down from behind them and trembled along her jaw like raindrops on the edge.
3. "Rahel drifted into marriage like a passenger drift towards an unoccupied chair in an airport lounge".

In downright realistic representational style Arundhati Roy tries to develop the plot with rather poetic language for examples, the following lines.

1. "A cock crowed in the distance and its voice separated in two two. Like the soul peeling off an old shoe".
2. She had a deep blue sac under one eye that was bloated like a bubble. As though her eye had tried to do what her lungs couldn't.

Even the incident as death is also explained in different language Arundhati Roy seems up the whole significance of Ammu's death to her child, Rahel who catches with Chako her mother's body reduced to ashes: "The Rahel's Ammu was fed to it. Her hair, her skin, her smile, her voice. The way she used Kipling to love her children before putting them to bed i we be of one blood' ye and i Her good night kiss. The way she held their faces study with one hand (Squashed-cheeked, fish-mouthed) while she parted and combed their hair with the other. The way she held knickers out for Rahel to climb into. Left leg, right leg. All this was fed to the beast and it was satisfied".

A great part of the novel uses children's views of things. They alternate with the grown up's vision and create a strange two level structure to the novel.

The author presents the world – view through the eyes of Estha and Rahel using the words and sentences the way children would do taking liberty with their meanings in free associating effort and coining new queer compounds.

One of the finest examples is the freedom with which Estha reverses the word-order of the ethical commandments which adorn the wall of the Kottayam police station. “Politeness, Obedience, Loyalty” etc. Although this time – beguiling act is make use of to introduce the edge of irony it is a purely childish exercise and is quite commonly seen. Another example is the way the huge waiting time at the level – crossing is filled by the two children. “The red sign on the red and white arm said STOP in white. ‘POTS’, Rahel said. A Yellow Hoarding Said Be Indian, Buy Indian, In Red. ‘Naidni Yub Naidni Ed’ Estha Said. The twins were precocious with their reading”. Such children’s expressions fill the novel everywhere. Sometimes the rules of grammar are deliberately broken to create amusements as small children would do. The another chapter Abhilash Talkies is full of child-language articulating the bewildered experiences of a child that has been exposed to more unpleasantness than he can cope up with. Even simple events proved formidable for a child. “The shadows of the fans were on the sides of the screen where the picture wasn’t off with the torch on with the world Hit. The camera soared in the Skyblue (Car-coloured) Austrian Sky with the clear, sad sound of Church Bells.

Far below, on the ground, in the country-yard of the abbey.....”

In these lines there is the use of remarkable images that only a child can associate “Sky blue (Car-coloured)” or “melons in blouses” or the idea of “Queen Cigeir”. Arundhati Roy splits words to show the way a child perceives the complex ideas. It is a psychologically introspective technique that saves a lot of explanation. There are some strange expressions such as.

1. “Margaret Kochamma told her to stoppit. So she stoppited”.
2. “Lay Ter. A deep sounding bell in a mossy well Shivery and furred like a moth’s feet”.

Roy’s skill lies in a way of using language in different manner. She doesn’t use child’s language in sustained manner; mixing it with adult language gives the

description a curiously child adult perception which leaves the reader bewildered and caught in a linguistic melee. This may be a serious weakness of an authors style but still Roy's linguistic experiments in the present novel are attractive, and praisable. Apart from such experiments Arundhati Roy uses many other devices such as putting words and whole passages in Italics. From a single letter to whole sentences and passages italics is used freely.

"There was  
 A girl  
 Tall and Thin  
 Fair  
 Her hair  
 Her hair  
 Was the delicate colourov  
 Gin – nnn – ger (leftleft, right)  
 There was  
 A girl ".

The author also runs words into each other to create long fused expression, such as, "orangedrink," lemondrink man, "sourmetal smell", "sweetsinging complaints", "In a kind schoolteacherly voice", "He kissed her bluegreyblue eyes" etc. The use of single words that create a dramatic impact is another favourite linguistic device of author, which we can find frequently. She tries to create the dramatic tension by the words.

1. "Estha never saw her like that wild, sick, sad"
2. "As though she knew he would be there waiting. As though he knew she would come.
3. He did know"
4. "Gloom swallowed the garden whole like a Python"
5. Sometimes the single words are arranged the single words are arranged vertically. This type of stylistic device is eye – catching and aesthetic
6. Out In Up Down
7. Gate Road Stones Sky Rain

The author can be also credited with creating new idiom and phrases like “‘biological father’, ‘dia-ableage’, ‘Sea-secretes’, ‘re-Returned’ ‘non-elect’, ‘Rice-christians’, clean children like a packet of peppermints” etc Arundhati Roy proves that the liberation from old bondage and tradition needs not only courage but a new language. She describes a high caste Syrian Christian Woman, Ammu’s love for Velutha, a paravan, a low caste man in poetic prose. She fashioned a new language for fiction. Her use of language reminds us of Eliot’s use of language. Her remarkable trajectory from worker in a curry – powder factory to trained architect film script writer, film maker, occasional drug-pusher, aerobics instructor to the first Indian English novelist to win the man Booker Prize, looks like a model of self determined, confident new woman of the post-colonial period.



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## UNFOLDING THE MULTIFACETED EXPLOITATION OF LOW - CASTE WOMEN: READING OF KISHOR KALE'S AGAINST ALL ODDS

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### Abstract:

Patriarchal social order and the caste system collectively jeopardized Indian women in general and low caste women in particular. Due to the denied access to education and legitimate sources of earning livelihood, women from low castes were forced to adopt undignified professions. One of such communities is *Kolhati* community in Maharashtra. Kolhati women were forced to be Tamasha dancers for earning livelihood for the family. So often, they were compelled to satisfy the sexual desire of high caste money lenders. In addition to it, they were physically and emotionally exploited by their own family members. The present paper attempts to unfold the multifaceted exploitation of *Kolhati* women presented in Kishor Kales's autobiography *Against all Odds*.

**Key words:** Caste System, Patriarchy, Kolhati Women, Tamasha Dancers.

The caste system is a highly oppressive structure which is based on unequal socio-economic privileges. It gives all rights, power and privileges to high castes and deprives low castes from their basic human rights. The caste driven social structure in Indian society excommunicated a number of low castes, communities and tribes. Due to the denied access to education and legitimate sources of earning livelihood, many tribes and communities were forced to adopt undignified professions. One of such communities is *Kolhati* community in Maharashtra. In this community, women are the breadwinners in the family. They have to dance for the high caste rich people and earn their livelihood. Moreover, these women are not supposed to marry with anybody but they can live as concubines of high caste money lenders. They don't have any dignity in their family and society. Like *Uchalyas* and *Kaikadis*, *Kolhati* women are considered eligible for physical and sexual exploitation.

Now, due to constitutional amendments, social situations are changed. A few decades ago, social situations were quite different. Low caste *Kolhati* women were treated as personal property of the land lords. They were always subject to the wishes of their clients. So often, they were forced to sale out their bodies to earn money or to serve sexual desires of the high caste political big wings. It was a sign of prestige for the high caste men to have low caste women or *Kolhati* women as their keeps. The *Kolhati* women would deliver their babies but, as they were not legal wives of them, their children would be considered as illegitimate or Bastard. They had no education, no husband, no legitimate profession for earning livelihood and no social status. They were appraised until they are young and beautiful and once they become old they are thrown to die negligently. That was the predicament of *Kolhati* women. The worst was the case with their illegitimate children. These children would not get any fix name of their father even though they or their mothers know it. Moreover, if there is a girl, it is welcomed as she is an income source for the family in near future but if it is a boy, he is completely neglected and forced to live without mother. Sandhya Pande, the translator of this autobiography rightly flashes light on the **devastating history of Kolhati community. She writes:**

The Kolhati community was originally a nomadic Rahjasthani tribe that migrated to western Maharashtra. They first earned their livelihood by performing acrobatic acts, but soon turned to more lucrative business of dance. The women of the Kolhati community were trained to dance and learn music. They were forced to entertain men and earn money, while the males of the community were lived on the earnings of the womenfolk. However, though the men made their sisters and daughters dance to their selfish motives but their wives were never allowed to do so. Kolhati men rarely marry their tribe's women. They roamed from village to village and abducted any young women they fancied. Through a simple ceremony called *Melni*, she became a *Kolhati*. (Pandey vii) The deep rooted caste bias in the Indian society does not allow people to understand the background behind the forced involvement of *Kolhati* women in Tamasha. It stamps them as the women of loose character. They are considered

as immoral elements in the society and they are ostracized from the mainstream society. This inextricable stigma of being immoral is the result of the caste system which does not give any way out for them to break the age old traditions. The physical and sexual exploitation of the *Kolhati* women in general and harassment of their children in particular has been rightly depicted by Kishor Shantabai Kale in his autobiography *Kolhatyache Por- Against All Odds. Against All Odds* is a pathetic story of the *Kaikadi* women who are forced to dance for the amusement of the rich high caste male and even to sale off their bodies to run the expenses of the whole house where men act as lazy pimps. While describing the nature of this autobiography, Suresh Deshmukh rightly says, “text unfolds the darker side of society that has been unknown to many. The text raises many questions about the exploitation and toiling life of subaltern woman in Kolhati community.”(Deshmukh: 2). Through this autobiography, Kishor Kale attempts to disclose the devastative nature of hypocrite Indian society that does not consider *Kolhati* women dancers as human beings. In the Indian caste driven social order, *Kolhati* women are supposed to dance in Tamasha. They were supposed to please the high caste customers with their lustful desires and in return to it they get abhorrence, insolence and segregation. Naturally, they suffered from low social status and exclusion from the mainstream life. In addition to this, their children were considered as bastards who could not get a fix name of their father. In this autobiography, Kishor Kale gives a heart wrenching account of Kolhati women’s sufferings and multifaceted exploitation. The narrative begins with the description of their undignified occupation. He says: As soon as Gangaram and Jiji were old enough, they received training in the traditional occupation for the Kolhatis. Gangaram learned to play the dhol, Jiji learned dancing and acrobatics... Jiji was pretty, with a fair complexion and a straight nose. Years of training had made a graceful dancer and a competent acrobat... soon she started travelling from village to village with the troupes of Kolhatis. (Kale: 05) Jiji was not of the *Kolhati* community. She was a *Sali* – the caste of weavers. Jiji- woman from a Sali caste marries with a Kolhati man and thus becomes a Kolhali woman. The illogical social convention converts her from

*Sali* caste to *Kolhati* and enforces her to adopt the traditional profession of that community. The tyranny of the caste compels her to be a Tamasha dancer. Her sufferings started at the very early age when she was in seventh class. Her own brother forces her to dance and earn money. Shanta- the mother of Kishor wanted to be a school teacher but she was forced to be a dancer. Shanta says, “I want to be a school teacher” but her brother replies, “And what will you earn as a teacher?” (Kale 09-10)

Shanta was brutally beaten up until she gave up. Women from Kolhati Community were the victims at the hands of their close relatives as well as their customers. They were not given opportunity to educate and make difference in their life. On the other hand, they were enforced to be dancers and be the breadwinners for the family. And so often, they had to sell their bodies to earn money. After leaving school, Shanta was sent off to Chandrakalabai's tamasha party to learn dancing and singing. Shanta stepped out of her secure childhood straight into a hostile world waiting to exploit her youth and beauty. Shantabai Kale, Kishor's mother, was forced to become a singer cum dancer in the tamasha (folk-dance) party. The girl from a Kolhati community was required to earn money by satisfying those who come to the show to enjoy an evening of earthly pleasure. Each note given by an admirer was collected by rhythmically dancing to the tune set by the musicians. Shanta too was compelled to perform in this manner. Her *Kolhati* caste compelled her to collect money from this ignoble performance of servitude.

It was the tyranny of their caste that *Kolhati* girls were send off to learn dance when they were just eight or ten years old. They could be easily trained as their bodies and muscles were flexible and they could move them elastically. These girls were never gone off to school but Shanta's case was different. She had completed schooling till seventh standard but now she was forced to learn dance. She was not a teenager when she started learning a dance. Therefore her dance performance was not as graceful as that of illiterate *Kolhati* girls. She was good at singing and she was beautiful. Therefore, she always had to face disgusting taunts and irritating touches of the audience. At Manvat, a village

rowdy and at another village a police man tried to harass her and attempted to carry her off. *Kolhati* women suffered such atrocities only on account of the fate that they belonged to the caste of Kolhaties.

Shanta's life was full of insults and harassment. When Chandrakalabai's tamash party broke off, Shana came back home but her own father did not like it. It infuriated her father. He angrily he said, "Who is going to feed the family? (Kale 14). He insisted on her duty to feed the family either through her singing and dancing or surrendering to become the "mistress" of a rich man. It was the harsh reality that for men, *Kolhati* women were like money making machine. Throughout her life, Shanta was treated as a machine and never as a human being. She was money getting machine for her family and an easy toy for sexual gratification for her customers. Her life was reduced to the narrow confines of money and sex. Her own father sold her to Namdeo Jagtap (MLA from Karmala, Solapur District). In addition to it, when Shanta became pregnant, the MLA wanted to take her with him, but the father denied to do so. As a result of it, the MLA stopped visiting her, and she became an abandoned woman with an unwanted child growing in her womb. The heartless father, in order to continue his earnings, insisted her to abort the child. He said: Bai, the MLA is not going to come, better abort the child." (Kale 16) Kolhati men always thought about their easy income. They did not think of the health of their mother or sister. Shanta's father, even when she was pregnant, called a local midwife to abort the child, but she couldn't. As a result of it, Shanta had to dance with her baby in her womb.

**Kishor Kale narrates the incident when he was born:**

She said to Shanta's mother, "The fetus is three months old. I cannot make it fall... Kondiba was annoyed because a dancer with a baby is of less value... Shanta started dancing even while she was pregnant. If she had not returned to the tamasha, her family would have starved. None of the men in her family ... thought of finding some work...So Shanta continued to dance through her pregnancy. When her ninth month began, she returned to Nerla, where I was born. (Kale17) Male dominance in family converted *Kolhati* women into

decorated dolls. They couldn't live as per their wish. They couldn't give enough time to their babies too.

**Kishor narrates such pathetic incident:**

"I was only about two months old when Bai rejoined the jalsa party. This time, Jiji also accompanied Bai to look after me. From a Sali, fate made her Kolhati... A tamasha dancer (like Bai- Shanta) has no time for her own children. Bai often had no time even to breastfeed me. Jiji used to get some milk in a bowl, dip a cloth in it and squeeze the drops into my mouth or let me suck on the cloth." (Kale 18) *Kolhati* women were not free to breast-feed their children. They were caged by the male from their own family. "Against All Odds demonstrated the pitiable and pathetic conditions of *Kolhati* women." (Ranjnikar:2) *Against All Odds* is a heart wrenching account of the sufferings of low caste *Kolhati* women. Kishor Kale, being a member of this community, has realistically presented the predicament of his own mother and other women in his community. This narrative highlights the fact that patriarchal social order and caste system created multiple problems for women in general and low caste women in particular. This personal narrative raises voice against caste and gender discrimination and expresses the urgent need for affirmative action to eradicate caste and gender discrimination in Indian society.

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## RACIAL DISCRIMINATION IN JAMES BALDWIN'S GO TELL IT ON THE MOUNTAIN AND TELL ME HOW LONG THE TRAIN'S BEEN GONE

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### Abstract

The present research paper attempts to explore the racial discrimination in James Baldwin's novels entitled *Go Tell It on the Mountain* (1953) and *Tell Me How Long the Train's Been Gone* (1968). James Baldwin was an Afro-American novelist, essayist, writer and activist speaks about slavery, racial discrimination, segregation, marginality, socio-economic inequality, homosexuality and exploitation of the Black people in the white supremacy. In fact, He was an activist of human rights movement to emphasis on the rights of Black People in his novels powerfully. The Negro or Afro-American people have been suffering on account of racial discrimination by the white people in America. They were brutally treated as an inferior and secondary by keeping aside them of social, economic, political and cultural fields in America. However, The Afro-American writers strongly depict the problems of black people including the racial discrimination in their respective literary works. The novel entitled *Go Tell It on the Mountain* is a semi autobiographical novel describes racism, moral hypocrisy, marginality and *Tell me How Long the Train's Been Gone* portrays the black, white, homosexual and bisexual characters focusing on racial discrimination. However, James Baldwin is highly focused on the racial discrimination in his novels respectively.

**Key Words:** Racial Discrimination, Slavery, Segregation, Exploitation, Marginality.

The present research paper deals with the racial discrimination in James Baldwin's novel entitled *Go Tell It on the Mountain* and *Tell Me How Long the Train's Been Gone*. In fact, James Baldwin is considered as Afro-American novelist who has extensively depicted the exploitation of the Negro by the white supremacy. The Negro or Afro-American people have been suffering on account of racial discrimination by the white people in America. They were considered as

a subordinate with brutal treatment and deprived of the social, economic, political and cultural fields in the society. However, James Baldwin strongly depicted the various problems of Negroes including racial discrimination, slavery and exploitation in his novels respectively. Racial discrimination means any discrimination against individual or a group of people on the purely basis of skin and colour. However, black people are highly discriminated by the white people on account skin and colour. James Baldwin was human right activist strongly depicted the rights of black People in his novel. He has also expressed his anger towards white civilization describing them as the Sick Society. However, the present paper attempts to explore the racial discrimination in his selected novels entitled *Go Tell It on the Mountain* and *Tell Me How Long the Train's Been Gone*. Dr. Janardhan Waghmare states that, "The black race was marginalized in all respects". Therefore, black people can be treated as marginals, one who is suffering on account of racial discrimination. The novel *Go Tell It on the Mountain* published in 1953 which deals with the personal struggle, alienation, exploitation and marginalization of the John Grimes, the protagonist of the novel. The writer has been used flashback technique by presenting the history of three generation of a Negro family in America. Similarly James Baldwin deals with racism, homosexuality, and marginality in his novels. The black people have been suffering on account of racial discrimination as well as slavery in America. The white people treated to black people very brutally and badly. He states, "John had read about the things white people did to coloured people; how in the south. Where his parents came from, white people cheated them of their wages and burned them and shot them and did worse things, said his father, which the tongue could not endure to utter." (Baldwin, 41-42). It seems that, how black people were treated by the white people's biased and oppressive nature. The protagonist of the novel also suffers from racism therefore, sometimes he considers himself as an Outsider. The black people had been exploited by giving them cruel and brutal treatment from white people. Further James Baldwin says, "He had read about coloured men being burned in the electric chair for things they had not done; how in riots they were beaten with clubs; how they

were tortured in prison; how they were the last to be hired and first to be fired. Niggers did not live on these streets where John now walked”. (42)

On the other hand, John's stepfather was Baptist at the church and John was physically tortured in his house and in his own society also. Because his stepfather always beats him due to discipline and other some issues. However, he was a victim of racial discrimination, fundamentalist Christianity and sometimes in his own house. In short, he was double exploited in American society. The writer says, “His father's face was terrible in anger, but now there was more than anger in it. John saw now what he had never seen there before except in his vindictive fantasies; a kind of wild. Weeping terror that made the face seen younger and yet the same unutterably older and more cruel”. (49)

However, this novel depicts some of the autobiographical elements in the life of the writer. James Baldwin grew up in Harlem and never knew his biological father. His stepfather who was a Baptist minister as well as abusive and strict. Therefore, James was beaten many times in his own house; In fact *Go Tell It on the Mountain* is a semi-auto biographical novel, in which John is beaten cruelly and treated as subordinate and inferior in the society, however he is double exploited and sufferer on account of racial discrimination and his father's anger also. His father was a follower of puritans and fundamentalist of Christianity. The black boys are victims of race, slavery and orthodox Christianity in American society. In the novel *Tell Me How Long The Trains Been Gone*, James Baldwin depicted a story of Leo Proudhammer, an American actor whose artistic partner was Barbara, a white woman. In this novel Leo, a black man struggles for racial justice in the white supremacy. Caleb, Leo's brother was falsely imprisoned when he was a young man and finally he conquers on white society through his act of conversion from the fundamentalist Christianity. This novel is published in 1968, dealing with the tragic condition of Negro in America. The character Christopher is a militant and aggressive who is always ready to fight against injustice and exploitation. It means that, although marginalized they are ready to fight and protest against white supremacy. Alice Walker expresses her strong protests against white supremacy in her popular poem entitled,

*First They Said.* She says,  
“In our inferior backwardness  
We took the money, Raised an army  
Among our people.  
An now, the people protected, we wait  
For the next insulting words  
Coming out of that mouth.”  
(Chindhade, 32)

It seems that, the black people are ready to fight and protest against slavery, exploitation and oppression by the white people. In fact, Caleb's religion isolates him from Leo painfully. But eventually Leo recovers from his heart attack and returns on the stage. The struggling life of a black actor in American society is reflected in the present novel. The black people are deprived of social, political, economic and even cultural fields. However, the blacks are ultimately excluded from the main stream of the society.

Dr. Janardhan Waghmare rightly observed that, “The white people gave bad treatment to the Negro as per the code ingrained in the minds of both the white and black people. The black race was marginalized in all respects. Their racial problem resulted into social, economical and cultural problems.” (Aston, 18) In the both selected novels of James Baldwin, the young blacks are exploited as well victimized of the racial discrimination. However, he furthermore states that, “As a Matter of fact, all marginalized and oppressed groups of people face the problems of human rights violation which ultimately leads to dehumanization, if it is not resisted and Fought.” (Aston, 24) Thus, the protagonists of the both novels Leo and John struggle for justice in racial circumstances. At the same time, both the novels deal with a homosexuality and the subjugation. James Baldwin himself also confessed about homosexuality and his semi-autobiographical novel *Go Tell It On The Mountain*” also deals with the subjugation and homosexuality of a Negro boy. The protagonist John attracted

towards Elisha who was his close friend. Describing homosexuality he says. “And he kissed John on the forehead, a holy kiss. It fell over Elisha like a golden robe and struck John’s forehead, where Elisha had kissed him like a seal ineffaceable forever.” (Baldwin, 256) Csaba Csapo expressed his opinion about double suffering of John in his article *Race, Religion and Sexuality in Go Tell It On The Mountain*. He argues that, “John is a model for many of Baldwin’s heroes in his suffering, which takes him and others to a better understanding of themselves. Blackness and gayness can correspond to each other in Baldwin’s fiction, as both of these are social constructions, and they also assume metaphorical function; they are both sources of agony as well as means of redemption, and the forging of self-identity.”(Henderson, 59)

It seems that, the protagonists are double marginalized as a black and gay in America. However, they are victimized and neglected from the mainstream of the society. The humiliation, chains, rejection and wretchedness keep outside to the Black people. Thus, the writer says that, “His father said that all white people were wicked, and that God was going to bring them low. He said that white people were never to be trusted, and that they told nothing but lies and that not one of them had ever loved a nigger.” (Baldwin, 41) It seems that, the black people never trusted on white supremacy to the backdrop of slavery, and marginalization in American society.

Thus, the present research paper explores racial discrimination reflected in the both novels which also speak about religious segregation in America. The protagonists John and Leo are representative of the victimized people of black society. On the other hand James Baldwin also boldly speaks on homosexuality. The protagonists are double sufferer as a gay and race. It means they are double marginalized in white supremacy as well as their own race also. In short, James Baldwin undoubtedly presented racial discrimination and marginalization in terms of socio-economic, political, cultural life of black people in American society.

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## GENDERED TALK: A FEMINIST OUTLOOK

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### Abstract

Women have always been regarded as inferior since times immemorial. Aristotle declared that ‘the female is female by virtue of a certain lack of qualities’, and St. Thomas Aquinas believed that women are an ‘imperfect man’. Feminism is about women’s struggle to resist patriarchal culture, assert a belief in sexual equality and eradicate sexual domination in society. This paper is an attempt to focus a Feminist literary theory which is also linked to the political movement and politically oppressed strata of the society. It is essentially about women’s identity in a patriarchal set-up.

**Keywords:** other, Mother Nature, gender, second sex, feminism, phallogentrism

### Introduction:

Feminist literary theory is linked to the political movement for equality of the sexes and to end discrimination against women. It seeks to uncover the ideology of patriarchal society and points out that women are socially and politically oppressed. It is essentially about women’s identity in a patriarchal set-up. Feminist critics assume that literary texts delineate power struggle between men and women. The text presents women in a stereotype manner; women as weak / vulnerable, seductress, sexual object of the males, desire, a child producing machine etc. They argue that literary texts reproduce social basis that consider women as the “other” of the male. Religion and culture further support this view. It means that women’s identity is never separate. “Woman” is typecast as “Mother Nature” thus reducing her to all giving, forgiving nature that never demands anything and is willing to suffer. Religious doctrines aid these representations and language makes it appear natural through the use of patriarchal terms like Mother Earth, Mother Nature. The socialization of woman renders her with certain inherent qualities such as weakness, feeble-mindedness, patience and so on. This helps the males to argue that women should be confined to home, be protected and controlled. Even syllabus in various

departments is patriarchal; it enforces patriarchal ideology. Language also is patriarchal as is evident in the use of terms like 'history' and 'mankind'. Female subjectivity, identity and experience are not taken into account. Women have always been regarded as inferior since times immemorial. Aristotle declared that 'the female is female by virtue of a certain lack of qualities', and St. Thomas Aquinas believed that women are an 'imperfect man'. Feminism is about women's struggle to resist patriarchal culture, assert a belief in sexual equality and eradicate sexual domination in society. Woolf, a feminist critic, is mainly concerned with women's material disadvantage compared to men. Woolf's *A Room of One's Own* focuses on the history and social context of women's literary production. Her *Three Guineas* discusses the relations between male power and professions. (Law, education, medicine, etc.) She demanded mother's allowances and sought to reform divorce law. She also proposed to start a women's college and a women's newspaper. In *A Room of One's Own*, she argues that women's writing should explore female experiences in its own light and not from comparative assessment of women's experience in relation to men. The essay explores the possibility of a distinctive tradition of women's writing. Woolf's general contribution to feminism is that she recognized gender identity is socially constructed and can be challenged and transformed. She examined the problems facing women writers. She believed that women had always faced social and economic obstacles to their literary ambitions. She was conscious of her own restricted education; she was not taught Greek unlike her brother in a complete displacement of fixed gender identities.

One of Woolf's most interesting essays about women writers is 'Professions for Women' in which she regards her own career as hindered in two ways. First, she was imprisoned and constrained by the ideologies of womanhood. Second, the taboo about expressing female passion prevented her from expressing her experiences. Woolf thought that women wrote differently not because they were different psychologically from men but because their social positioning was different. Her attempts to write about the experiences of women were aimed at discovering linguistic ways of describing the confined life of women. She believed

that women writers could develop their artistic talent only if they achieve social & economic equality with men.

Simone de Beauvoir's *The Second Sex* (1949) seeks to understand the relegation of women into a "second sex". De Beauvoir argues that woman is regarded 'negative', the 'other' of the man. Woman thus has no value or identity by herself. She is defined in relation to man. Woman is assigned certain qualities which are in negative opposition to man. Thus women are associated with life, fragility, purity, beauty, goodness on certain occasions. On other occasions, she is evil, seductress / temptress, corrupter, death. Man is attributed with qualities such as strength, reasoning, virility, scientific logic etc. Beauvoir points out that inequality of sexes does not have a biological basis or origin. It originates in the cultural constructions of gender difference. She says that sex is biological but gender is socially constructed. She states that: "*A woman is not born, rather she becomes a woman*". [1949: 38] A woman is socialized with the qualities that are granted to her. This is unfortunately assimilated by women too. As Beauvoir says: "*(Women) still dream through the dreams of men*". Betty Friedan's *The Feminine Mystique* reveals the frustration of white, heterosexual middle class American woman, career less and trapped in domesticity.

Five main foci are involved in most discussions of sexual difference: biology, experience, discourse, and the unconscious and social and economic conditions. Arguments which treat biology as fundamental have been used mainly by men to subordinate women. The Old Latin saying *Toto Mulier in Utero* (Woman is nothing but womb), established this attitude. Some radical feminists celebrate woman's biological attributes as sources of superiority rather than inferiority. Some feminists consider special experience of women as the source of positive female values in life and art. It is argued that since only women have undergone specific female life-experiences such as ovulation, menstruations, parturition; so they can speak of a woman's life. Further, woman's experience is different from man; she has different ideas & feelings. Dale Spender's *Man Made Language* (1980) considers that women have been oppressed by male dominated language. Michael Foucault argues that 'truth' depends on who controls

discourse. It is apparent then that men's domination of discourse has marginalized women. So women writers contest men's control of language rather than create a separate 'feminine' discourse. However, female socio - linguist Robin Lakoff believes that women's language is inferior since it contains patterns of weakness & uncertainty & focuses on the trivial, frivolous, the unserious & stresses in personal emotional responses. She argues that male language is stronger & should be adopted by women if they want to achieve social equality with men. However, most feminists consider that women have been brainwashed by this type of patriarchal ideology which produces stereotypes of strong men and feeble women.

Some feminists perceive female sexuality to be revolutionary, subversive, heterogeneous & open as it refuses to define female sexuality. Virginia Woolf was the first woman critic who included a social dimension in her analysis of women writing. Marxist feminists have further related changing social & economic conditions to the changing balance of power between the sexes. In her book *Sexual Politics (1969)*, Kate Millett defines sexual politics as "the arrangements whereby one group of persons is controlled by another". These arrangements that controlled sexual relationships extended into the domain of ideology, biology, socio-cultural institutions like family, religion, education & psychology. Millett points out that sexuality becomes a tool through which stereotyping of the female as prostitutes, virgins, unchaste women, achieve patriarchal domination. In her study of male authors like D.H. Lawrence, Norman Mailer & Henry Miller, Kate Millett focuses on the man-woman relationship between characters in the works of these novelists. She demonstrated that sexual relationship controlled by the males reinforce gender oppression. Violence & coercion are used to sustain these stereotypes of a woman. The hyper masculine 'machismo' image of the male characters in these novelists is produced out of a fear of a *Second Sexual Revolution*. Millett also discovered "phallocentrism" in the work of Freud. She points out that Freud suggests masculine sexuality which helps to reinforce patriarchal domination. Freud's view of women as suffering from fundamental

“lack” and hence developing ‘penis envy’ was continuation of the western idea of the woman being “incomplete”.

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## WOMEN WRITERS AND CHILDREN'S LITERATURE

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### Abstract

The present research paper is based upon a short survey of important women writers of British and American origin especially. It is a modest attempt to explore the children's fiction from its inception to post modern period pertaining to significant contribution made by women writers. It is observed that women writers have given right direction to literature written for children as they have well executed sensitive issues of children. With their remarkable contribution, they are successful in disseminating the children's literature worldwide.

### Keywords:

Children's literature, urchin verse, new wave poetry, moral tales, fantasy, postmodern.

Children's literature and women have been consistently underestimated, subordinated and remained marginal in the mainstream literature dominated by canonical and male-dominated world. However, in the recent years, the scenario has been considerably transformed with strong efforts made by women writers in the children's fiction. The popularity of children's fiction has reached to its zenith especially by the popularity of 'Harry Potter Series' published by J.K.Rowling, the writer of millennium. Women writers have given huge contribution in the popularity and sustenance of children's literature throughout the centuries. Children's fiction embodies different genres such as poetry, fables, moral tales, the school story, the family story, fantasy, the adventure story etc. Mary Barber (1685-1755) is one of the prominent women writers of eighteenth century. Belonging to elite as well as middle class, these women writers have composed poems on their own children as responsible mothers. Mary's work chiefly contains the significant issues of children and their psychological development. Mary Barber's 'Poems on Several Occasions' [1734] is the first and foremost instances of this trend in the children's literature. She composes poems on their

attire such as putting on breech when the boy becomes five or six years old. The early nineteenth century writers such as Ann (1782-1866) and Jane Taylor (1783-1824) published 'Original Poems for Infant Minds' (1804-1805) to enlighten students about their deep rooted desires and mischievous nature.. The poems are centered on the children who play truant from school and its severe consequences and punishments. They are also known for 'nonsense verse' imbued with comic element such as 'Signor Topsy-Turvey's Wonderful Magic Lantern', projecting a comical travelling showman. It comprises ludicrously irrelevant characters, bad puns, linguistic experimentations etc.

Jackie Kay (b.1961) is one of the popular poets of 'urchin poetry'. The 'urchin poetry' or 'new wave' poetry is a product of modern age that resumed in the 1970's exemplifies modern children and their ordinary lives with their playground fights, their friendships, boredom at school life etc. It focuses on the middle class and lower-class children. It uses their daily speech -patterns in the form of free verse. Jackie's poetry is centered on the racism, broken families, and complications of modern life. Her first collection 'Two's Company' appeared in 1992 that captures a conversation between two friends on the street. The 'moral tales' is another popular form of children's literature. It mainly focuses on the issues such as children should respect and obey adults, especially their parents. They must be prudent and sensible, plan their future with proper rational behaviour and redeem from childishness. The moral tales are also designed to encourage social and economic development. It often targets the aristocratic showiness and extravagance and also lower class 'lottery mentality' insisting the value of hard work. Catherine Sinclair (1800-1864), a Scottish writer, is distinguished for her novel, 'Holiday House' (1839). It is overloaded with fun and mischief of upper as well as middle class Victorian children. Her writing is known for the moral and instructive mode. Mary Wollstonecraft (1759-1797), an English writer, philosopher, and champion of women's rights, writes in a classic moral tales. Her book 'Original Stories from Real Life' (1788) raises the issue of the academic development of girls. Barbara Hofland (1770-1844), deals with financial status of her characters. Her novels such as 'The Son of a Genius'

(1812) and 'The Daughter of a Genius' (1823) criticize the talented children who are financially irresponsible. The novels attack the geniuses who are extravagant during richness and being inefficient in poverty. She strongly recommends the financial literacy among the children.

Judy Blume (b.1938) is an American writer of children's fiction who deals with the teenage problems of the 1970s. The problem novels are vehicles of indirect advice on particular psychological, physiological, and social issues. Her books such as 'Are You There God? It's Me Margaret' (1970), 'Deenie' (1973), 'Bubbler' (1974), 'Forever' (1975) etc., manifest problems of young generation such as sex, boyfriends, menstruation, masturbation, divorce, disability etc. She tackles subjects which are rarely discussed among the parents and children. Maria Edgeworth (1768-1849) attempts to please the parents and draw their attention towards significance of her books pertaining to children. She writes both for children and adults. Her 'The Purple Jar' (1796) is about Rosamond's shopping with her mother. It is about her repentance over the wrong choice. Edgeworth is of the opinion that the children should learn their lessons on their own. She realistically portrays the psychology of child. Maria Edgeworth is highly appreciated for depicting 'the first living and breathing children in English literature since Shakespeare'. (Newby 1950: 24). She writes on the issues such as adult authority and child empowerment. Berlie Doherty (b. 1943) is a well-known English novelist of modern era. Her novel 'Dear Nobody' (1991) deals with teenage pregnancy. The central character Helen becomes pregnant. She rejects her mother's advice of abortion and decides to end her relationship with her boyfriend, Chris. The novel concludes that the teenagers have to believe in the wisdom of their elders for happiness. Many women writers have written popular school stories focusing on the school, its campus, friendships and rivalries between the peer groups etc. As a form of literature school books are written from almost the fifteenth century. However late nineteenth and twentieth century became the golden period of girls' story, as it was marked by the remarkable contribution made by women writers such as L.T. Meade's 'A World of Girls' (1186), Angela Brazil's 'The Fortunes of Philippa' (1906), Dorita

Fairlie Bruce's 'Dimsie Goes to School' (1920), Elinor Brent -Dyer's 'The School at the Chalet' (1925), and Enid Blyton's 'The Twins at St. Clare's' (1941). The school books are set in schools and contain the relationships between the students and their teachers, attitudes and adventures of school life. It also poignantly points out the socialization of children, and integration of the individual. According to Carl Jung, the acquisition of friends is the way in which the wholeness of the self is established by integrating the individual psyche and the collective unconscious of the community, or at least its collective identity. For instance, L.T.Meade's 'The School Favourite' (1908) is based on the strict four rules such as "Love, Obedience, Work, Do a little deed of kindness to someone every day". Elinor Brent-Dyer's 'Exploits of the Chalet Girls' (1993) depicts life of a Thekla, a proud, aristocratic Prussian girl who learns to fight against her snobbishness. It represents a successful integration into one school of girls from different social classes. The most popular of school story is the 'Harry Potter Series' (1997-2007) of J.K.Rowling. She reinvented the conventions of the classic school story and the traditional British public school with its setting at Hogwarts, a school for magic and witchcraft. She beautifully blended the school story with fantasy and adventure. The students of Hogwarts school also belong to different social classes such as Harry is an aristocratic wizard, while Hermione and Ron are middle class and lower class respectively. It highlights the extinction of single-sex schooling and emergence of coeducation.

The 'family story' also emerged as a form of children's fiction. It is centered around the family issues. Charlotte Yonge's 'The Daisy Chain' (1856) is an earlier example of a mid-Victorian family story of the May family as it describes the survival of eleven children after an accident in which their mother is killed and father gets injured. Mrs. Molesworth's 'Sheila's Mystery' (1895) centers around the family disintegration and reconstruction. The novel demonstrates two sisters having opposite nature namely Honor and Sheila. Sarah Trimmer's 'Fabulous Histories' (1786) is a path-breaking novel of family as it presents interlinked families of humans and robins in an anthropomorphic way. In Barbara Hofland's 'The Panorama of Europe' (1813), the mother represents

England. Novels by Kate Douglas' 'Rebecca of Sunnybrook Farm' (1903), L.M. Montgomery's 'Anne of Green Gables' (1908), and Eleanor Hodgman Porter's 'Pollyanna' (1913) appeal to the readers for their girls who have lost their at least one parent yet they are virtuous and childish by nature. After the Second World War, the family story is dominated by the problems of working-class children as they were devoid of parental care and fostering. This transitional change is represented in many women writers of that era. Important writers were Betsy Byar ('The Pinballs', 1977), Katherine Paterson ('The Great Gilly Hopkins', 1979), and Jacqueline Wilson ('The Story of Tracy Beaker', 1991). Gary Kilworth's 'The Bronte Girls' (1995) exemplifies a father who brings up his family in the mid-nineteenth century fashion. Novels of fantasy are the prime interest of children's fiction. Diana Wynne Jones (1934-2011) is a postmodern English writer of fantasy and speculative fiction. Her novel 'Howl's Moving Castle' (1986) explores fantasy land of Ingary where magical cloak of invisibility is a common attire. For the residents of Ingary, contemporary, real and rainy Wales is a strange place with its modern gadgets such as television and computer. Ursula Le Guin (1929-2018) is another prominent American author of fantasy and science fiction. Her feminist stance is visible in her 'Earthsea' novels (1968-1972). She remarks that 'the fundamental power, magic, belongs to men; only to men; only to men who have no sexual contact with women' (Guin 1993: 8). J.K. Rowling (b. 1965) is a popular British author of 'Harry Potter series' (1997-2007). Setting in a magical school of Hogwarts, she explores both primary and secondary world. It takes to the magical world of Hogwarts where normal laws and limits are useless.

The adventure story acquires vital importance in the children's fiction. Enid Blyton (1897-1968) is known for the adventurous fiction such as 'Famous Five' (1942) and 'Secret Seven' (1949). Especially the 'famous five' are Julian, Dick, Anne, Georgina, and a dog, Timmy. They are alert and efficient enough to discover the sinister plot and ultimately triumph over the criminals. A Danish writer, Anne Holme is also a popular figure of the adventure fiction with her debut novel, 'I Am David' (1963). The central character successfully flees from a

concentration camp. He meets various people during the journey who teach him about real life. Susan Cooper (b. 1935) is an English author who is best known for 'The Dark Is Rising' (1973). She incorporates British and Welsh mythology. She portrays an eternal battle between the young heroes and the dark forces. Women writers of children's fiction from inception have been associated with the development of children in their social, psychological, economical, cultural behavior. Being a writer, they have often criticized the children for their mischief, misbehavior or misconduct. They emerge as a torchbearer for family, society, culture and nation. They have proved their potentiality and dominance playing with remarkable ability. They have explored every genre of literature with distinguishable works.

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## REALITY IN ALISTAIR MACLEAN'S WAR THRILLERS

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### Abstract

My attempt regarding the research is to explore the reality of the contemporary period of Alistair Maclean through his war thrillers. While considering his fictional works, they could also be understood as written at the interest of a particular ideology supporting violence which became connected with the popular culture. Alistair Stuart Maclean (1922-1987) was a 20<sup>th</sup> century Scottish novelist whose popular thrillers and adventure stories are estimated to have sold over 150 million copies, making him one of the best-selling fictional authors of all the time. Most of his popular novels portray his own real-life experience in fighting for the Royal Navy during World War II. He has a wide range of fictional writings and it can be found that his vision does not limit itself to the idea of culture industry. His amazing style of writing and characterization makes one addicted to reading his books and once in his career, he even adopted the pseudonym Ian Stuart to publish some of his novels in order to prove his writing quality over his popularity during that time. Maclean was largely successful in creating a new style of writing which heralded the onset of a new genre and his own special formula of writing excites the audience while the locations are described with maniacal attitude of a man with an eye for detail. Also, the action sequences are narrated so well that one can almost visualise them before the eyes and the humour is simply great and liberally used even in serious situations to the point of being cynical at times. According to one obituary after his death at the age of 64, "he never lost his love for the sea, his talent for portraying good Brits against bad Germans, or his penchant for high melodrama. Critics deplored his cardboard characters and vapid females, but readers loved his combination of hot macho action, wartime commando sagas, and exotic settings that included Greek Islands and Alaskan oil fields."

**Key Words:** Cultural Studies, Popular Culture, Capitalism, Cold War

**Alistair Maclean And His Popular Thrillers**

Briefly speaking, the objective of this research paper is to study the intensity with which popular fiction of Alistair Maclean influenced the people of the Western Bloc. By having a new perspective of perceiving Maclean's popular thrillers as a product of culture industry, the anti-communist elements in his writings will be clearly evident. Now, coming back to the writer, Alistair Stuart Maclean (1922-1987) was a 20<sup>th</sup> century Scottish novelist whose popular thrillers and adventure stories are estimated to have sold over one fifty million copies, making him one of the best-selling fictional authors of all the time. Most of his popular novels portray his own real life experience in fighting for the Royal Navy during World War II. He was also largely successful in creating a new style of writing which heralded the onset of a new genre and his own special formula of writing excites the audience while the locations are described with maniacal attitude of a man with an eye for detail.

By looking upon two selected works of the writer: *HMS Ulysses* and *Ice Station Zebra*, the major influences the author had in writing those fiction is examined. *Ice Station Zebra* was a thriller of 1963 which marked a return to Maclean's classical Arctic setting. The novel take place in the context of Cold War, which reflects the international crisis that happened in the late 1950s and early 1960s. Ice Station Zebra, a British meteorological station built on an ice floe in the Arctic Sea, suffers a catastrophic oil fire in which several of the men die, and their shelter and supplies are destroyed. The novel is based on a real incident regarding a missing experimental Corona satellite that inadvertently landed near Spitsbergen which was probably recovered by the Soviet agents. Similar is the case with his other novel *HMS Ulysses*, the debut novel of Maclean originally published in 1955 portraying his experience in the Royal Navy during World War II. The novel describes HMS Ulysses, a cruiser ship that is well armed and among the fastest ships in the world during that time. But later, characters are beset by numerous challenges like an unusually fierce Arctic storm, German ships and U-boats, as well as air attacks. All these problems slowly reduce and destroy the cruiser from thirty two ships to just five ships. It is

later sunk in a failed attempt to ram a German cruiser, after all its other weapons had been destroyed. This echoes events in which British G-class destroyers 'HMS Glowworm' and 'HMS Jervis Bay'; armed merchant cruisers, sacrificed themselves by engaging larger opponents during the contemporary period in history. By describing these events of Cold War and World War II in great detail, whether the writer created a sort of mass culture for the readers in the 20<sup>th</sup> century through his popular thrillers is to be understood. Here, the question of distinction between culture industry and mass culture becomes predominant.

### **Shaping Tool For Developing The Context**

The period between World War II and the Cold War period acts as a shaping tool for Maclean to build a form of mass culture for the readers. Previous studies show that his protagonists are almost seen as ruthlessly determined individual or small band of characters who fight against impossible odds to accomplish a mission. Often there is a saboteur in the group and Maclean's hero must ferret out this traitor. His books are set in harsh and unforgiving environments such as hostile seas, or the freezing Antarctic as seen in *Ice Station Zebra*. If we examine the fiction of the writer and examine them, the spy genre and thrillers of Alistair Maclean indirectly builds a 'mass culture' for its readers thereby plays a role in shaping the society with Imperialist motives. When we analyse the idea of culture industry, we could see that Adorno replaces the expression "mass culture" with "culture industry". This is to avoid the popular understanding of mass culture as the culture that arise from the masses. He prefers the term "culture industry" because of the commodification of the cultural forms or artistic objects. Adorno's concept of culture industry indicates the necessity for rethinking his theory of mass culture. With this theory, the selected fictions of the writer is brought under close examination in order to make us understand the manner in which Maclean builds mass culture for the people in the second half of the twentieth century.

**Roundabout Blow Against The ‘Other’**

By reading the war novels of Maclean, it is clear that the novel does not give any direct reference on class struggle or any other social conflicts. But, the roundabout hatred shown towards communism is clearly evident when we examine the narrative style of his novels. We are clear that Soviet Union is a communist nation, and over the ensuing decades, governments using the name “communist” obtained power in many parts of the world, including most of Eastern Europe, Eastern Asia and parts of Africa. The capitalists cannot accept the ideologies of communism and they strongly believed that freedom and democracy would die under the communist rule. This caused them to start an indirect conflict which lasted for decades. The decisions made by United States in World War II caused tensions to rise between the US and the Soviet Union. Fear of communism in capitalist nations, caused the United States government to use propaganda to raise Cold War anxieties. The true motive of the novel can be clearly understood when we closely examine all the characters in the novel. The plotline of the novels like *Ice Station Zebra* when examined in a communist perspective, can be considered as a war between capitalism and communism where the capitalists ultimately attain victory. In the novel, we could see the defeat of Russian spies at the end. In the same manner, finally capitalists succeeded in silencing communist ideologies to an extent according to history.

**Domination of Thrillers**

The deepening of the Cold War in the 1950s saw an increase in anti-communism in the United States and Britain. So, the literary works written during this period also played a major role in silencing the uprising of communism. Mainly, the fiction of writers like Alistair Maclean builds a plotline that indirectly build a mass culture of commodification while favouring the ideas of capitalism. The Cold War was reflected in culture through music, movies, books, television and other media, as well as sports and social beliefs and behaviour. One major aspect of the Cold War was the probable threat of a nuclear war and the espionage. Many works use the Cold War as a backdrop, or directly take part in fictional conflict between the United States and

the Soviet Union. The period 1953-62 saw Cold War themes first entering the mainstream culture as a public preoccupation.

### **Culture Industry and the Popular Culture**

The term 'Culture Industry' was coined by the critical theorists Theodor Adorno (1903–1969) and Max Horkheimer (1895–1973), and was presented as critical vocabulary in the chapter "The Culture Industry: Enlightenment as Mass Deception" from the book titled *Dialectic of Enlightenment* (1947). In this chapter, they proposed that popular culture is similar to a factory or industry when produces goods for influencing the masses with their ideology (such as films, radio programmes, magazines, etc.) and are also used to manipulate mass society into passivity. Consumption of the easy pleasures of popular culture, made available by the mass communication media, renders people docile and content, no matter how difficult their economic circumstances. The inherent danger of culture industry is the cultivation of false psychological needs that can only be met and satisfied by the products of capitalism.

Members of the Frankfurt School were much influenced by the dialectical materialism and historical materialism of Karl Marx, as well as the re-visitation of the dialectical idealism of Hegel; both events are studied not in isolation, but as part of the process of change. As a group later joined by Jurgen Habermas, they were responsible for the formulation of critical theory. In works such as *Dialectic of Enlightenment* and *Negative Dialectics*, Adorno and Horkheimer theorized that the phenomenon of mass culture has a political implication, namely that all the many forms of popular culture are parts of a single culture industry whose purpose is to ensure the continued obedience of the masses to market interests.

Concluding the topic, this research gives a vivid picture of how society gets influenced by popular culture and in this case, the literature of a particular genre. The significance of this analysis is to make the reader capable to foresee the inherent dangers associated with the 'center' or the powerful class. The research also bring light upon many other literary works metaphorically, which

must have played a major role in building a biased ideology for a massive society in history. Through the study, researchers and readers will become more cautious while dealing with popular fiction and the context associated with it.

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## MENTAL CRISIS OF WOMEN IN ANITA DESAI'S NOVELS CRY OF THE PEACOCK AND WHERE SHALL WE GO THIS SUMMER

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### **Abstract:**

Any type of mental illness can be called as "a psychological crisis." There are different terms suggested by researchers in psychology and psychiatry. A psychological crisis occurs when a tragic or unexpected life-threatening event occurs. Many psychologists have described the reasons for psychological crisis. Stress-related factors like anxiety, depression, and other mental disorders can also create a psychological crisis. The term "psychological crisis" is related to psychiatry and psychology. Psychological crisis occurs because of painful events like violent rape, physical assaults, and threatening conditions like abusive words, recurring negative remarks, etc. This is the most painful crisis. Fiction is the most powerful form of literary expression, and it reflects the social fabric and the thoughts of that age. Anita Desai belongs to the post-independence era, which added new dimensions and depth to Indian fiction in English. She presented the inner self and the struggle of a woman in this male-dominated society with psychic depth.

**Key Words:** depression, stress, crisis, emotions, etc.

Anita Desai's first novel, "Cry of the Peacock," is an exploration into the psychic world of Maya, the protagonist of the novel. She depicts her anxiety, depression, and anguish, which makes her a hysterical woman. Anita Desai uses the stream of consciousness technique to depict Maya's mood disorder, her depression, and her quest for identity. Maya's husband is a lawyer. He is very rational and fails to understand the sensitive mind of Maya. She remains an emotionally starved woman who tries to gratify her starvation by remembering her past. Her emotional needs are different and the outer realities are totally different. She can't participate in family discussions on social or political issues, and her in-laws assume she's neurotic. Gautama calls her neurotic.

Maya tries to escape reality by immersing herself in her own imaginary world. Her sexual starvation is shown by the writer with the symbols of a peacock and a pigeon. Maya's innocent laughter turns into a desperate scream. There are many such moments of crisis sketched by the writer, in which we see her as a frenetic, hysterical, or neurotic lady. At the end, she finds herself alone with horrors and nightmares.

Her novel, "Where Shall We Go This Summer?" is centred around the character of Sita, who gets tortured and psychologically disturbed by the violence around her. She is unable to adjust to this changing situation. Her father was a freedom fighter and believed in Gandhian principles. She is tormented between the social image of her father and the mystery of his desertion of her mother.

There seems to be some sort of communication gap between Sita and her father. They do not understand each other's inner lives. Because of certain circumstances, she has to marry Raman, her father's friend's son, and thus all her dreams and expectations are shattered into pieces. She suffers from a psychological crisis and a disturbed state of mind. Thus, long-term psychological imbalance results in a psychological crisis. She is frustrated. She is blessed with four children but always thinks that a woman is a victim of sexual desires from a man and decides not to give birth to the fifth child in this cruel world. Sita feels lonely, unloved, and rejected by everyone. All these thoughts make her desperate. She feels insecure and neglected.

Thus, Seeta craves love and tries to escape from brutal realities. Her suppressed emotions in her sub-conscious mind always come to the conscious level and thus torture her. As a result of her lack of love from her own dear one, her mind underwent many psychological changes. Her psychological crisis is seen in the following way:

How could she tell, how to decide?

which half of her life was real and which was unreal?

which of her selves was true and which was not?

All she knew was that there were two periods of her life.

each in direct opposition to the other. (153)

Both Maya and Sita are sensitive and emotional, but the people around them are insensitive, so Sita and Maya remain emotionally starved. Fear also arises from a depressed mind. Maya expects emotional security and physical pleasure from her husband, but she cannot get it. Anita Desai uses the stream of consciousness technique to explain the cause of the increasing despair in her mind. Maya is sensitive and wise, but her suppression leads to madness. Her mind becomes weak because of certain circumstances, and it's rather true that the weak mind pulls the pain on itself.

Sita is also a sensitive, emotional woman, who feels alienated from her children, husband, and society as well. She is tormented by boredom; life has become burdensome for her. Thus, the disturbed family lives of Maya and Sita become the cause of an unending crisis in their lives. Anita Desai's female protagonist, suffer from a psychological crisis.

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## RACIAL PREJUDICE IN ANDREA LEVY'S NOVEL SMALL ISLAND

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### Abstract

The cultural and social structures are seen as influential factors in the creation of literary works. As we say literature is reflection life, so various social and cultural problems also reflected in the writings of writers. The present paper strives to analyze one of the socio-cultural issue of racial discrimination in the novel of British woman novelist Andrea Levy's novel Small Island. Racial discrimination means treatment given to the people on the basis of their race or color of their skin. Mostly that problem occurs with migrated people. But people who were living in the same country from many years and they had feeling of mother country to the nation and also fought for the sake of the nation were treated differently because of only their skin colour, is seen in the novel Small Island. The present novel consists four main characters. Gilbert Joseph, Hortense, Queenie and Bernard. Or it can be said two black and two white characters. This paper presents and examines the various experiences of Hortense and Gilbert as black migrated people in London. Every time they judged by their skin colour. Andrea Levy was born in London to Jamaican parents on 7<sup>th</sup> March 1956. She is well-known British Women Novelist. In her works she explores the topics related with the migrants and their racial, cultural and national identities. A novel Small Island won three awards namely 'The White Bread Book of the Year (2005), The Orange Prize and Commonwealth Winner Prize'. Though there are many themes in the novel, Andrea Levy herself said "I am not telling it from only Jamaican point of view. I want to tell stories from the black and white experiences." It means racism in one of the main themes in the novel Small Island.

**Key Words** – Racism, emigrants, racial discrimination, racial prejudice

### Introduction

Andrea Levy was prominent black British novelist in London. She was best known for the novels Small Island (2004) and The Long Song (2010) and other three novels. As she was British-born child of Jamaican emigrant parents,

she experienced racial discrimination. All her works explores topics related to emigrants and the experiences they had in society. The novel has four main characters Hortense (Jamaican girl), Gilbert Joseph (Jamaican and RAF soldier), Queenie (British kind hearted woman) Bernard (British soldier). In the novel Hortense and Gilbert experiences racism or racial discrimination at many places. Most of the time white people were treat them badly only because of that racial prejudice they have since many years. Andrea levy has written five novels and in all her works she had explored the racism and treatment given to the blacks because of their skin colour and the prejudice white people had about them

### **Objectives**

1. To study the racism in Andrea Levy's novel Small Island.
2. To study racial prejudice and its effect in Andrea Levy's novel Small Island

We see four main characters in the novel. Gilbert and Hortense Jamaican emigrants. Queenie Bligh , a white woman and her husband Bernard Bligh white soldier in RAF. At very first in the novel we come to know that Hortense and Gilbert are married couple. Gilbert Joseph gets selected as RAF soldier and he moved to England for his further training. That was the time of second world war and on the large-scale youngsters were recruited as soldiers for England and Gilbert was one of them. Being a soldier, he got filled with passionate love for mother country England and ready to die also. But when he entered in the training camp, he was questioned by one of army officer, "Are you of pure English descent." (pg. no. 131) Where Gilbert started to thinking "Is mother country only require members of white races for this fight." Here we see, though Gilbert was soldier and ready to die for his mother country and also, he had true love for his country, he was being questioned such that because of his skin color, because he was not white. Even in the base camp white soldiers were not willing to work with black soldiers. The behavior of those white soldiers was very discriminative with the black soldiers. The used to say, "I am loyal to my flag but you would never catch no self-respecting white man going in to battle with nigger." (pg. no. 133) At the dance in their mess white soldiers were not ready to see black soldiers because they felt it is their insult. They say "We don't mix with

the black and the white races here because it lowers the efficiency of our fighting unit.” (pg. no 133) In this way the white soldiers were humiliate the black soldiers. Gilbert says that there was no protest to colored troops. At the time when these troops were marching or moving at the ground. Sargent became angry by watching it and said, “What the bloody hell they sent to me.” He was prejudiced about black RAF volunteers that, they are only interested in eating, sleeping and breathing in and out only. It means they are of no use because of their color only. Gilbert Joseph as an airman got order to drive a truck the US base near Grimsby. He had to bring back ten wooden crates that contain shock absorbers suitable for their spitfire. And his higher authority was sure about Gilbert that he was right one for that work. But his sergeant Charlie Denton was so much hated of black soldiers. He was not ready to give permission to Gilbert to proceed and he uttered so many bad words and humiliate him because of his race. Very bad treatment given to black soldiers in military base camps, much more discrimination was there for the black soldiers. Though these all things happened Gilbert said to sergeant, “Colored, black, nigger. All these words have been used to characterizing me in last few minutes. Insults everyone. But funny thing is, not one of those aspersions caused me so much outrage as you have doubt on my love for mother country.” Here we see that these all-prejudiced white people judging these soldiers with their color and race, not with their true love for the nation. Such so many situations Gilbert experienced in the base. At the time when Gilbert met with Queenie Bligh (a white woman), they became good friends. Because Gilbert brought back her father-in-law Arthur Bligh to home safely where he found him with the address of Queenie’s house. After that they met two times and became very friendly with each other. At once they were having tea in tea-shop, a group of three or four GI’s those were soldiers of United State Army, observing Gilbert with very bad looks. Because he was black. And they were not ready to allow one white woman spending time and having tea with one black which is very insulting for them. They were planning to trap Gilbert, but luckily, he became successful to escape. There Gilbert experienced what type of hate these whites have for blacks. Next time Gilbert was

accompanied with Queenie and Arthur for movie. They were late. And when they entered in the dark room of theater, an usherette asked them to follow her to show them their seats. As soon as she come to know that there is one darkie with them, she told him to get up and sit at last row which is only for them. In theaters also such type of discrimination he experienced. But Queenie had strong argument with her and she was not ready to send him at last row. After that argument situation started to became worst. Then an usherette said. "it's a rule. The blacks should sit at back row. Others (whites) don't like to sit next to coloreds. They don't like to be all mixed up." (pg. no. 185) Having presence of mind Gilbert stood up and sat at the back row. It helped to change the situation. After that incident Gilbert went back to Jamaica and there he spent some time with his family and friends. Then he got acquainted with Hortense and after some days they got married. Then again, he returned to England and was in search of room. He went to Queenie , there he got the room. Queenie hired him as her paying guest because she was already familiar with him and her father-in-law was sick. He could not do anything or understands anything. And her husband Bernard Bligh who is soldier in British Army, not living with her. Because he had not returned in the last two years and she was not confirming is he alive or not. So, when Gilbert came to her for room, she thought he needs room and I need money and he is also very supportive so she allowed him her room. But her neighbors not agreed with her. They were not ready to let live one colored in their area. Mrs. Blanche said, "How can you think you of being a woman alone in a house with colored?" ( page no. 116). She warned Queenie that they had different ways of life from us and knew nothing of manners. They had their animal desires. Most of these whites had their own opinions and thinking about the colors, though they were experienced it or not, but they thought that black people did not have manners of living, and they won't be one of us. But Queenie was knowing about Gilbert, that he was in ARF who was fighting for this country. Like her husband, Bernard. And she allowed him to live with her, but every now and then, the neighbors came to Queenie and tries to tell her that these darkies are not good enough to live with us, and the government also never

have let them in. Such type of racism, white people had towards the black. one of her neighbors was telling her that,” Your lodgers are mannerless. They have to step off the pavement, when an English person approaches.” means, they do not have the right to walk on with English persons, mostly whites. Here also racism is seen of walking on the road. Hortense was well educated Jamaican girl. She has completed her three years teacher training course. She had very good knowledge of English. Her accent of English as very good, and also, she had very good teaching skills, she has experience of teaching in Jamaica. Her headmaster at previous school called her proficient teacher means very good and skillful teacher. Her former principal at her college declared that she is highly capable for teaching profession. On that all basis, she was seeking job of teacher at England, and she presumed that she can easily get the job of teacher in England. She went for interview for the post of teacher at one of the reputed schools at Islington. She was ready to answer each question with proper knowledge and manners. But as the interviewer committee of three white women saw her as interviewee. They were not interested to ask her any question, and they only said that, “You can't teach in this country. You are not qualified to teach here in England. ”(Pg. no. 454). Because of her black color, race, she refused to get job or even they were not ready to ask some question to her regarding her knowledge. Here we see that the people who already made some opinions. They are not bothering about her skill and proficiency, as a good teacher. In this way, there were so many places and incidents where we see that how white people were treating the black ones, rather than their good qualities, skill and manners, such type of racial prejudice, we see in the novel.

### **Conclsion**

As we known the view of writer with her novel that she wants to tell stories of black and white experiences, we see at various places Gilbert and Hortense are became victim of racism. Mostly they were humiliated because of only the prejudice. Some particular opinion or thinking those white people had for the black, though they own experienced it or not. So, we see many of whites had the racial prejudice in them.

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## INDIRA GANESAN'S THE JOURNEY- A MULTICULTURAL STUDY

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### Abstract

The Indian society has been multi- dimensional, multi-cultural, multi-religious and multi – linguistic society. As a multicultural society here Indian is free to express his/her opinion about language, religious identities, food culture etc. Multiculturalism always believes that we should respect the value of every culture. *The Journey* this novel is written by Indira Ganesan. She was born in Srirangam, India in 1960. She spent her few years in Srirangam and Bareilly. Then she moved to United States. *The journey* this is the story of two sisters named Renu and manx(Minakshi )who are living in America from last 10 years. Both are habitual with American culture. They are regular visitor of shopping malls and fast food restaurant. Their cousin Rajesh died in accident. So suddenly Renu and Minakshi returned to their native home Island of Pi with their mother. Though India was their native land but it became alien place for them. It's a new journey of their life. Both characters are shaped in two different cultures. Renu is shocked by Indian superstitions. Minakshi is very liberal and rebellious too. Renu's mother who has impact of Indian culture presses her to yield to traditionally arranged marriage. Ganesan presented Indian traditions, culture, myths and superstitions very beautifully in the novel. Novel explores the theme of family, culture, nature, traditions, identity etc. Cultural diversity, cultural clash, identity crisis are presented in the novel.

**Key words-** Cultural diversity, family, tradition, Indira Ganesan, cultural clash etc.

### Introduction :

Multiculturalism is defined as the state of co-existence of diverse cultures. Oxford advanced learners dictionary defines multiculturalism as the practice of giving importance to all cultures in a society and it includes of several different

racess, religions, languages and traditions. From last 20 to 30 years people are migrating from their countries to other countries so that multiculturalism becomes prominent theory in literature. Authors are using multiculturalism as a main theme of the novels. Bhikhu Parekh argues that multiculturalism is not about minorities but is about the proper terms of relationship between different cultural communities. How communities resolve their differences is important here. Cultural diversity has been part and parcel of societies for a very long time. In the multicultural society, people use various cultural markers like cuisine, dressing style, festival celebrations, music as an authentic practices which is preserved by the members and safely accepted by others. To preserve such practices, they are taught in the school, performed in different occasions and displayed by media. Multiculturalism can restore cultural rights by emphasising cultural equality and respect.

The present research paper proposes to analyse and compare the multicultural elements in the select novel *The Journey*. Multiculturalism is a social theory but plays vital role in literary studies. Multiculturalism deals with different kinds of themes such as cultural diversity, mutual concern, peaceful coexistence of many cultures. Multiculturalism supports and respects minority cultures. It opposes cultural dominance. The term 'multiculturalism', however, has not been used only to describe a society which is culturally diverse, but also to refer to a kind of guidelines that aims at protecting cultural diversity. No any culture is regarded as unimportant or less important in multiculturalism. In Multiculturalism we should maintain cultural contacts, exchanges cultural ideologies and promotes harmonious coexistence of many cultures. Multiculturalism expects equal respect and value to all cultures. Because, each culture contains something that is valuable and admirable. From each culture we can learn something new. Each culture gives new way to look towards life. It provides strength and stability to society. Nowadays people are becoming progressive and broad minded too. They are accepting various cultures as a part of their life. *The Journey* novel is the story of two sisters. Renu and Manx (Minakshi) Who along with their mother have been in America from last decade.

As a teenage girls they are enjoying their life in America. They become quite familiar and habitual to American Culture. They are regular visitor of food malls, shopping malls and restaurants. Renu is very passive and fragile. Manx is very liberal and overconfident. She is dating one American man. They received news from India about death of Rajesh who is cousin of Renu. He dies in road accident. Renu and Rajesh who are born on same day so affectionately known as twins. There is very strong bond between them. To attend the funeral of Rajesh, Renu along with her mother and Manx came to India. They returned to their Homeland Island of PI. Actually Pi is the abbreviation of Prospero's Island. It means this is imaginary place created by novelist. Though India is native land of them but now it become alien land for them. They are going to experience Gardens, hillside areas, insufferable heat, dirty roads and smell of dung from India. It's a new journey of their life. Her grandfather's house name is 'Nirmala Nivasan' Nirmala is the name of great grandfather's wife who died on a pilgrimage to Banaras. Her grandfather also has wish to die on holy land. Her aunts usually gathers in the evening and talks about devils and demons who lingered around the earth. They speak about Kali worshipers. They believe in ghosts. Renu heard so many stories about ghosts from them. She also heard that there is a Ghost of Nirmala at the surrounding area of their house. They listened the sound of bangles and anklets at the nigh time. They saw mad woman with matted hair and skull necklace who was possessed by the powerful goddess. It shows that India is superstitious country. Impact of superstitions is very high on the mind of Indians. Now returning after 10 years, Renu is recalling all these memories. Renu is feeling guilty for the death of Rajesh. So that she is not happy after returning to her homeland. She recalls one incident which happened 10 years ago when she was 9 years old and first time came to India. At that time Renu and Rajesh were playing with arrow in the garden. Small monkey died by that arrow. Monkey fell down near holy Jasmine tree. Renu and Rajesh were so afraid so that they hide the truth about cause of monkey's death. Bala and others assumed that this monkey is not ordinary monkey so that it fell under the holy Jasmine tree. They believed that God Hanuman came in the form of monkey.

Villagers also believed it blindly. They built shrine there and worshiped Hanumanji. Renu and Rajesh heard that animal's unnatural death is the foretold of disaster. They also heard stories about Hanumanji's power and strength. How he carried Whole Mountain in one hand. How he lit up the city with his tail. So after the death of Rajesh, Renu was thinking that both were culprits but only Rajesh got punishment and so he died in accident. In the opening chapter Ganesan presented Indian traditions and culture very beautifully. In India today also people are following some baseless beliefs blindly. Ganeshan also presented some Indian beliefs in the novel. If one of twin dies by water 'the other will die by fire', monster with two heads, etc. Renu slipped into American way of life, she stopped wearing red Tikka on her forehead, she stopped to go to the temple. but still there is huge influence of Indians beliefs on her mind. so that she is feeling guilty for the death of Rajesh. In the second chapter, Ganesan speaks about Parsi culture that they offer dead body to the dead instead of burning. Ganesan beautifully portrait the picture of Indian houses. Houses are decorated by pot of chrysanthemums and roses. Bougainvillea also planted in the courtyard. Odor of cow, grass, and dung is the identity of P.I. Aunt Bala welcomed all by wearing voluminous saree. Saree is an identity of Indian culture. Vice versa Manx wears the black T-shirt and jeans. She is looking like a boy according to aunt. Adda is uncle of Renu. He left P.I. in his thirties to bring back his Spanish wife. He lived his life against the family's wishes.

Indian people are religious God's place is supreme in the minds of people. Renu's family also one of them. So they like to visit religious places. They visited to various shrines i.e. Banaras, Trivandur. There people were carrying trays of coconuts, delicate sweets, garlands of flowers to offer the God of temple. A Year - old babies were brought to have their heads shaved for luck and the dying came to seek final blessings on life. Ganesan depicts picture of both American life style and Indian lifestyle. American people are very particular about their children. American parents stood by their child's room at night, gazing with delight at sleeping child. When the child becomes college student they converts

room into exercise room. They teach them how to become independent. They are curious about after school job, the first date of child, nights outs with friends. American parents are liberal. Opposite of this Indian parents are very strict. Girl should follow the rules behave wisely and specially they have to save themselves for sanctity of marriage. No boys, no friends are allowed. Island girls don't date boys. Renu's mother moved through American lifestyle. She was thinking about marriage of Renu as she was 19 years old. She was in planning to find out one of the Doctor or Engineer for Renu. Ganesan highlights Indian marriage system. Indians prefer arranged marriage as there is less possibility of divorce in arranged marriages. Family members nicely match the height, education, looks their taste in food with help of match makers or marriages institutions or matrimonial sites. There is belief in India that arranged marriage couple live in harmony for longer time as compare to love marriage couple. Renu's cousin Anu had broken the rule of arranged marriage and she married a German painter. Anu met him in Berlin. For Anu marry the person who is not belongs to her caste is like crime. It was exile. No one tried to contact her or ask her about her married life. It was total discontinuation from family. Though Renu's parents were living in America but they were deeply rooted to Indian culture so that they also didn't respond to the letter sent by Anu after marriage. Uncle Adda married to Spanish girl and brings her to Island without taking anybody's permission. But aunt Bala always criticizes Spanish bride due to her pale colour and thin body. After some years that Spanish bride died without giving birth to child. at that time also Aunt Bala didn't miss the opportunity to taunt Uncle Adda about his love marriage. She said that what you achieved from this marriage. It indicates that how Indians are orthodox and give importance to traditional marriage systems. Renu shares common bond of immigrant with Spanish bride. Meanwhile Minakshi met one foreigner named Freddie Flat. Manx started spending time with Freddie in milk bar. They were gossiping about so many things. Neighbours reported at Manx's house that she is spending a lot of time in the marketplace with a foreigner. As a result Manx confronted everything and

Nirmala Nivasan member gave formal invitation to Freddie. Though Freddie is American but he wins the heart of Manx family.

Renu and Manx culturally displaced by their host culture. After decade they returned in India. Indian culture, traditions, beliefs, religious mentality of people all these things are totally new for them. After spending many years in America, Indian culture deeply rooted in the heart of Renu's mother. So that she suggested arranged marriage option for Renu. In the beginning no one is happy to accept Manx relationship with Freddie. Family members were still taunting uncle Adda for his decision to marry Spanish girl. All these incidents indicate cultural clash between two different cultures. So according to Renu this is the new journey of her life to explore India.

### **Conclusion:**

In the novel *The Journey* Indira Ganesan presented beautiful picture of both Indian and American culture with help of various characters. Both cultures have different values and ethics. And both cultures play vital role in the life of some characters. In the novel novelist highlights the some multicultural aspects very thoroughly. Rituals of Parasi community, traditions of Brahmin community, religious nature of Indian people all these cultural aspects depicted by Ganesan. She presents that still Indian society is following some beliefs and superstitions blindly. Ganesan also focuses on importance of joint family by presenting the attachment, love and affection between the people of Nirmala Nivasan. This is the strong point of Indian culture that they still believe in strength of Joint family.

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## A SPACE FOR EXPLORING MULTI-DIMENSIONAL FEMALE CHARACTERS

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### Abstract

~Changing portrayal of female characters on OTT media~

The 'Over the Top' Platforms or the popularly known OTT media has iconoclastically nurtured the featuring of complicated and complex female characters. This trend is against the traditional one that existed in popular TV or the existing film industry wherein the female characters were more or less used as a sidekick to the male heroes. These new-age shows or movies create a feminist discourse that works against sexist tropes and age-old stereotypes. Most of the shows on today's OTT platforms that are critically acclaimed are created by a group of staff that unapologetically feature predominantly female-centric roles. For over a decade, the stereotypical, 'blown-out-of-proportion' male characters had become the go-to template for networks trying to cash in on ratings and industry accolades. If there were any female characters, they were secondary to the main plot and had their ultimate purpose as to drive the male protagonist's story forward. In the past year, there have been OTT moments that might have seemed impossible to imagine just a few years ago. Netflix shows like "How to Get Away With Murder" represent the new feminist bent in mainstream discourse on women. As mainstream culture opens up more to feminism and multi-culturalism, viewers are becoming more sensitive to how women are represented or misrepresented in their favourite shows. Hence, there's an overall sense of heightened possibility for women in television today.

**Keywords:** feminist discourse, OTT platforms, female-centric roles, mainstream culture

### Introduction

Starting with Netflix to Youtube, Zee5, Alt Balaji, Disney Hotstar or regional OTT (Over the Top) platforms like Hoichoi, the focus in the recent past has been to promote content led by women cast and team. This has been a good couple of years for women-centric roles and the OTT platforms have been able to do away with age-old stereotypical positioning of women in mainstream media.

In the last one year itself, the OTT platforms have achieved what mainstream media has failed previously. Shows like Delhi Crime, Karenjit Kaur or Four More Shots have been able to give a chunk of facetime to female actresses in the recent past. The internet is a free space that makes place for independent content creators to experiment with narratives, forms and genres. Relaxed budgeting and free censorship have actually proved to be a boon for female narratives. The digital independence ushered in by this new era has opened the doors for many new opportunities that weren't quite welcome in traditional TV. The previous decade saw massive growth in the consumption of the internet across the world. Ironically, as people became more reclusive with their internet, women got the power to get over the mother-in-law and daughter-in-law dichotomy. Stories with fresh perspectives started being telecasted that portrayed women in a more realistic light.

### **The Indian Perspective**

In India people hardly anymore get together for TV time. Not only did the Indian audience promote foreign content, but they also suddenly grew up accepting iconoclastic Indian content too that was now available with new age media. With increasing access to cheap internet bills, it became easier for the audience to consume large data of various kinds. The multiferous nature of the abundant content helped the audience with making specific choices that suited their personal taste. Consequently, the producers now dare to invest in real and relatable women characters during content creation.

### **Methodology**

A close examination was made of a few of the recently telecasted web shows such as “Little Things”, “Delhi Crime”, “Made in Heaven”, “What the Folks”, “Lust Stories” and a few other popular ones.

### **Analysis and Discussion**

A research paper by Delhi Technological University (DTU) and IBM Research, India, Indraprastha Institute of Information Technology (IIIT) that examined around four thousand Hindi films found that the trend shows the male heroes to be independent and successful. On the contrary, the women in these Bollywood

movies are mostly seen as being dependent on these successful men for different incentives. According to the report: “The males in Bollywood are generally introduced with a profession like as a famous singer, an honest police officer, a successful scientist and so on while females are either introduced using physical appearance like beautiful, simple-looking or in relation to another (male) character (daughter, sister of).” OTT is not driven by stereotypical biases. The women that are represented are not only taken completely off track from saas-bahu dramas but also shown working in actual professional scenarios. Sayoni Gupta says: “Thank God the platform has no censorship. It allows the storyteller to exercise his creative freedom,”. She is one of the protagonists, among four, in Amazon Prime’s production ‘Four More Shots Please’. (Laha Roy)

### **Sayoni further adds**

For OTT, everyone from actors to storytellers is streamlined. One gets to use the medium to create content and introduce a kind of narrative that Indian television and cinema haven’t seen before. While Bollywood actresses are definitely doing films that have them in the lead, it is still a niche segment in the film industry. Plus the added pressure of box office collections often makes the director play safe and go by what the traditions have been over the ages. OTT is free of any such biases and both the storyteller and the actor get to explore as much as they want to as the script requires them to. (Laha Roy) Mithila Palkar, an actress who got accolades for her work in popular shows like ‘Little Things’ and ‘A Girl in the City’ mentions how the whole concept of the actors being allowed creative independence is keeping the excitement up at the workplace. She says that the actors now have the opportunity to discuss how the role can **thrash out eventually as the episodes progress. She says:**

The beauty of the platform is the freedom and transparency it offers. Often all of us sit with the director and thrash out how a particular character would shape up. This is the best time for the industry as the opportunities are also growing and the audience is also maturing to see stories where women are the heroes. (Laha Roy)

**Film trade analyst Girish Johar says:**

We all know that the audiences have multiple avenues of watching content these days. With umpteen OTT platforms now the trend has started to have customised content for a specific TG or for a specific occasion. So this Women's Day, it's a double bonanza for OTT platforms and viewers as well. New series, originals are being marketed and launched targeting females and eyeing their pie of revenue share as audiences. This also provides brand marketers to have specific targeting of their products. (Laha Roy)

**Manish Aggarwal, Business Head, ZEE5 India mentioned:**

We strongly believe that viewers are looking for fresh, edgy and relatable content. We also have a line-up of Originals across languages for the next year with female leads. This Women's Day, we are sharing the story of India's first stuntwoman – Reshma Pathan in a biopic titled 'The Sholay Girl'. On the same day, we are launching 'Mrs. Subbalakshmi' in Telugu with Lakshmi Manchu in the lead and 'Lovely Mrs. Mookherjee'. (Laha Roy) Many dramas on these OTT platforms such as Ghoul, Pushpavalli, Made in Heaven, Four More Shots Please, Lust Stories, Delhi Crime, A Girl in the City, Mirzapur, What the Folks and many more have poignant female characters that drew attention. The females represented in these series are independent, modern, strong, realistic and progressive. A few major observations are as follows:

**Women's Identity**

Most of the recently telecasted shows on the web series in India and many upcoming ones portray women-centric perspectives. For instance, 'The Lust Stories' explore the lives of four different women in four different pieces directed by four different directors. The one with Radhika Apte shows her to be caught in an entanglement with her student as she faces the turmoil of being in a long-distance marriage, Another with Bhumi Pednekar shows through her the life of a simpleton maid whose day starts with her being physically accessible by her employer and undergoing emotional harassment as she has to please his parents and the family of a prospective match. The one with Manisha Koirala shows her to be closed off to her husband and develop another relationship with a family

friend. The last one shows Kiara Advani as a newly married bride with a chaotic intimate life who discovers her sexuality through the association of another colleague. None of the stories seems improbable or implausible.

‘Made in Heaven’ shows the life of Tara Khanna who is both, secure and confident initially. As the act advances, one can see the layered representation of her character. She is highly ambitious, belongs to a lower-middle-class family, and uses her emotional intelligence to get married to a luxurious family. However, as the show progresses, she inculcates the learning from her professional life that she can be self-independent. She no longer sees the requirement for tagging along with her adulterous husband. All such discoveries take place while exploring themes of honour killing, misogyny, homophobia, dowry and class struggle through the various marriages that her agency organises. ‘Girl in the City’ shows the struggle of a girl who arrives in Mumbai to live up to her dreams and aspirations. Along with her professional struggles, the show also focuses on her domestic growth story. She is shown to be staying in a live-in relationship with her partner and tackling the domestic issues head-on. ‘Delhi Crime’ focuses on the real-life incident of the famous Nirbhaya rape and murder case. The main protagonist Shefali Shah is seen to be surrounded by a plethora of other female casts in prominent roles. Such shows humanise women as they are shown to be realistically meeting the struggle of balancing their professional and domestic lives while working on high profile cases.

### **Breaking Taboo for Women**

The title itself ‘Lust Stories’ seems to be daring and bold for a previously annihilated Indian TV audience. To be able to accept the pragmatic side of women’s lives and not treat them only as arm candy is in itself a revolution. Streaming shows that show women as carefree individuals who don’t, because they always shouldn’t, care for societal norms is a happy change from the old saas-bahu genres. Such a series may slowly and indirectly help the Indian audience get ready for their early sex education classes that should have been made compulsory for all in the school itself. Another taboo topic of the male protagonist being comfortable at a homestay for a prolonged period with his in-

laws is tackled through the show 'What the Folks'. Mainstream media would never have the spine to have such a storyline that goes against the traditional societal Indian norms. However, the reality of things is different. Many maternal grandparents these days end up staying with their daughter and son-in-laws' house as the latter are busy meeting their professional targets and the grandchild needs care. These realities were always dealt with in a hush-hush way in the mainstream media.

### **Giving Voice to Women Across Class**

The OTT platforms have given voices to women from different classes through their democratic casting. For instance, the maids, the fruitsellers, the nurses, the grocers were now equally important even with their little pieces of dialogue in the development of the story. At times the entire plot surrounds around the life of a maid as versatile actors were cast in such roles that were previously considered frivolous. This was never previously possible with the limitation of ending a mainstream movie in two and a half hours. Moreover the women and liberated and individualistic. They are actually given screen time showing them to move locations independently on trains and flights. Such narratives do buck up small city girls who aspire to make it in big cities one day. It also broadens the vision of old school people who earlier felt it dishonourable to let their female child leave for the city for progress. The women portrayed in the mentioned dramas are not perfect. In 'Masaba Masaba' the actors have dared to not use make-up to actually represent the skin tone and blemishes that real people carry. Women needn't be always under the pressure to look decked up and brushed. They are humanised with their flaws. Female friendships are given screen space, so are important topics like single parenting, re-marriages, empty nests, old age and other realistic struggles met by women. Such stories are really refreshing for an audience who is used to witnessing only male-centric roles previously.

### **Professional and Personal liberation**

In the show 'What the Folks' Anita is shown to be married to a man who is younger than her. In a web series like 'Mirzapur', Golu is a female character who

is shown to be level headed and a woman with progressive ideas who doesn't shy away from being in the gangster community. Ghoul is set in a dystopian military regime where Radhika Apte is stationed as a military officer. She beautifully balances out her masculine and non-masculine sides while being on and off the job. 'Little Things' give equal space to an unmarried couple without judging their choice of being in a live-in relationship. Archika Khurana, a Hindi movie critic for daily newspaper The Times of India, tells Media India Group. The days of Bollywood portraying women as damsels in distress, whose sole purpose in the film was to play the hero's lovely romantic interest, are long gone. OTT platforms have produced excellent content during the pandemic especially, changing the rules of the game by making women crucial to the plot and depicting them as strong and independent characters. Things evolve with time, and individuals will be more open to all kinds of themes as a result of their exposure to OTT content, rather than [filmmakers] thinking of them as forbidden subjects. (Sarkar) The present study aimed to examine if feminism is taking a positive turn or women's representation in media. The OTT platforms have definitely shed a positive light on this context. For centuries, Indians even battled the notion of feminism being appropriate only for the western world as they kept hinging on "traditions" and "conventions". However, the trend is changing and OTT is surely bringing in a more egalitarian society for males and females alike.

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## FEMINISM BEFORE FEMINISM: REVISITING EURIPIDES'S MEDEA AS A FEMINIST PLAY

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### Abstract

Feminism has proved to be more than a movement or a revolution, a continuous process that impacts the lives of women worldwide. It developed over different generations of women through different times. Suppression of women is not a new thing; it is as old as the existence of mankind itself. Thus, to tackle the subjugation and oppression, women all over the world developed a socio-political tool which we today know as feminism, the effects of which could be strongly felt in literature too. However, even when such explicit notions of women empowerment and emancipation were alien to the societies, there were women especially in Greek mythology, who proved to be the mothers of the so-called feminists that we know today. Euripides's *Medea* is one such female character who asserts control over her life as well as her fate. She challenges the patriarchs and men who toy with her. She assumes the role of the goddess of retribution and punishes those who mess with her life. Thus, many critics call *Medea* a proto-feminist play. Although this play is written by a man, it is an interesting foreshadow of the essence of the feminists. This paper seeks to establish how literature has been building the base for this socio-political movement, much before the very notions of women's movements came into being. It would also highlight the different shades of the female subject refuting the expected roles of a daughter, mother and wife, and critique the double standards that society holds for judging the worth of a man and a woman.

**Keywords:** Medea; proto-feminist play; feminism; women empowerment; retributive justice.

### Introduction

Feminism in literature cannot be imagined as fruiting of 'Minerva from Jupiter's head'. It developed over generations of women through subsequent phases that we know as waves of Feminism. Suppression of women has been the root cause of the development of Feminism as a movement. Feminism started as

an attempt to improve the status of woman, where she was not allowed to exercise the basic socio-economic rights, and was considered inferior to her male counterpart. Thus, all roles that were assigned to her (be it bearing children or managing other household affairs) were designed to serve the masculine subject, and were subjugating for her. Where the first and the second waves of Feminism fought for woman's recognition as a human being by demanding equal rights and opportunities as men, the third wave was calling for a voice of her own. Where the recently evolved fourth wave feminism fights against women's oppression and sexual violence, the waves yet to come might deal with more delicate issues that could be achieved only after the accomplishment of these goals. Thus, the motives and challenges of the movement have kept on changing over generations and times. Through the study of Euripides's *Medea*, this paper would try to reflect upon how literature had been building the base for this socio-literary movement centuries before the first 'women movements' even appeared. The idea is to draw one's attention to the fact that though feminist literary theories and feminist writings were introduced into the canvas of English literature not much before the eighteenth and the nineteenth centuries, there are texts written much before in the timeline, which record the feminist appeal. This is why many critics consider *Medea* as a proto-feminist play. The rage, revengefulness and iron-heartedness of the protagonist have the spark of a true feminist. The play notably is not written by a woman but a man himself, which is also an interesting fact to look at: "The representation of women in Athenian tragedy was performed exclusively by men and it is likely (although the evidence is not conclusive) that it was performed solely for men as well." (Wiki). In fact, the very idea of entrusting a female character with the role of a protagonist is also woman-empowering. Thus, the play successfully posits itself among those writings that trace back to the sprouting of feminism in literature. Through the critiquing of the good-evil ways employed by the character Medea, we would understand the different shades of the female subject. Also, one would witness how in the history of literature, "woman" tries to expand her identity more than the socially imposed roles of a daughter, mother and wife.

**Ferrying her way in a phallogentric world**

Simone de Beauvoir's famous words – "one is not born a woman, but rather becomes one" explain that gender is more a socially rather than a biologically constructed concept. Feminism claims that there is no such thing as 'femaleness'. "Male" and "Female" are only arbitrary terms. The roles assigned to men and women are also socially determined. Michelle Zimbalist Rosaldo asserts: "Women's goals themselves are shaped by social systems which deny them ready access to the social privilege, authority, and esteem enjoyed by a majority of men." (Gabriel, p. 346). The social systems have been ever tormenting towards woman's desires, rights, and her very existence. The patriarchal society teaches her how to lie subdued without questioning. She repels such societies which conceptualize her as a "living doll" ready to be molded by men as per their needs. According to a Lacanian scholar, Jeanne Willette, "the Masculine Order does not signify "men" or "males," but the Symbolic Order or language, and the Feminine likewise, is not "women" or "females," but the inarticulateness of the real." The entire linguistic framework is built on the pillars of patriarchy. It has no single female brick. Thus, the female needs to have her own system of language to express her thoughts genuinely. She needs her own canvas to picture her world that would no longer see her position in this world from man's eyes. This is the crux of Helene Cixous's stance on women's writings as well (*écriture féminine*). She says that women must write through their bodies. But our play was written centuries before such evolved forms of feminism even appeared on the scene, and that too by a male writer, and still it advocates the overwhelming power of the woman. The character, Medea, portrays a 'classical woman' with supra-feminist wings. She is courageous, benevolent and hysteric. She embraces the warrior within her, besides rejoicing womanhood. She takes pains to make sure that her self-respect is not lost to the caretakers of patriarchy and is capable of fighting all alone (as a one-woman army).

**The mother and the warrior:** Medea fights the tensions of sexual-dualism and is pulled alternatively by the mother and the warrior in her. It must be noted that when the play was written, wars were supposed to be only a man's affairs:

“A woman displaying traits of the heroic Grecian male was not portrayed in a positive light. Euripides' Medea is the prime example. Her name in Greek means "cunning"..."(Wiki). Although there is some lopsidedness in the development of Medea's character, the shadow of the modern woman in her cannot be ignored. She sacrifices her motherhood to celebrate her femininity, something that only the latter day feminists might dare to do. The idea of killing her own children (filicide) is criticized by most critics because of its evilness but that is probably not the idea intended by the playwright. Medea is aware that the sinful act would make her condition even worse because she undoubtedly loves her sons whom she proudly describes as “noble boys”. Her emotional dilemma is well expressed through her words as she reconsiders her plans several times. Let us understand her emotional troubles as she decides to kill her children, by examining the following lines from her soliloquy: “How miserable my self-will has made me. I raised you— and all for nothing. The work I did for you, the cruel hardships, pains of childbirth— all for nothing...now my tender dreams have been destroyed.”(Euripides, p. 31). The mother in her is aware of the intensity of the grief that would befall her if she kills her innocent babies. It is evident when she says: “if Fate so wills it, Death comes, carries off the children's bodies, away to Hades...this most painful extra grief.” (Euripides, pp. 33,34). When she is ready to enact, she is again pulled back by her motherly love that she coercively resists: “Why smile at me—that last smile of yours?... my heart gives way when I see those eyes, my children's smiling eyes. I cannot do it. Good bye to those previous plans of mine...farewell to what I planned before...” (Euripides, p. 32), but, ultimately she cannot accept that she is defeated and mocked by the males. Thus, soon after this, she decides obstinately to avenge her enemies by murdering the children: “What's wrong with me? Do I really want my enemies escaping punishment, while I become someone they ridicule? I will go through with this. What a coward I am even to let my heart admit such sentimental reasons.” (Euripides, p. 32). Medea's revengeful mind transcends her motherly love. Her motherly instincts initially do not allow her to get straight to her goals. She falters and stumbles over her own decisions because of that. There are dual

reasons explaining her child-killing act. Firstly, she does not want her motherhood coming in the way of her responsibilities, and secondly, she prefers her children's death in her own hands in order to avoid any future animosities in hands of her enemies. She makes it clear when she says: "I'll never deliver up my children, hand them over to their enemies, to be humiliated. They must die..."(Euripides, p. 32). It makes it clear that there is more than one reason for her determination to butcher her sons.

### **A true cultural feminist**

Medea is a perfect combination of intelligence, gallantry and Machiavellian attitudes. She is not only high spirited but possesses a sharp brain that is brilliant at spinning evil plans. She knows to do justice to both her friends and foes. She claims: "Let no one think that I'm a trivial woman, a feeble one who sits there passively. No, I'm a different sort—dangerous to enemies, but well disposed to friends." (Euripides). By the chorus women we get to know that Medea had saved the ship-men from a stormy calamity and Jason (her husband) is one of them. She believes in punishing her enemies as much as she believes in dying for her community. It is important to note that she is supported by the Corinthian women till the end of the play. They sympathize with her in suffering because she had proved herself their friend. Although King Creon addresses her as "a clever woman, very experienced in evil ways", she assumes the character of a "savior" for the Corinthian women. In fact, Euripides has undoubtedly portrayed her as a "bad woman", but surprisingly, the Corinthians respect her for her extraordinary skills. In fact, the male servant who brings the message of the death of the King and his daughter also appears as pro-Medea. Euripides's heroine celebrates femininity and attempts to bring all women under one umbrella. It is evident when she says: "But women are, well, I won't say bad – we are what we are." (Euripides). It reflects that she is not ashamed of the "woman-ness" in her, as many women do, portraying themselves different and better from other women in the futile attempt to impress men. Medea thinks of the entire community of females before she thinks of herself, and makes sure to keep its issues in the front while taking any personal decisions.

**A passionate avenger**

“Society, being codified by man, decrees that woman is inferior; she can do away with this inferiority only by destroying the male’s superiority.” (Beauvoir). It reasons aptly for Medea challenging patriarchy, shaking it to its roots. In the play, both King Creon and Jason appear as symbols of patriarchy, and she is successful in outdoing both. In fact, the king admits that he is afraid of her and therefore has decided to exile her. He says that he cannot trust her rage and over-spiritedness. Medea describes herself in response to the king’s declared apprehension about her: “So it is with me. For I’m a knowledgeable woman. I make some people envious. Others say I’m shy. Some the opposite. Some say I’m hostile. I’m not that clever, but still you fear me.” (Euripides). To this Creon replies: “What you say sounds comforting enough, but I’m still afraid that heart of yours is planning something evil...Passionate people...are easier to protect oneself against, than someone clever who keeps silent. No. You must leave—and right away.” (Euripides). Medea being both “smart” and “valorous” foreshadows the ideal modern woman laden with feminist ideologies. Thus, she could be labeled as the forerunner of the modern day feminists. The resourcefulness and power of avengement possessed by Medea is striking. Medea herself appears as the Greek goddess Nemesis who punishes the sinner in proportion to his/her sins. She questions, “Do you think that insult to a woman is something insignificant?” (Euripides, p. 41). She considers the act of betraying as sinful. She takes charge of her life and makes sure that her enemies are punished. She does not wait for the gods to help her out of her traumatic situation. In fact, she plans things out and makes sure the plans are carried out well. She plans how she would take revenge on her husband, his new bride and her father. She is brainy, at times cunning and cruel. In fact, “she is a passionate soul hard to restrain.” She is quite rational when she states that even if Jason wanted to marry the other woman he must have first consulted her regarding that because his family was dependent on him.

**Fighting double social standards:** Society accepts a man who abandons his wife and children but it does not expect a woman to abandon her husband or her

child. We live in such societies where a woman having a few sexual relationships is “slut-shamed” while a man who randomly sleeps with women is complimented as “macho”. Certainly, the fault lies not in people but in the social apparatuses they are exposed to. Our societies are full with men like Jason who promise happiness to women, plant their children in their wombs and abandon them one fine day because they find other beautiful women in their lives to have fascinating affairs with. Society does not question a man for his moral failings. Instead, in that case too, it questions a woman— perhaps the woman is at fault as she could not satiate her man’s sexual hunger. Creon and Jason never feel ashamed for their acts, let alone feel guilty. Jason says: “There should be no female sex. With that, men would be rid of all their troubles.” He himself is the betrayer, but he incessantly finds faults in Medea and defends himself.

**Feminist optimism:** The character of Medea abounds in optimism. She has nobility in her character although she is a “barbarian”. In trances of sorrow also she encourages herself: “Things have worked out badly in every way. Who can deny the fact? But nonetheless, you should not assume that's how things will stay...” (Euripides). She denies submission to the “phallus”, and therefore is not a kind of woman that a man would desire to love. Her planned escape to Athens is also suggestive of her hopes for a new life.

### **Subverting gender roles**

In Euripides’s play, Medea crosses the traditional gender roles and goes “beyond the bounds of custom” that propagate that “women are more involved in particularistic interests of the domestic units, whereas men promote universalistic interests of the larger social good.” (Gabriel, p. 349). Well, our heroine breaks the chains of the domestic domain and makes her place in the universal domain. This is how she visualizes the concepts of marriage and analyzes the woman psychology: “Of all things with life and understanding, we women are the most unfortunate. First, we need a husband, someone we get for an excessive price. He then becomes the ruler of our bodies. And this misfortune adds still more troubles to the grief we have...” (Euripides, p. 7). Medea mocks the assumptions of men who think that women must stay safe at homes while

they themselves fight battles. This is how she differs from a usual woman of her day. Feminism is something not all women can honestly embrace. There are only a few in each generation who can carry the great tradition and expand its realms. Not all women can be entrusted with working for the entire community. Not all women sacrifice their children to gather strength to fight for the ever oppressed gender. Not all women can be feminists to the core; not all women are Medea! Medea also glorifies the evil power of woman in many ways. Following lines exemplify this – “In other things a woman may be timid—in watching battles or seeing steel, but when she's hurt in love, her marriage violated, there's no heart more desperate for blood than hers” (Euripides, p. 8), and, “...we have a woman's nature— powerless to perform fine noble deeds, but very skilled in all the forms of evil.” (Euripides, p. 13). Such instances prove her Machiavellian psyche.

### **Honor is coming to the female sex!:**

Jason who initially appears as a culprit in the play, becomes a subject of pity in the end. This is because Medea chooses not sympathy but respect for herself. She could have remained a victim and let her man be the culprit, but she desires dignity more than love, care and sympathy. She fights for the respect she thinks she deserves, and which most women are deprived of. Jason describes her as follows: “You're not a woman. You're a she-lion. Your nature is more bestial than Scylla, the Tuscan monster.” This also highlights the ‘angel-monster’ dichotomy in judging a woman’s character – she is either of them, nothing in between the two. Any woman who doesn’t conform to the submissive social roles is branded as a monster. Medea has to act like the lioness to fight alone, for herself and for the entire generation of females. The Corinthian women take pride in her, and support her for the sake of womankind. It is evident from the singing of the chorus: “The waters in the sacred rivers are flowing in reverse. And all well-ordered things are once more turning on themselves...My life is changing— common talk is giving me a better reputation. Honour's coming to the female sex...” (Euripides, p. 13). The above chanting by the chorus is indicative of some change, and in the twenty-first century, a woman can understand what the

change is. The manner in which a woman is conditioned to think in the patriarchal skeleton is changed. The change has resulted in the reversed psychology of woman against man. Thus, despite the sinful paths chosen by our protagonist, she is consoled and stood with by the other women.

### Conclusion

The paper has attempted to understand the dynamics of feminism by rooting it in the backdrop of the classical Greek dramas. The attributes encompassed by our protagonist Medea reflects the feminist vigor, thus she is revered as a proto-feminist by many. Her courageousness, unconventional thinking, intelligibility and Machiavellian attitudes contribute to her modernity although she exists in the classical times. Thus, despite the fact that her hysteria makes her commit sins (like filicide) which could not be justified, Medea would always be respected as an epitome of feminism. The play foreshadows the core idea of feminism and is a successful attempt to subvert the normative gender roles in the male-dominated world.

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## FANDRY: A DEPICTION OF DISCRIMINATION AND MARGINALIZATION

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### **Abstract-**

Dalit literature, being neglected for many years in India. The term 'Dalit' suggests suppression, exploitation, oppression and humiliation. It also refers to the poor, helpless, needy people of India. Discrimination and exclusion of certain groups due to their identity based on social, religious, gender, racial and cultural backgrounds are common in several societies. It is also true the nature and forms of marginalisation and social exclusion have undergone changes over time, socio-economically classes, communities or groups of people in every country are deprived of the basic amenities of life and are neglected by the upper and lower-middle classes. So the weaker section of people in society is socially alienated and is not allowed and not allowed to be a part of the mainstream in any social activity. The people have to live separately and have always been subjugated by the class in power.

“Shape without form, shade without colour,  
Paralysed force, gestures without motion.”

The above lines by T.S.Eliot in his poem 'The Hollow Men' fit in drawing the actual picture of Dalits in Indian society. Dalit may be given body by god but in this universe they don't have space to breath freely in they are entitled as individual but no have own identity. There are some autobiographies in English literature like e.g- I am Malala, In the name of Honour, Uninvited, The truth about Me etc. Marginality is generally related to the interpretation of socioeconomic, political and cultural things, where oppressed people struggle to gain equal in administration, democracy and the society. Marginal literature is the literature produced by marginalised people. Dalit in society have always been subjugated, exploited, humiliated, insulted and badly treated by the upper classes or the class in power.

**Keywords-** Discrimination, marginalization, exploitation, humiliation, suppression, depression and oppression.

The present research paper is an effort to highlight and analyse the issues of Depiction of Discrimination and Marginalization of Dalit people. This paper focuses on the well-received Marathi film 'Fandry' directed by Sairat fame Nagraj Manjule. Other directors and producers have depicted Dalit issues in Marathi films like 'Sairat', 'Tingya', and 'Jhund' by Nagraj Manjule himself, 'Slumdog Millionaire' Hindi language movie directed by Danny Boyle, 'Kwada' movie based on the life of shepherds by Bhaurao Karhade, Tamil language movie 'Jai Bhim' directed by Sean Roldan etc. Fandry film basically deals with the issues of the 'Kaikadi' caste family. The story of 13-year-old Jabya and his endeavour to win over Shalu, who belongs to a rich and dominant caste family. Jabya's family is the only non-dominant caste family in the village, owing to the differences in their backgrounds, Jabya finds it hard to express his feelings for Shalu. Jabyas family lives in a kutcha house on the outskirts and makes a living by performing jobs that are deemed 'Unclean' by the dominant-caste villagers. Jabya has rolled the character of an angry boy though he belongs to an untouchable community. When he is ordered by Patil to help a piglet trapped in a pit, Jabya outrightly refuses. At home, he and his sisters speak Marathi because they dislike their mother tongue. He wants to be treated with same respect that is accorded to his upper-class classmates. Jabya and his family suffer from extreme poverty. Throughout the whole movie, Jabya tries to buy new jeans pants and his mother only convinces him every time but he never fulfils his motto of buying 'new jeans pant'. In the village of Jabya all laws implementation remain in the hands of upper class cast community. I have watched one other important ironic scene in the movie where school walls are painted with the pictures of leaders like Dr B. R. Ambedkar and Savitribai Phule who were firstly fought against the caste discrimination. But oppositely, in reality, Jabya has an opportunity to study in the same school as his dominant-caste classmates, on the documentary, Jabya and his family are allowed 'negative Liberty'.

When Jabya visits his friend Kulkarni to find out about homework, his mother refers to Jabya as 'untouchable'. Jabya always waits outside the house of Kulkarni as Kulkarni gets his book because he considered it 'impure' to enter a

Brahmin household. The movie Fandry portrays the connection between gender and caste-based discrimination set in a male dominated patriarchal society. The life of Jabya's sister is much harder. Jabya, his sister and all family members are subjected to discrimination at multiple levels. Both are Discrimination at multiple levels. Both of them had left school to do household duties. In one of the incidents, Jabya's mother comes to his school that time jabya feels embarrassed and warned her mother not to come again to the school. Kachru the father of Jabya is seen to be working very hard but does not get satisfactory results in society. In the final scene where the entire family is chasing a pig outside Jabya's school, Jabya out of shame and embarrassment hides in a corner as his classmates will not be able to watch him.

Frustrated Jabya's father Kachru thrashes him while his classmates watch him. When they are finally successful in trapping the pig, the national anthem starts to play. This is a subtle mocker on the idea of forced nationalism. Jabya is helpless to accept the old age, family occupation and status that he has inherited. But throughout the movie, he has been exploited, humiliated, insulted, oppressed, suppressed, depressed, and badly treated by the dominant upper classes of his village. The Times of India reviewed the 'Fandry' movie as the story of teenage love based in an interior village of Maharashtra, the film focuses on the problem of caste discrimination. Jabya is a teenager who falls in love with his classmate Shalu. But Shalu belongs to an upper caste and this prevents him from expressing his love for the existent caste system in their orthodox village. Fandry is a slang word for pig and Kachru's job is to catch pigs and do all the dirty work of the village. Overall this movie depicts the discrimination which happens to Jabaya's feelings.

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## ANATHEMATIZATION OF PSYCHOLOGICAL CONDITIONING AND HYSTERICAL BLINDNESS IN 'I AM LEGEND' BY RICHARD MATHESON

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### Abstract

From pandemics and wars right to the September 11 attacks, the literary responses to historical tragedies have been a process of absorbing trauma. It often begins with poetry and nonfiction and then develops into narrative fiction. For centuries, illness and fear of death resulting from pandemic have played a major role in the history of mankind. This human tryst with pandemics is as old as the mankind itself. All the major Pandemics documented in history, by way of fear, have shaped human emotions and fostered radical changes in our collective social, psychological and cultural belief. For centuries, we have considered human illnesses as phenomena caused by the supernatural as a punishment of our violations of religious code of conduct. As we struggle with the outbreak of covid-19, we must remember that from the Antonine Plague (165-180 AD) to the current covid-19 pandemic the human responses are just as varied; from scientific ingenuity, paranoia, defeated acceptance, heroic struggle and sacrifices for sheer survival at any cost. As Robert Neville prepares for a fierce fight for survival into new normalcy, fights an epic battle with his own genetic psychological coding and learns the full truth about his existence, loneliness and the natural calamity itself.

**Key Words:** Pandemic, Survival, Natural Calamity, Loneliness, Silence.

The stories of Plagues and Pandemics remind us of how social hierarchies, racial differences, and wealth determine people's ability to shield themselves from the ravages of pandemics. For ages, pandemic fiction has portrayed socially and politically disenfranchised populations and their underlying vulnerabilities as the key point in the outbreak and the spread of the pandemic. For example, Gary Shteyngart (born. 1972) in his *Our Country Friends* (2021) tells about eight friends who gather in a remote house as the virus spreads; storyline clearly drew upon Boccaccio's classic. According to the novelist, it isn't just the plague; with it

comes colonial ambitions and 'The White Man's Burden', self inflicted responsibility assumed by the British that came with its unique share of Cholera, smallpox, flu and a host of other epidemics. The outbreak of pandemics in the colonized space was often interpreted as a 'problematic reversal' of the aggressive act of subjugation by the colonizers. The terms epidemic and pandemic were used vaguely and often interchangeably in various social and medical contexts in the 17th and 18th centuries. The first known use of the word pandemic, in 1666, referred to “a Pandemick, or Endemick, or rather a Vernacular Disease. Two centuries later, in 1828, epidemiologist and lexicographer Noah Webster’s first edition of Webster’s Dictionary has epidemic and pandemic as synonymous terms. Webster, who had lived through the influenza pandemic of 1789–1790, which was the only major American influenza event of his adult lifetime, refers in his dictionary only to epidemic influenza and not to pandemic influenza. Thus, by the early 19th century, the term epidemic, when used as a noun, had become the accepted term for what we would call today both an epidemic and a pandemic, with the term pandemic meaning increasing disease.

All the major Pandemics ever documented have shaped human emotions and fostered radical changes in our collective social and cultural belief by way of fear. For centuries, we have considered human illnesses as phenomena caused by the supernatural as a punishment of our violations of religious code of conduct. Whereas in mediaeval Europe, the disastrous spread of the Black Death through urban and rural population exacerbated essential threats and began a socio-religious phenomenon that precipitated a sociological transition from the middle ages to the Renaissance. As a result of these religious connections a growing secular community emerged from the pandemic as the people started a search for new understanding of the natural world. This new enquiry provided a sociological and historical framework to contextualize the events surrounding in the pandemic by exposing the deep faults in social structures that predispose many to health disparities. Pandemic offers a unique opportunity to forge a new narrative of Social Justice. With a sufficient collective moral courage, future

generations may have new human society dominated by overwhelming acts of kindness. As we struggle with the outbreak of covid-19, we must remember that from the Antonine Plague (165-180 AD) to the current covid-19 pandemic, various writers have explored the impact of pandemics on human life. Writers have been showing interest in plagues and pandemics, both historical and imagined, as the background or subject of their fiction. This aspect and perspectives vary as do the genre from historical novel to science fiction. The human responses are just as varied; from scientific ingenuity, paranoia, defeated acceptance, heroic struggle and sacrifices to sheer survival at any cost.

As our social and personal life is beings scorched by the covid-19 pandemic, an interesting online conspiracy theory is making headlines again. American author Dean Koontz (born 1945) predicted the covid-19 outbreak in 1981 in his novel *The Eyes of Darkness* (1981). He refers to a deadly virus called Wuhan-400, claiming the Chinese city exactly where the covid-19 emerged in 2019. Koontz's Wuhan-400 has killing rate of 100% and is developed in a lab outside the city as a biological weapon. It is also interesting to note what causes the plague in Homer's *Iliad*. When the Greeks disrespect one of Apollo's priests, the God manifest his displeasure by firing his arrows of contagion into their camp. The plague lasts nine days, considerable a short amount of time when compared to the modern pandemics. Interestingly the plague is lifted when the Greeks decide that angry Gods are better than no Gods at all and make amends by sacrificing sheep to Apollo. Thomas Aquinas' (1225-1274) opinion about the people with faith and those without faith is remarkably explains the state of people here. He says "To one who has faith, no explanation is necessary. To one without faith, no explanation is possible" explains people's behavior. Seven centuries later the plague strikes Athens again, killing a quarter of the city's population and set the city on the path to military defeat at the hands of Sparta. Thucydides, an Athenian historian and general, claims the Apollo's wrath as the reason behind the pandemic. According to him the Spartans had cannily appeased the God and in return Apollo had promised them victory. Having discussed the historicity of the pandemics and their socio-religious as well as

political after aspects, let us apply this framework to one of the most popular novels in the genre and try to find out what this kind of ‘survival and fight back’ situation does to man’s morality and his self. When his psychological conditioning is challenged and hysterical blindness is triggered by the anathematization of his own guilt and the all pervasive survival instinct, Neville finds himself fighting not only the living dead and the undead but he finds himself fighting his own self

*I Am Legend* (1954) by Richard Matheson (1926-2013) is about the pandemic that gives most of the human population and turns remainder into vampires that largely conform to their stereotypes. The vampires are blood sucking, pale skinned and nocturnal creatures. Robert Neville, the protagonist, is the last survivor of mankind. Soon he decides to do more than simply survive the pandemic and finds himself on a mission to discover a cure for the disease that has turned most of the population into Vampire like monsters. His feelings about this ‘new normal’ are explained in the following words...

To die, he thought, never knowing the fierce joy and attendant comfort of a loved one’s embrace. To sink into that hideous coma, to sink them into death and, perhaps, return to sterile, awful wanderings. All without knowing what it was to love and be loved. (68) The novel is set in Los Angeles, Cimarron Street and spans three years, from January 1976 to January 1979. Robert Neville's first aim is to survive. He spends nights hiding in his home as he is terrorized by the infection and the infected. By day, he kills as many vampires as possible. The vampires surround his house every night and try to find way to get to him inside. It is January, 1976. Robert survives them in the night by barricading himself inside his house with garlic, mirrors and crosses. And, by day, when the vampires are inactive because of the daylight, he sets out in search of the vampires, those particularly threatening to him, and kills them with wooden stakes. He also scavenges for supplies while on these hunting trips. After fighting the bouts of initial depression and alcoholism, decides to find out the rationale behind the vampires origin, routine and especially the aversions. He picks up the books suitable to his purpose from a library and starts to study

them in order to discover the route of the disease and the pandemic. He finds out that the cause is probably a bacillus strain of bacteria capable of infecting both diseased and living hosts alike. His experiments and postmortems reveal that bacteria, the very reason behind the pandemic, are deadly sensitive to garlic and sunlight. He finds out that the vampires are particularly affected by mirrors and crosses. Based on his research he tries various ways to stop the spread of virus and to kill them. He finds out that in killing them garlic and sunlight are very effective whereas mirrors and crosses are not as effective. But when he finds himself very far from the plausible and permanent cure, he thinks of just giving in and becoming one of them. But everyday he decides otherwise as he hopes to find more immune survivors.

While Virginia, his wife and Kathy, his daughter were ill, he used to think that the virus was spread by mosquitoes and fleas. But when everyone around him starts dying, he wonders whether the dust storms could have been the reason behind the pandemic. He is also curious about the blood thirst of the vampires. To answer all these questions and to find out the reason behind the origin and spread of the disease, Robert decides to conduct some experiments on the dead and undead. He, first, decides to find out and pinpoint the reason behind the spread of the pandemic. He wonders if it is because of germs or bacteria. As for the fetid order of the vampires, he learns from the books that the bacteria pass into the bloodstream where the white corpuscles play a vital part in the defense against bacterial attack. Strong sunlight gives many Germans rapidly and many bacterial diseases of man can be disseminated by the mechanical agency of flies and mosquitoes. And under the stimulus of bacterial attack, the phagocytic factories rush extra cells into the bloodstream. He wonders if bacteria could be the answer to the vampire pandemic. He knows the flies and mosquitoes had been a part of the pandemic. From his experiments Robert learns that the same germ that killed the living provided the energy for the dead. He thinks about the rationale behind the efficiency of the steak, the cross, running water, garlic and mirrors. After running several tests on the blood from the bodies of the vampires and examining through a microscope, Neville

finds out that bacteria is involved in the origin and the spread of the pandemic. See also finds out that certain kinds of bacilli, when conditions become unfavorable for life, were capable of creating, from themselves, bodies called spores. What they did was condense their cell contents into an oval body with a thick wall. This body, when completed, detached itself from the bacillus and became a free spore, highly resistant to physical and chemical change. Later, when conditions were more favorable for survival, the spore germinated again, bringing into existence all the qualities of the original bacillus. In the case of the vampires that have no blood in its bodies, the vampiris bacillus makes it sink into a coma when conditions become favorable again, means when the vampires can drink fresh blood from living human body, vampires walk again, and their bodies still the same. Bacteria, when not properly fed, metabolizes abnormally and produces bacteriophages. These bacteriophages then destroy the bacteria. With no supply of fresh blood, the bacilli would metabolize abnormally, absorb water, swell up, and ultimately explode and destroy all the cells. After solving this first mystery, the question arises about the undead like Virginia who was activated entirely by the germs and living dead like Ruth who is physically alive but infected. Neville wonders how could people have got infected when there was no contact with the vampires. After much reading, brainstorming and experiments, he finds the answer in the dust storms. When the Vampire doesn't go into a coma and its body decomposes without blood, the germ still sporulate inside it. The freed spores are blown about by the storms. They could lodge in minute skin abrasions caused by the scaling dust. Once in the skin, the spore could germinate and multiply by fission. As this multiplication progresses, the surrounding tissues are destroyed and the blood channels are plugged with bacilli. Destruction of tissue cells and bacilli liberates poisonous, decomposed bodies into surrounding healthy tissues. Eventually this poison reaches the bloodstream.

The novel is the product of a troubled man in troubled times, at one level intensely personal and highly dependent on local, and at the same time depicts Socio-religious and socio-historical anxieties. Matheson tries to explain, though

Robert Neville, what happens when basic human needs are suppressed. When suppressed and anxious we try to decode our psychological conditioning. He portrays the struggle of a man completely cut off from fellow human beings and trapped in a severely threatening environment. In the face of all pervasive pandemic, being the only survivor of the mankind, Neville tries to anathematize his own socio-psychological coding as a human being and condemns every living dead and undead vampire by blaming them for his suffering and loss. In this way the novelist explore an intuitive understanding of human nature. When he tries to cope with himself and all the knowledge he has gained about this 'new normal' situation he thinks.....

I'm the abnormal one now. Normalcy was a majority concept, the standard of many and not the standard of just one man. (95) The collapse of social and moral structures is evident when every character in this post-pandemic world of Neville tries to survive by whatever means necessary. The method they used to survive depends on their needs and their personality when they were alive. As the only human being alive, Neville finds himself, every night, surrounded by the undead and living dead who want to kill him because he is different from them and a threat to their 'new society'. Garlic mirror and cross are the tools Neville uses to save himself from the vampires. Is use of garlic is a literary motif. Whenever there are vampires it is either garlic or mirror that saves humanity from going completely extinct. Neville celebrates his survival every day and for it he makes use of music and alcohol. After the party he gets ready to face and survive the night which is the vampire's domain. As for Neville, he is a social being. His physical, mental field depends on social stimuli. As months and years pass, Neville craves for the human company. He deeply desires to talk to someone, to love someone again. His conversation with Ruth explains how he finds himself all alone in this new society...

**Ruth:** New societies are always primitive, you should know that. In a way we are like a revolutionary group - repossessing society by violence. It's inevitable. Violence is no stranger to you. You've Killed. Many times.

**Neville:** Only to - to survive.

**Ruth:** That's exactly why we're killing. To survive. We can't allow the dead to exist decide the living. Their brains are impaired; there exist for only one purpose. They have to be destroyed. As one who killed the dead and the living, you know that. (156)

All pervasive loneliness that surrounds Neville is the biggest and brightest factor in the novel. But when Neville learns the full truth about his existence and loneliness, about how not alone he really is, this social commentary turns into a fierce fight for survival into new normalcy. The vampires in the novel are either undead or living dead people. Just like Neville, a living human being, survival is a fundamental instinct in the vampires too. Every character in this post-apocalyptic world tries to survive by whatever means necessary. Their unique needs dictate the means by which they try to survive. The conflict among these needs is the central point in the conflict between Neville and the vampires. It is interesting to see how Matheson portrays the survival, on both sides, involves callousness and violence. In other words the novel is about how far this instinct to survive separates Neville from his humanity. By day, he adopts the role of a vampire hunter and hunts down the vampires while they are in a deep coma. A good human being he deeply regrets these killings but keeps doing it as he understands that he has no choice. When he meets Ruth his killer instincts become numb, tries to shed the hysterical blindness he has developed against everything and everyone as he continue being the last human on earth. He also begins to get confused as it means demolishing everything he has built, his celibacy, his survival and most importantly his settlement in this new normal world. But his sexuality makes him go for her. Vampires, both undead and living dead, on the other hand, do whatever it takes to fulfill their needs and, of course, to survive the evil called Robert Neville. Neville whose loneliness is exacerbated by fear and the vampires, whose fears are exacerbated by their needs, must face each other until one of them is terminated.

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## ADVERTISEMENT: THE CAVE ART OF THE MODERN WORLD

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### Abstract

Advertisement is the set of techniques and practices used to bring a product, services, opinions, or cause to public notice to earn money through it. To persuade people to do so, ads must first impose an impression on their minds and create a feeling among them to be desperate for not having it. For that purpose, ads try to reflect society, its norms, trends, and societal needs. While creating ads they use societal desires, traditions, norms, trends, and culture to captivate people's attraction, and to persuade them it is necessary to have what is displayed in ads. While portraying society gender stereotyping plays a vital role. Traditionally men, women, and others have their roles predefined such as women are only homemakers, and men are the dominant part of the society, who can acquire different professions. So, the present study it is described how gender stereotyping works in the advertisement as a reflection of societal norms as well as its changing role with time. As it is clear that the motto of advertisement is only to earn money. So even if reflecting societal standards morality rests apart in an advertisement. In the present study how advertising brags about the product and revokes false claims later, it has been demonstrated. Some claim ads are indeed influencing societal desires but ads can't sell anything without societal needs. Generally, ads study society's cultures, norms, social events, and target communities. These days ads on social media platforms are becoming personalized based on our internet activities and targeting individuals.

**Keywords:** Advertisement, Societal norms, Gender stereotyping, Morality, Surveillance.

### Introduction

Advertisement has become a global phenomenon that plays a vital role in the sale of different products, and services by reflecting societal norms in it. Advertising is the set of techniques and practices used to bring products,

services, opinions, or causes to public notice to persuade the public to respond in a certain way to what is advertised. Besides promoting goods for sale, advertising methods are used to encourage people to drive safely, support various charities, and vote for political candidates, etc.<sup>13</sup> The first-ever written ad was found in the ruins of Thebes in Egypt. It was a Papyrus created in 3000 BC by a slaveholder trying to find a runaway slave while also promoting their weaving shop. Modern advertising started with the development of printing in the 15<sup>th</sup> and 16<sup>th</sup> centuries. In the 17<sup>th</sup> century, weekly newspapers in London began to carry advertisements, and by the 18<sup>th</sup> century, such advertising was flourishing.<sup>12</sup> Traditional mediums used for advertising are newspapers, magazines, television and radio programs, direct mail, billboards, posters, transit advertising, and miscellaneous media. In the 21<sup>st</sup> century, advertisers have increasingly used digital technology to call greater attention to products and causes. Nowadays its social media and different mobile apps are playing a vital role in the advertisement. In the present paper how advertisement reflects societal norms, standards, and desires of consumers and does ads influence societal wants, points have been demonstrated. While talking about societal norms gender stereotyping comes forth. Traditionally different roles have been distributed according to gender. Hence gender stereotyping has also been reflected through ads as it is part of societal norms. But with time and evolution gender roles are changing, hence it is important for advertising to contemporaries with changing times and trends. So how ads contemporaries themselves, it has been described through this study. And other aspects such as morality in the advertisement, the impact of ads on society, and social media influence have also been explained through the present study.

### **Research Methodology**

The present study aims to demonstrate the reflection of societal standards in the advertisement. For the study, different research papers, historical articles, analytical articles, psychological articles on the internet, and quotations from Google have been used.

**Advertisement as a mirror to societal standards:**

"Ads are the cave art of twentieth-century" – Marshal McLuhan, Canadian philosopher

Likely so as aforementioned quote, ads are indeed the cave art of the modern world. As we know cave art was the reflection of contemporary society, their lifestyle, their societal norms, and standards; similarly ads play the same role in the modern world. Advertisement has become a global phenomenon that enhances sales of specific products by impressively presenting them. The sale of any product depends on the need of society. So to increase the sales advertisement companies must reflect societal norms, tendencies, and appetite in their advertisement. Advertisement companies are doing a remarkable job of portraying societal standards in the advertisement. We can see with the evolution in the advertisement, that many brands have emerged worldwide. If we take close look at their ads, they exhibit the desires and norms of society. Hence, it is crystal clear that mirroring societal standards and desires in ads is key to enhancing the sale of products.

**Morality in the advertisement:**

"Advertisement may be described as the science of arresting the human intelligence long enough to get money from it." – Stephen Leacock, Canadian Teacher, political scientist

Morality in the advertisement is a concerning issue. Moral principles of advertisement determine how a company should communicate with its target audience/consumers. The main motto of advertisement is to enhance the sale of products and to proliferate brand awareness among consumers. They do so by asserting assurance about quality and durability, they even claim that their product is better than others. But later when the truth is revealed they revoke what they claimed. Oftentimes companies brag about their products and give fake assurance to increase sales. For example, vehicle companies brag about the mileage of the vehicle, cosmetics companies lie about the effects, etc. Hence, it is clear that as in the aforementioned quote advertisement is just the science of arresting the human intelligence long enough to get money from it. They have nothing to with morality as long as they are earning money from it.

“Advertising is a legalized lying” – H.G. Wells, Writer

### **Gender stereotyping in the advertisement**

Social role theory suggests that gender role stereotypes stem from the traditional distribution of women and men into social roles, especially men's roles as breadwinners who hold higher status and women's occupancy of the role of homemaker, with lower status (Eagly, Wood, & Diekmann, 2000). Considering this theory if we take a look at ads we find that the social role theory has precisely been reflected in ads. We have seen in the past women were portrayed as homemakers only and the men play professional roles as doctors, engineering, police, etc. In the ads for the Cooking product, only women are displayed as a cook which is their traditional role. Men are portrayed as masculine typically to convey virility, athleticism, power, strength, and competitiveness. Whereas women are portrayed as feminine to show beauty, submissiveness, nurturance, and cooperation. Often women are used as a piece of attraction in the advertisement. If we assume that ads reflect societal norms then it is evident that women are considered just pieces of attraction in society, which is immoral by the way. Nowadays we are witnessing that women's role has been changed they are now working in almost every sector where they have been prohibited traditionally. So advertisements of this generation are somewhat showing them in different roles except for stereotyping as housewives. And stereotyping women as a piece of attraction in different ads like deodorants ads, and wines ads doesn't seem much objectionable to women, that's concerning.

### **Do ads generate desires in society?**

Advertisement is the promotion of a product, brand, service, opinion, or agenda to create attraction, and awareness among people to increase sales. Although ads are used to create attraction among consumers, it is preposterous to claim that ads indeed generate desires among consumers. Because the sale of any product depends on the desires of consumers and demand in society. No products can be sold without a demand. Advertisement just uses such desires to create attraction towards the product of specific brands. *Advertisements heavily reflect what society desires because it plays on human desires to market their product. - Jolyne 1T37, 2012*

To tempt society towards a certain product; advertisements must first reflect what society desires. For example, what a sports person desires, are sports products, beauty products, and jewelry appeal to women's desires, and masculinity appeals to men's desires. To appeal to men's desires different ads use masculinity in the promotion of the product such as heavy vehicles promotion, deodorants promotion, clothing promotions, wine promotions, cigarettes, tobacco promotions, etc. Hence, it is clear that one can't generate desire among society but just can reflect what society desires in the advertisement. But on the other hand, the endorsement is a kind of advertisement that in a real sense puts an impact on different sectors of society. Endorsement is a kind of advertising which uses exquisitely famous personalities the promotion of the product. Such famous personalities have an enormous fan following. Fans usually follow what their role model wears, does, how he lives, and what he uses. So, endorsement imposes a mass impact on fan following of respective personality. *Advertising reflects the mores of society but it does not influence them.* ~ David Ogilvy If it is supposed that some kind of ad influences societal desires, then how could ads appeal to consumers without even reflecting societal wants? Therefore the advertisement will be segregated from societal needs. Advertisements attract attention and interest in the product in the first place through an existing desire and use that to develop desire in the advertised product when consumers see it as the only thing that can quench their desire. Hence as per the aforementioned quote advertising just reflects the mores of the society but it doesn't influence them.

### **Advertisement contemporaries with time and societal trends**

The times change, and if you don't change with them, you get left behind. - Bradley Walsh Advertising agencies constantly study to understand the consumer's motivations and triggers. They are always on the lookout for large societal shifts or trends that can be reflected, or better still, capitalized in advertising. Advertising must stay relevant with constantly evolving societal standards, norms, and trends. Hence, we notice how an ad for Moti soap has kept contemporariness. In the old ad, it was who used to wake up society for a morning bath with Moti soap on Diwali, and in the new ad, it's a kid who follows

his legacy in his old age by waking him and reminding him of the same he used to do. Another example is Coca-Cola in past advertised as a family beverage served at the dinner table, and now they are advertising it as a youth beverage.

### **Surveillance of social media over our personal life for an advertisement**

Social media has become an inevitable part of the modern world. So, the advertisement agencies have targeted it for advertisement. Different mobile applications earn a lot of money by displaying ads for various companies and their products. But it turned out to be hazardous for our privacy. Different social media apps such as Facebook (rebranded as Meta), TikTok, and even Google are keeping surveillance on our activities on the internet. They are observing which products we search for or we are interested in, and displaying ads depending on our recent searches and activities on the internet. It is a concerning issue regarding our privacy. Restrictions should be imposed on such apps.

### **Conclusion**

Concluding the present study it is unfurled that ads indeed do reflect society because it is necessary to use societal desires and wants to convey to people how the product or anything that is being displayed in ads can indeed fulfill their desires and needs. Ads do not generate new desires among society but it uses the existing desires and wants of society to advertise the use of their product. As the primary motive of advertising is to enhance the sale of the product and to earn money, they lack morality. Product manufacturing companies and their advertising agencies just brag about the product, they never stay on what they claimed, assured, or promised in ads. While reflecting society ads do reflect traditional stereotyping of gender. As traditionally men, women, and others have their roles predefined, ads in past did reflect the same thing. World changes with time. Revolution changes the world, shapes the world, and so do the societal norms. In the modern world, the traditional stereotyping of gender has been changed. Women are working in almost every field. Therefore, ads are also reflecting the same change. Thus, this example and other mentioned in the above discussion indicates the sense of contemporariness of ads. In the modern world, social media has become the biggest platform for advertisement due to its worldwide popularity. But their surveillance over our social media and

other internet activities to understand our interests in showing personalised ads is seriously concerning. Generally, ads study society's cultures, norms, social events, and target communities. These days ads on social media platforms are becoming personalised based on our internet activities and targeting individuals.

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## A CONTRIBUTION OF ASHWIN SANGHI TO THE 21<sup>ST</sup> CENTURY INDIAN POPULAR LITERATURE

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### Abstract

It is a common knowledge that Indian English Literature has excelled the tradition of popular fiction around the world. The 21<sup>st</sup> century opened the doors for the young writers who showed their remarkable skill of writing on variety of themes. Ashwin Sanghi, who belongs to those rare authors of thriller fiction whose readers are waiting for more and more reading. He has often been compared with an American author, Dan Brown. He has sought a fine blend of ancient mythology and modern settings in his novels. All his novels are full of suspense and they are loaded with thrills on every page. His characters, plot, narrative technique and predominantly the sequence of scenes make him stand apart from the contemporary Indian English authors. The present study is an attempt to highlight this contribution of Ashwin Sanghi to the modern tradition of popular fiction. It also explores the new dimensions added with the name of Ashwin Sanghi to the historical, mythical and theological popular writing.

**Key words:** suspense, thriller, myth, tradition, culture.

The genre of popular literature has been continuously growing with the arrival of young authors and the reading public of their taste. These authors are the writers of best seller novels. Basically, a success of any author in popular literature is measured by the sale of his books around the world. The aim of this literature is to attract the readers and provide them pleasure of reading. However, popular literature cannot be merged with mainstream literature. Popular fiction meets a variety of needs that range from pure escapism to paradigms by which we make life's important decisions. Popular literature includes writing that is intended for the masses and that finds favour with large audiences. It can be different from artistic literature in a way that it is designed primarily to entertain the readers, but it does not seek a high degree of formal

beauty. This is a literature that defines the popular culture. The audio-visual world of Cinema and television is nothing but a medium to represent a popular culture and literature. It may be the part of our education and an area of research study. It is nothing but a virtual life we live into. Primarily, popular fiction is based upon a certain form of narratives such as suspense fiction, detective fiction, conspiracy fiction, thriller fiction, and horror fiction.

The genre of popular literature has a huge share of detective crime thriller novels. Edgar Allen Poe, an American author, is considered to be the father of detective genre. He introduced 'Dupin' to the world with *The Murders in the Rue Morgue* (1841). The genre was later popularized by Arthur Conan Doyle whose creation of 'Sherlock Holmes' that appears in four novels under the series *Hounds of Baskervilles* (1902) became very famous. A flock of Agatha Christie's novels was loved by the readers and booksellers as she sketched the character of Miss Marple. It was so called 'the golden age of detective fiction'. Dan Brown is an American author in the 21<sup>st</sup> century who has written more than seventy books. More than 200 million copies of his books are sold, celebrating Dan Brown as the seventh high selling novelist in the world.

Indian literature also has a strong tradition of popular literature. The 21<sup>st</sup> century authors like Shashi Tharoor, Arvind Adiga, Kiran Desai, Devdutt Pattanaik, Amish Tripathi, Chetan Bhagat, Amrita Pritam, Toru Datta, Chitra Banerjee Divakaruni, Ravinder Singh, Bharati Mukharjee et.al. have formed the core of Indian popular literature. They have written on the themes such as Indian history, culture, mythology, religion, love and romance etc. However, Ashwin Sanghi is the name today that guarantee the success of the book. Very few people know that this recognition came after a series of disappointments.

Ashwin Sanghi is basically a writer of thriller fictions that include conspiracy, murders, kidnapping, suspense, mystery and science. All the novels written by him are based on the historical, theological and religious themes. They are full of terror and gore. A contribution of Ashwin Sanghi to the Indian Popular literature can be explored as follows:

**Bharat Series:**

This is a series of six theological and mythological thriller novels. It contains following novels:

1. *The Rozabal Line* (2007)
2. *Chanakya's Chant* (2010)
3. *The Krishna Key* (2012)
4. *The Sialkot Saga* (2016)
5. *Keepers of the Kalachakra* (2018)
6. *The Vault of Vishnu* (2020)

His debut novel *The Rozabal Line* was published by himself under the pen-name Shawn Higgins. It can be said as an outcome of his extensive research. He was under the influence of *Jesus Lived in India* a book by Holger Kersten. Fascinated with an idea that Jesus could come to India, he visited the Rozabal Shrine at Srinagar. His books are being made into movies and serials. His next book *Chanakya's Chant* is about a political strategy in the reign of Chandragupta Maurya-Chanakya. Sanghi gives an intricately woven plot that is set in two parallel worlds, but is tied together by its two protagonists, namely Chanakya and Gangasagar. Chanakya's tale, set in 340 BC, is a tale of revenge that Chanakya seeks against the king and how he brings in Chandragupta Maurya to take over the throne. The second tale, which describes a modern-day India, is that of Gangasagar grooming a young girl from Kanpur, to eventually become the prime minister of India. Four lakh copies of this book were sold out.

In *The Krishna Key* he makes a fine blend of ancient theology and modern time. In this heart-stopping tale, the arrival of a murderer who executes his gruesome and brilliantly thought-out schemes in the name of God is the first clue to a sinister conspiracy to expose an ancient secret of Krishna's priceless legacy to mankind. His next best seller novel *The Sialkot Sanga* is a business thriller. It is a tale of Arvind and Arbaaz, both businessmen of a kind whose lives are unwillingly intertwined. Both are unaware that what they seek and fight over is the very obstacle in realising an ancient secret that dates back to a time long forgotten. Yet, at the heart of it all, there lies tenderness, pathos, blood and rare

moments of an almost exalted happiness. The story spins the web of doubts and results in unexpected way. The reader is left dangling over the cliffs of past and present, fact and fiction, history and mythology, business and politics, love and hatred etc. An even fruitful contribution of Ashwin Sanghi to Bharat series is the novel *Keepers of the Kaalchakra* in which he again recounts a fearsome tale of men who guard a 'Kaalchakra'. Sanghi is a master story teller who overcomes his contemporary writers by making the story so interesting that nobody can abandon it in the middle. Thus, Bharat series is a collection of novels exhaustively researched and intricately plotted along with ample scenes of suspense and thrill. Due to the unrelenting narration and fast paced plots, novels in Bharat series have reached to the millions of readers.

### **Private Series:**

This is a rather praiseworthy contribution to the popular literature by Ashwin Sanghi. American author of thriller fiction, James Patterson suggested Ashwin Sanghi to collaborate him. Patterson was influence by Sanghi's style of writing and the success achieved by his thriller novels. The 'Private Series' was the result of collaborative work by two distinguished writes. According to Ashwin Sanghi, "James provided a guideline as well as an existing set of characters that needed to be developed in the story". Ashwin Sanghi had written the first draft of the series while the second draft was competed by James Patterson. This includes two titles i.e. 'Private India' and 'Private Delhi'. The common figure in Private Series novels is Jack Morgan, the global head of Private, ex-CIA, ex-marines. In India the lead investigator is Santosh Wagh, an ex-RAW agent who has many secretes hidden inside of him. For Ashwin Sanghi, a detective has to be larger than life, more intelligent than others, almost superhuman. 'Private India' is a thriller combining Patterson's love for fast-paced plots with Ashwin's love for history and mythology. With short chapters, simple words and completely unexpected twists at every few pages, 'Private India' is an unputdownable and thrilling read from beginning to the end. 'Private Delhi' is the another book in this series in which Santosh Wagh quits his job as head of Private India after harrowing events in Mumbai, almost got him killed. But Jack

Morgan, global head of the world's finest investigation agency, needs him back. Jack sets up a new office in Delhi, and Santosh is the only person he can trust. The Telegraph comments over this series as follows: "Private Delhi is the quintessential murder mystery, with a serial killer doing very cruel things, people in high places being even more awful and an underground racket that goes right to the top." Thus, the series also became popular with Sanghi's intense research abilities and Patterson's gripping tale. The feature of Patterson's tale is that his readers came back to him for more and more. This quality of addictiveness is integral to the pulp fiction. This series follows Patterson's principles of writing thrillers and the plot includes the elements of Indian exotica. It was for the first time that an International and national best sellers came together to collaborate over the thrilling issue. Therefore, it was the way towards the growth and development of the popular fiction and thriller writing genre in English.

### **13 Steps Series:**

Ashwin Sanghi has published this series under following different titles:

1. 13 Steps to Bloody Good Luck
2. 13 Steps to Bloody Good Wealth
3. 13 Steps to Bloody Good Marks
4. 13 Steps to Bloody Good Parenting
5. 13 Steps to Bloody Good Health

There was a discussion between Ashwin Sanghi and the Wasteland publishers regarding the publication of *13 steps series*. They experts in different fields were ready as a domain of knowledge but Ashwin Sanghi has managed to bear the responsibility of mentoring, storytelling, editing and page-turning quality. This series is based on the popular subjects of common interests and, therefore, has attracted the reader from the respective fields of life. Thus, Ashwin Sanghi is one of the rare authors of India in popular literature. He belongs to the country's elite trinity club, with Amish Tripathi and Devdatta Pattnaik being the other two, giving a new dimension to the mythological writing of fiction. He has a fascination for historical, mythical and scientific. There should be no surprise

that Sanghi is always compared with an American author 'Dan Brown'. He published *The Rozabal Line* when *The Da Vinci Code* was very popular and Jesus was the central figure in both the novels. The popular writing of Ashwin Sanghi is even adapted for the movies and TV serials. He is able to turn the minds of his readers. It is quite notable that the popular literature has been growing and attracting the readers in the 21<sup>st</sup> century with the name of Ashwin Sanghi.

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## A REVIEW OF HILARY MANTEL'S NOVELS

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### Abstract

Hilary Mantel, a leading British female novelist was born on 6th July 1952. She belonged to a Roman Catholic working class family. After her schooling at Convent School she completed her degree at the London School of Economics. Finishing her education at the University of Sheffield in 1973, she preferred to join as a social worker. The role of social worker provided her material for her literary works, so her works reflect her personal experience but still they are not prominently autobiographical. She has maintained expected border between her personal life and subject matter of her novels, while making their fusion. Her personal experience built her approach of having deep concern for the middle class society. Her chronic medical condition embossed upon her an unwanted inactivity, but it is also one of the major reasons for her turning to be a writer. She started her literary career with the publication of her first novel, *'Every Day is Mother's Day'* published in 1985 and it is followed by the next eleven novels. She wrote novels of variety of themes. Her literary works include 12 novels, A Memoir and collection of short stories. Her novels include *Every Day is Mother's Day* (1985) *Vacant Possession* (1986) *Eight Months on Ghazal Street* (1988) *Fludd* (1989) *A Place of Greater Safety* (1992) *Change of Climate* (1994) *An Experiment in Love* (1995) and the Man Booker Prize winner *Wolf Hall* (2009) and *Bring of The Bodies* (2012) and *The Mirror and The Light* (2020) She published *Giving Up the Ghost: A Memoir* (2010), her autobiographical work and a collection of short stories: *Learning to Talk*. Her novels range from imaginative thriller to historical novels. Mantel is postmodern novelist and representative of post World War II British writer. Mantel is serious by nature but she gave comic treatment to her writings. To some extent she is optimistic in her approach. Hilary Mantel chose variety of subject matters for her novels which makes us difficult to categorize her. She is awarded and rewarded frequently for her writings but she was not considered among the eminent writers of her time, till she achieved Man Booker Prize for her historical novel *Wolf Hall* (2009)

**Introduction: -**

As a child Mantel couldn't enjoy any type of comfort or coziness at her early age 6 or 7. Her father Henry was replaced by a stranger, Jack without marriage or divorce officially. She spent 7 to 8 years with her mother and step father but during that period a strong rage for her step father grew in her mind. When she was sent to the Convent School she thought that her childhood came to an end. After that she never met her father. By a letter from her stepsister Christine, she learnt that her father Henry was in Army and during that period he visited Africa and India.. Her father Henry died of cancer in 1997. Though s her father couldn't meet her but she learnt that he watched the program on TV in which Hillary was attending a Booker Prize dinner. Hillary had step brothers one of them was Ian but she do not remember name of other. Though Hillary wanted to be transferred to one of the Manchester School her mother opposed the idea and she had to continue her education in the same Convent School. Further, she fell in love with Gerald MacEwan and her love affair became one of the hurdles in her becoming a barrister. She joined to Sheffield University for further education. There they were in trouble while getting rooms to stay because flats where not given on rent to unmarried couples, so Hillary had to marry at her early age that is 20. Hillary was not physically healthy and to make it worse, she became a victim of wrongly diagnosed illness. It made her to suffer lot in her youth and it continued further. When she met the doctor for the treatment she was given higher doses of medicine due to misdiagnosis and her physical and psychological state showed the worse result of it. Not being capable of bearing child was one of the grim effects caused due to miss diagnosis and wrong treatment. It happened due to some anti psychotic drugs given her by the doctor as a part of the treatment. Then being little more frustrated she began to take interest in reading in which she found a little bit psychologically balanced comfort and a nice way to activate her life inactive life. During this time she read about historical events especially about French Revolution and it made her to write historical novels. She went to Africa in 1977 with her husband and stayed there for next 5 years but unfortunately her physical condition turned to

be rather troublesome. She suffered a lot due to unbearable pains and again it forced her to turn towards library. She took interest in reading variety of books and try to spend her time in relax, comfortable mood. She read books on medical science by which she was trying to collect information about the disease having the same symptoms those she had and it results into getting her knowledge that her symptoms matched with an illness named Endometriosis. Though she found her symptoms similar to the symptoms of an illness Endometriosis, she couldn't get proper medicines to cure that illness. She had to undergo a type of castration named hysterectomy. Later on the couple move to Saudi Arabia and stayed there for next four years. Their stay there provided her subject matters for her novels. She published her first novel *Every Day is Mother's Day* in 1985 and then after a year she returned back to UK. Here after writing became her need to get rid of her stress. She writes 'Sometimes I feel that each morning it is necessary to write myself into being'. (GUG: 222) As her illness has been one of the major causes for her turning or choosing writing as her career she never claims that she is a natural story writer or storyteller. She noted her reading in pin points and that became a source of her historical novels such as *A Place of Greater Safety*. When she was in Boswana, South Africa with her husband she completed the novel but it was rejected by the publisher and even partially it was lost. But Hillary mantel didn't lose her courage and wrote her first novel *Everyday is Mother's Day* was published in 1985 and *Vacant Possession* a sequel of the first novel published in 1986.

Hillary Mantel did achieved number of rewards and awards but was not enlisted in the list of eminent writers in English. She was shortlisted for Booker Prize before received the Man Booker prize in 2009 for her historical novel *Wolf Hall*. Only after her winning Man Booker Prize the literary world learnt about this eminent writer in English but it did not happen quickly. Even after her receiving Man Booker Prize award for *Wolf Hall* her novels were not thoroughly read and comprehensively criticized but through her comprehensive interviews Mantel's literary social, and individual views explored which helped a lot to interpret her works. She was a film critic for *The Spectator* during 1987 to 1990

and during this period she also contributed by writing columns, several short stories and critical views to the periodicals like *London Magazine*, *London Review of Books* and *Literary Review*. Not only this she has also worked as a member of Public Lending Right Advisory Committee between 1997 to 2003. She also worked as a visiting Professor at Sheffield Hallam University.

Hilary Mantel's first novel *Every Day is Mother's Day* deals with serious problem of Muriel's over caring mother, Evelyn Axon due to Muriel's unlawful pregnancy which Evelyn wanted to hide from the society. The novel was inspired in part by personal experience when Hilary Mantel was working as a social worker at the jerryatric hospital where she used to visit patients in the community. Muriel Axon is a mentally retard girl and she is exploited both physically and psychologically by so called social workers Colin and Isabell. Colin and Isabel tried to help Muriel to learn how to live in the society .The main plot of the novel is supported by developing love story between Colin Sidney and Isabel Field. Mantel's second novel *Vacant Possession* published in 1986. It is a sequel to her first novel *Every Day is Mother's Day*. Muriel Axon who was mentally retarded in *Every Day is Mother's Day* reappears as the most active character in *Vacant Possession*. She upheavals the life of the characters from *Everyday is Mothers Day* in this novel. She expresses her anger against them who tortured her badly and unnecessary. Murali after her mother's, Evelyn Axon's death learnt about her exploiters and choose the way to take revenge on them. The writer has used her skill and has minutely described the relationship between events and characters of these two to novels. Muriel in *Every Day is Mother's Day* is totally different from Muriel in *Vacant Possession*. She reappears in the novel in disguise which helped her lot in her mission of taking revenge against those who troubled her and exploited her.

Hilary Mantel published her third novel *Eight Months on Ghazzah Street* in 1988. Mantel has spent some years of her life in Saudi Arabia with her husband. During her stay in Saudi Arabia she observed women's life there and it became source for this novel. In this novel Mantel exposes different struggles of different peoples including those people of different Islamic culture and the

misunderstanding between the Saudi and westerners. She also focused on the misunderstanding between men and women. Through this novel the author highlights the anticipation of lateral developments in the cultural class between Islam and the west. *A Place of Greater Safety* is novel by Hillary Mantel published in 1992 which is based on the events of the French Revolution. Hillary Mantel was awarded *Sunday Express Book* of the year for this novel. The novel focuses specially on the lives of Georges Danton, Camille Desmoulins and Maximilien Robespierre and traces their career as French revolutionaries. In Hillary Mantel's novel *A Change of Climate* the couple Rulf Eldred and Anna Eldred is at the centre and the story revolves around the couple. The couple tries to help the people as Missionaries used to do but unfortunately they were misunderstood by the people whom they helped and so the couple suffered a lot. In Mantel's another novel *An Experiment in Love* she develops the rivalry relationship between the teenager girls Caramel and Karina. They compete each other not only as a girl at psychological level but at the academic platform also. They are the student of London University. They are from poor Catholic family and the faces different type of problems. Hillary Mantel's novels dealt with variety of the themes; some of her novels reflect autobiographical elements too. The author's stay in Africa and Dubai for some years of her life and her experience there helped her to produce novels such as *Eight Months on Ghazzah Street* and *A Place of Greater Safety*. She also handled psychological problem as a theme in the woman's point of view or better say mother's point of view in her novel *Everyday is Mother's Day* and in *Vacant Possession* with the transformation of Muriel from a mentally retard girl to an avenger. Hilary Mantel has also handled historical themes in her novels along with personal and social themes. Her style of writing is apt for the genre, novel and she has proved it writing twelve novels at till today.

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## FEMINISTIC STUDY OF ARUNDHATI ROY'S "THE GOD OF SMALL THINGS"

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### Abstract

The research paper has been attempted to explore the elements of Feminism in Arundhati Roy's Booker prize winner novel 'The God of Small Things'. She has beautifully and effectively shown the plight of women in Indian society. She has taken up the issue of women and their fight for identity and economic and social freedom. Her female characters in the novel *The God of Small Things* stand out as persons and not as role-players. Through this novel, she throws light on some important things of life like how love is always associated with sadness, how a person's childhood experiences affect his/her perspectives and whole life. All women characters from novel faced various problems for being woman.

**Key Words:** Marriage, indifferent, Patriarchal, feministic, marginalization

The word 'Feminism' seems to refer to an intense awareness of identity as a woman and interest in feminine problems. The subjugation of woman is a central fact of history and it is the main cause of all psychological disorders in society. According to Janet Richards, "The essence of Feminism has a strong fundamental case intended to mean only that there are excellent reasons for thinking that women suffer from systematic social injustice because of their sex, the proposition is to be regarded as constituting feminism." <sup>1</sup> Recent form of feminism that came to existence after 1960s has become an evolving socio-political movement. It is a theoretical project, which aims at understanding the power structures in the society, male domination, social practices and social institutions, which are instrumental in assigning a marginalized position to women. Feminist theory also devises the strategies to transform the social structures, which can help in the emancipation. The strong wave in the 1960s and 1970s helped to theories a woman's discourse. In 1980s, 'Feminism' concentrated on transforming the individual fields and in 1990s began a major role in directing academic focus on the concern of the so-called 'otherness', differences and questions of marginality. Third-wave Feminism is a term

identified with several diverse strains of feminist activity and study. The movement arose as a response to the perceived failures and backlash against initiatives and movement created by second wave of feminism during the 1960s to 1980s, and realization that woman are of, many colours, ethnicities, nationalists, religions and cultural background. The third wave embraces sees diversity and change. In this wave, in previous ones, there is no all-encompassing single feminist idea. Third wave feminism seeks to challenge or avoid what it deems the second wave's "essentialists" definition of femininity, which often assumed a female identity and overemphasized the experiences of upper-middle class white woman. Third wave ideology focusses on more post-structuralism interpretation of gender and sexuality. Third wave theory usually incorporates elements of queer theory; antiracism and woman-of-color consciousness; womanism; girl power; post-colonial; postmodernism; transnationalism; eco-feminism; individualist feminism; new feminist theory, transgender politics, and a rejection of the gender binary. Proponents of third wave feminism claims, that it allows woman to define feminism for them by incorporating their own identity into the belief system of what feminism is and what it can become through one's own perspective. The Feminism of 19th and early 20th centuries focused on the acquisition of a few political rights and liberty for women. Such as right of the married woman to own the property and enter to contracts, the right. Today, the works of Kamla Markandaya, Narayan Sahgal, Anita Desai, Geetha Hariharan, Shashi Deshpande, Kiran Desai and Manju Kapur and many more have left an indelible imprint on the readers of Indian fiction in English. A major development in modern Indian fiction is the growth of a feminist or women centered approach, that seeks to project and interpret experience, from the point of a feminine consciousness and sensibility.

Activism in literary writers is a new phenomenon, where they dedicate themselves to the welfare of the society. Many of the literary writers advocate activism as a part of their writing, since they believe that writing has a social purpose. It is only through art and activism that a radical change can take place for the good of the society. Women writers like Mahasweta Devi, Sara Joseph

and Arundhati Roy consider as a major source of inspiration to pave its way to activism. They are all socially committed to serve the humanity and extend their helping hand to the poorest of the poor.

The present paper aims at the critique of Arundhati Roy's '*The God of Small Things*' (1997) from the feminist perspective. Feminist is a term which denotes the struggle of Women to gain equal rights and equal status in the patriarchal society. The women novelists all over the world have been greatly influenced by the contradictions in the theories and the feminist issues raised in their novels focus on their respective evaluations of those issues. Arundhati Roy, the first Indian woman to receive the prestigious Booker prize for literature, is one of the such leading novelists. Arundhati Roy in '*The God of Small Things*' presents the story of the subaltern with insight and forcefulness. The novel deals with the troubled history of females and the untouchables.

The bulk of the novel is set in the small Indian village of Ayemenem, near the larger town of Cochin. The plot revolves around the story of one Syrian Christian family in Ayemenem and series of tragedies that disperse the family members to all parts of the world, leading to the surviving characters' psychological struggles. *The God of Small Things* delves deep to expose the patriarchal control over the female body. The novel depicts as subservient to the patriarchal ideology, so much so that they hardly have a space of their own. The male don't have control in '*The God of Small Things*' is absolute and women hardly have any right over their own bodies. Therefore, the generational dialectics portrayed in the novel, featuring Mammachi, her daughter Ammu and granddaughter Rahel reflected in the form of the different degrees of control over their respective bodies that these women enjoy and aspire for. Arundhati Roy artistically depicts that life, destiny and fluctuating fortunes of three generations of a Syrian Christian Family.

The problems of patriarchal domination and female subalternity and the clash between the two are rooted in the specific geo-cultural reality of Ayemenem. The male character Pappachi and Chacko represent Phallocratic hegemony. Pappachi, as the son of Rev. IPe, is a typical member of an upper middle class

Christian family whose ambitions are affiliated to getting anglicized Pappachi seems to be one of those post-Independence Indian Urban elites who has not understood the difference between being English and being Anglicised. After retirement he tries to create an exotic and outlandish little England there. But at the same time his male dominating cruelty increased manifold with his retirement Mammachi, the wife of Pappachi has suffered immensely at the hands of this patriarchal forces their life seems to be controlled by Manu's dictum that woman should not have independence her husband and her son proved to match each other in their domination over, Mammachi was used to the bullies and regular beatings of her husband, Roy comments sarcastically, Pappachi's hideous double – faced attitude who never respects his wife and daughter but keeps a very respectable social posture by being honey tongued to visitors, donating money to the orphanages and leprosy clinics Roy rightly mentioned it as "the cold calculating cruelty" (181) Mammachi has no freedom but she has skills and so becomes famous as a Pickle and Jam maker in the locality. But the fame made pappachi envious of his own wife vigour and her ability to run pickle industry.

Mammachi has suffered a lot, but the experience has not made her a rebel because of may be her culture or her awareness of being women she only barterers one form of Slavery for another Mammachi was very talented and skillful woman unlike the other common women. she had exceptional talent for music also, especially violin. But when Pappachi heard praising by the Austrian teacher about his wife's talent, all the animal fury of jealousy in him was released. As Arundhati Roy writes, "The beatings weren't new, what was new was only the frequently with which they took place one night Pappachi broke the bow of Mammachi's violin and threw it in the river" (p.48) That is the ultimate male revenge and expression of jealousy for he believes that by breaking her musical instrument he would be crushing the spirit in her. This is also the way to keep his wife in 'place' and assert his masculine power what is painful is that male attempt to break the spirit of woman's sense of independent personality and progress. There is typical philosophy behind this traditional Indian family

system which exhibits rigid power systems due to which Mammachi abandoned all her personal convictions and freedom.

Mammachi is the not only suffered but her daughter Ammu is also suffered not due to this male dominance but because of her mother's attitude towards her also Mammachi as being a woman and mother also not able to understand the feelings of her own daughter Ammu. She is the woman who suffers the dictates, misbehavior and insults by her father, ill – treated by her husband who also seeks to trade her modesty for job survival, this gross injustice is further enhanced, when the police officer misbehaves badly with her and used foul language and to crown it all even her brother usurps her property and renders her deserted and destitute her two innocent children. She faces many trials and tribulations, worries and cares. Ammu's character in intellectual and realistic manner. She has truly been an adept crafts man. She takes a deep plunge into the inner most oceans of a woman's psyche; Her life had been a series of tormenting incidents. As a child she had to face a lot of nightmares experiences, full of sadness, disgust and frustration. As a little child she saw the conditions where her father Pappachi used to inflict all the cruelty on her mother. Ammu was devoid of higher education because her father thought that college education corrupts a woman. Ammu went to Calcutta to pay a visit to a distant aunt's wedding. There she met her future husband and assistant manager of a tea estate at Assam without thinking she hastened to marry him. But soon she realized her gross blunder to marry him. He was an alcoholic and even forced her to smoke. Ammu left him and returned to Ayemenem with her twins but to her horror there too she found out her parents to be cold and indifferent towards her and her children. Ammu started facing hardships at a very young age right from the age of twenty four. She became a virtual social out caste alienated from her home, family and society. Baby Kochamma her aunt who was the most biased and was always against Ammu says;

“..... A married daughter had no position in her parents' home as for a divorced daughter, she had no position anywhere at all.....”  
(P-45) Ammu's tragic turn comes at climax when she falls in love with Velutha, a

paravan or an untouchable Arundhati Roy not only explained the situation of Indian women but the racial discrimination in India is also presented intellectually through the character of Velutha, Ammu is very unfortunate to have the calamities from all sides. It is no wonder that neither the family nor the society show any compassion for Ammu. . Arundhati Roy criticized not only the culture of society but she tries to focus the malice practice of Govt. servants such as police. When Ammu visits the police station to clear Velutha's name of the false charges she is called and treated like a 'whore', a veshya Chacko, her brother who has no wed character whose own profligacy knows no bound does not allow her to stay with the family any more. She is hounded out, separated from her children, and at thirty one she dies lonely desolate in a cheap hotel. The violation of her body doesn't stop with her death. Being excommunicated her body cannot be buried in the church side graveyard and has to be cremated in Government's electric crematorium.

Despite her ignominy Ammu is not the last person to challenge the 'Love – Laws' Ammu's daughter Rahel, separated from her mother as well as her twin brother Estha with whom she shared a 'joint – identity' returns from her exile to reunite with her brother. Without telling lot of things Roy told us much Roy *'The God of Small Things'* is feminine creation of unique nature. She does not deal with love, marriage, sex in the populists' fashion she avoids writing about cultural conflicts, traditional view points and treacherous customs. In short, she transcends the ordinary concepts of feminism and so becomes more convincing.

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## PYNCHON'S AMERICA, AND THE CRYING OF LOT 49

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### Abstract

This paper asserts the conditions and situations prevailing in the postmodern American society. It describes how Pynchon has effortlessly ridiculed and presented a satire of the contemporary American society. It highlights the pathetic conditions of the poorer, powerless, alienated class of America. It also highlights the capitalist growth and its impacts on common masses and the environment. Pynchon highlights the slavish mentality of American society. Pynchon describes how a society is turning to slavery of man-made things like money and machines. Pynchon wants to present an image of Americans who cannot take the reality of the American society and they suffocate to be living in that atmosphere. The fear of insecurity has led the people into depression which leads them to the drug abuse. The disintegrated family system of American society has led to the production of illegitimate children who are being deprived of their rights. Pynchon has effortlessly through his work *The Crying of Lot 49* and its characters have described the American Hippie culture and pop culture.

**Keywords:** Pynchon, Culture, Postmodernism, America, Capitalism

Pynchon has written a number of novels but none shorter than his second novel *The Crying of Lot 49*. The plot of the novel is built around the conflict between the mail companies, Thurn & Taxis and the Trystero. Pynchon being Pynchon leaves the reader without any hint of difference between the real and imaginary and makes them find their own meaning of the text according to their understanding. The novel starts with the quest of its protagonist, Oedipa Mass, who is in search of something which may or may not exist. She is after the conspiracies against his deceased ex-boyfriend, Pierce Inverarity. She sets off for the quest of the property left behind by her boy friend. During the quest she counters with an underground mail system called as W.A.S.T.E. – an acronym. Oedipa puts her everything behind the quest for Tristero's presence in American society through various textual and personal experiences. But throughout the

text and to the end Oedipa doesn't come up with any conclusion which could determine the reality of Tristero. Pynchon has made readers to come across different passages throughout the text and many of serious events have been addressed ironically. All the clues which are present in the novel lead a reader towards a secret system named W.A.S.T.E., a system which is built by the ignored class of the American society i.e. the homosexuals, racial minorities, poor, mad, lonely and the frightened and also involves some extremes from the political spectrum and together they want to overthrow the current society.

In *TCL49* a reader is found in contradiction between what is real and what is not. One can find the fantastic elements throughout the text e.g. whether Tristero exists or not, whether Oedipa is hallucinating or is she becoming a fool by searching for which doesn't exist. According to Rosemary Jackson "A fantastic mode, structured upon contradiction upon impossibility becomes a disturbingly appropriate medium in Pynchon's texts to represent the fullness and emptiness of secularized culture" (Fantasy: The Lit. of Subversion, p.169). In her quest Oedipa exhausts without finding any conclusive evidences about the Tristero, which she believes is behind the conspiracy against her ex-boyfriend. She finally comes across a group of people who are underground and are calmly waiting for Tristero's empire. All the downtrodden people of American society such as drug addicts, anarchists, homos, Alameda country, and Death cult and so on. They had a belief in Tristero's empire that it will someday overtake America and will restore all the social evils of American society. This night's profusion of post horn, this malignant, deliberate replication, was their way of beating up. They knew her pressure points, and the ganglia of her optimism, and one by one, pinch by precision pinch, they were immobilizing her. ( *TCL*, p.85) Pynchon makes its readers confused again by tying another knot in the mystery. Oedipa suffers from sleep loss due to regular nightmares which make her hallucinate for which she sees a psychiatrist. On her adventure for the quest she comes along with various layers of American society such as the lost of its credibility and is almost unfit to live because of the filthy and immoral environment which occurred after the world war. Pynchon presents a dimension of the American

society where it depicts the pathetic living condition of poor in America through a character, an old watchman. To overcome the hunger they can consume anything because of their pathetic condition due to poverty and also the mention of the homosexual bar in the text which is named as Greek Hay, which depicts the decaying society of America. Oedipa Mass throughout her quest encounters with many male characters and which gives the insights of the pathetic condition of the American society, as, every male character treats her only as a sex object. Each one of them is having a sexual desire for Oedipa for their help in her quest in finding the Tristero. Meanwhile during the quest for Tristero, Oedipa feels to be hallucinating and she is not in a normal state of mind. She feels to be turning insane and asks her psychiatrist that she dreamt that she is hallucinating and nothing like Tristero exist. Pynchon wants to present an image of Americans who cannot take the reality of the American society and they suffocate to be living in that atmosphere. Oedipa here is one of those people. Most of the Americans suffered from mental problems after the world war which led them to believe in Darwin's theory and question the existence of God. Also American society had boom of illegitimate children which happened out of wedlock. All these children were denied the basic rights of the society. It led them to form their own group of people and oppose the contemporary society which denied their rights. The mental health of such people diminishes and they suffer from anxiety and loneliness which leads them to the drug culture where they finally end up their lives. The text contains few elements of cyberpunk. Cyberpunkism is one of the aspects in postmodernism. It is a part of cyber world and with advent of new machines and techniques throughout the postmodern, the fascination towards the cyber punk increases among the masses. The electro, electric, and computers have drawn everyone's attention in the postmodern society. Pynchon has used scientific concepts and aspects of science for his literary purpose. A chaotic situation is created by Pynchon through the use of science by using it as a metaphor. Pynchon has often used the metaphor of science to create a comic scene. The language and style used in *TCL49* is unlike to other texts of Pynchon like *V.* and *Gravity's Rainbow*. It can be found that

many incoherent narrations in the novel. Brian Mchale in his book states, “Pynchon not only anticipates but encourages a modernist reading in order to sabotage contemporary habits of mind that deserve certain of the assumptions of modernism” (Hite,5). Pynchon has used much advanced and scientific discourse and expressed the feelings and conditions of its characters like Oedipa Mass. The natural flow of the use of the vocabulary by Pynchon expresses his mastery over the language, which in turn enhances the text. Pynchon’s use of slang language has made the novel more complex for the readers. When the narrator explains the mind of Oedipa, the reader gets confused and a number of questions arise in his mind regarding whether it’s the thought of the narrator or the thoughts of Oedipa herself. Pynchon has very smoothly merged the thoughts of the narrator and protagonist in order to let the reader decide on its own. This method makes the text complex and cultivates a special interest and is the reason for its success.

The novel also adopts some elements of satire as well. Pynchon has again smoothly lamented and highlighted the insanity, degrading culture and the social evils of American society through the use of pun and irony. Many characters in the text are having identity crises which they relate to the post war situations in America. Many of them are into the habit of drugs, drinking, and consuming of non-sense through different sources of media. Most of them have life insecurities which affect their mental health and which leads them to the consumption of antidepressant drugs like LSD etc. It showcases how insane American society has become that even its doctors, lawyers, and real estate agents are not at peace and are insecure for their lives. The honor of a woman in the American society is degraded, as she is considered nothing more than a sex object. Oedipa experiences it throughout her quest as she encounters with many men throughout the text which use her for their lust in order to help her in her quest of finding the Tristero. Oedipa represents the American people who are deprived of real love and Pynchon ridicules this sort of living lifestyle of America which leads to free sex. Oedipa also falls to the same lifestyle as she seeks for true love through free sex.

The novel highlights some elements of crony capitalism. People who are living in the coastal areas are denied of fishing in the ocean. Their main source of income comes from fishing and it leads to their pathetic conditions. It is mainly due to some businessmen like, Pierce, who always think of making more money. The common people are denied with their rights which lead them to live in poverty. There is no space left free and everything is occupied and even the graveyards are not being spared for the flourishing of the businesses. Pynchon has included many characters in the text that are only money minded such as Yoyodyne, Pierce, Tremaine, etc. The only purpose of these characters is to make more money and become more powerful at any cost. They don't bother about the destruction, nature, humanity, etc. Pynchon highlights the slavish mentality of American society. Pynchon describes how a society is turning to slavery of man-made things like money and machines. They were supposed to operate and rule over them but the irony is that a man has accepted the slavery of these things. It has turned him insane, immoral and less human. The text laments the pathetic position of society who is in quest of money has lost its sanity and has become a mere slave for the money. Fragmentation, one of the prime characteristics of a postmodern text can be easily experienced in *TCL49*. The non-linear events in the text from beginning till the end make the narrative fragmented. Oedipa mass comes across different events throughout her quest but none is related to each other. They are all fragmented and it doesn't have any coherence. The text also features the use of Parody and Black Humor, as, there are many serious incidents and events which are portrayed quite comically and cool way. Satire and parody are pretty well used in the text which is the main feature of a postmodern text. The confusion between the real and imaginary in the minds of the characters of the text especially in case of Oedipa makes her believe that she can project a world of her own- a world which is illusionized in her mind due to different experiences throughout her quest. Here subjectivity plays its role and value of object is being denied which is another characteristic of postmodern text where subjectivity takes over the value of object. The novel consist self explanatory elements such as Metafiction. It is a well known term which is

vastly used in *TCL49* and is another technique used in postmodern texts. Intertextuality can also be seen in the text, as it contains and has amalgamated with different cultures, countries, time periods, etc. which could be referred to Intertextuality because of the interconnectedness. The ambiguity in the text from start to the end can be seen in the text. The text starts with few ambiguous elements, characters, and scenes and ends up that where Oedipa cannot find what she was after throughout her journey which ends up in doubts. “Oedipa peered. There it was again, the W.A.S.T.E. symbol showing up black, a little right of the centre”. (*TCL49*,66) Some few more postmodern elements can be noticed in the novel like pornography and sexual desires. The text is a perfect example of postmodern literature.

“Is this ..... put her left breast in the region of Metzger’s”

“Come on.....of her bra....off”

“Six pair of panties .....three brasseries” (*TCL49*,22,23).

This depicts that postmodern world accepts the wishes of human beings. For Baudrillard as he says “anything goes”. It means that whatever one wishes in the postmodern era they can enjoy it and it celebrates the pop and mass culture.

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## SOCIAL STRUGGLE OF WOMEN CHARACTERS IN SAIRAT AND JHUND

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### **Abstract**

Indian films, nowadays, are gaining the praise of critics and the general audience as well. They are sensitive and more meaningful in many aspects. Sairat and Jhund are two major films that deserve our attention as it deals with social issues and practice. This paper is an attempt to decode the stories and their connotation.

**Keywords**-social struggle, film, story, characters, etc.

### **Introduction-**

Studying film, in social contexts, is an interesting phenomenon. The film is a reflection of society, both present, and past. It now, doubtlessly, becomes a powerful medium for representing culture, education, leisure, and propaganda. As technology boosts, films have crossed every border and reached everyone. The film festivals provide the opportunity to watch the best of national and regional cinema in theatres. The Indian film industry is notable in the world. A thousand movies are released every year in India nearly. The movies of different subjects win the attention of Indians and audiences from the rest of the world. People like the action scenes of Rajanikant, Salman Khan, Akshay Kumar, Allu Arjun, emotional scenes of Abhitab Bachchan, Shahrukh Khan, Nasaruddin Shah, dance numbers of Madhuri Dixit, Govinda, Rutik Roshan, Varun Dhavan, etc. Notably, the recently released Indian films are sensitive and more meaningful in terms of scripting, editing, acting, music, and cinematography. These offbeat films Dangal, Udan, Swades, Article 15, PK, Pather Panchali, Abhijan, Drushayam, Sarpatta Parambarai, Not Only Mrs. Raut, Dombavli Fast, Deool, Vihir, Shwas, Jogwa, Yellow, Dhag, Fandry, etc. are known for their heart touching stories. It is evident that the stories of these films project the social struggle with different dimensions.

Social Struggle is one of the subtle issues to deal with concerning cinema. It has a history of thousand years. It was found there in the form of untouchability and inequality. Women are the victims of such social inequality and unacceptable rituals in every stratum of society. They played an undeniable role in the development of society but were unable to receive the benefits like education, entrepreneurship, and selection of lifestyle. Films are a popular medium to reflect the social struggle of women on screen entertainingly.

**Social Struggle of Women Characters in Sairat:** The film Sairat spins around a love story of a boy from a lower class and a girl belonging to a higher class society. It was appreciated and got compliments for showing the social and political reality of two castes or communities in Maharashtra state. Social struggles can be seen through the women character Aarchi in this film. Archana mostly pronounced as "Aarchi" Patil is the daughter of a rich, upper-caste landlord and politician. She is watched as driving a [tractor](#) and motorcycle. She has eventually enjoyed her life before falling in love with her classmate Prashant "Parshya" Kale in college. Love makes her forget class, caste, and social restrictions at the end of the day. She meets him at her farm and expresses love for him. The friends of the couple help them to spend time together. But her brother Price watches them romancing in the car when the birthday party is organized at her parent's house. The consequences have resulted in fighting, humiliation, and separation of the couple. Parshya is beaten and his family is told to leave the village instantly. She tries to contact Parshya and elope with him to Hyderabad. As she belongs to the upper caste, the parents do everything to break the relationship. But she is brave and ready to face the situation. The scene shot in the police station shows her firmness and intense love towards him. She struggles many times but finally elopes with Parshya in the metro city. She does have everything at the parental house but in a shabby room, she starts her new life with Parshya. From the socially prohibited love to marriage, she is prepared for every situation in the story. In the flow of missing home and parents, she also handles her husband emotionally. The alienation arises in her mind sooner or later but she impulsively overcomes the feelings. She does a job and provides financial support to her family. Living in an unfamiliar place, with

the fulfillment of the basic need, she feels comfortable with the new lifestyle. There are some scenes in which she struggles to find her existence socially. After knowing the relationship, her parents forcefully tell her to stay home. Her mother keeps watching on her daily activities. When the police take Parshya into custody, she tears the F.I.R paper before her father. The father slaps her after the incident at the police station. But she keeps saying about her true love for Parshya. She is seen as a strong and independent girl that women desire. According to Rukmini Chopra 'she stands as a beacon of hope for all women who wish to break the patriarchal shackles of society.' Going against the social norms, she becomes the victim of the blame game. But Aarchi struts around with confidence and takes charge when need be. Living in Hyderabad, she struggles to adjust herself to a smoky, dull, and polluted environment. Missing her home and early life, she is seen weeping and expressing loneliness before her husband Parshya. She is a courageous and independent girl, a lovable wife, and a caring mother until she is murdered at the end of the story.

**Social Struggle of Women Characters in Jhund:** In Jhund, Nagraj Manjule shows life beyond our imagination where struggle, drugs addiction, crime are prominent aspects for survival. Inspired by the story of real-life football coach Vijay Barse, the director is successful in conveying the message that the life of a slum can be uplifted through a game. The game transforms their lives gradually, taking them away from criminality, drugs, violence, police atrocities, etc., and springs their faith to become better human beings. The story portrays intersectional and feminist perspective through the struggle of women characters like Rajiya and Monica. In the first half of the film, Rajiya is seen as a typical Muslim girl, who got married early. Her husband is conservative in nature and does not realize her dream. After quarrelling, she decides to leave the house with her three children and live with the mother. She pronounces the word Talak thrice to her husband on the road courageously. It is tough to live separately in Indian society but she works in the stadium to fulfill the basic need of her family. We can watch her running on the ground. The gesture shows confidence and her dream to be a sportsperson. Later in the story, she becomes a member of the team formed by retired football coach Vijay Borade. The members have belonged

to the slum area named Gaddigodam, the place where Rajiya lives. She shows courage when leaves a toxic marriage and follows her dream in due course of time. In the second half of the story, Rajiya's husband understands the importance of a relationship when he watches the news of his wife being selected for the football team. Monika is a talented rural female football player in the story of Jhund. Like Rajiya, She is underprivileged in terms of equal opportunity in her society. After selection in the football team, Vijay sir tries to convince her parents to send her aboard for the tournament. He gives the money to get the passport earliest. But she has completed the education in the second standard in the government school. She is struggling to get the required certificates for the passport. A tribal girl does not have her domicile certificate. The authorized person does not identify Monika and her father at first. We can see the language barrier creates difficulties in convincing the government officials. Searching for identity on the documents in her village is a different kind of social struggle the audience realizes. At the end of the story, Monika is seen at the airport with a smile and confidence. It is noticeable that the board of Digital India and The wall of the airport show the social struggle of the characters seen in the story.

### **Conclusion**

In conclusion, I would say that the women characters who appeared in the films Sairat and Jhund have struggled in terms of equal opportunity, social restrictions, gender issues, rituals, lack of education, and social support. The films are successful to bring the truthful stories of two courageous women on screen.

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## STUDY OF WOMEN'S SUFFERINGS IN GITA MEHTA'S: A RIVER SUTRA

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### Abstract

The literature has portrayed the image of women from the Indian society through writing various novels, poems and has put forth the realistic picture of Indian women's lives. One of the well-known novelists Gita Mehta has depicted the world of women and their sufferings with the help of her novels, *Raj* and *A River Sutra*. Her *A River Sutra* exemplifies the identity and position of women in the society. The writer has described various female characters, which are struggling and fighting for their own identity in the families as well as societies. The novel is structured with six different stories in which there are appeared different women characters that have faced many conflicts because of the attitudes of patriarchal world. Each tale has demonstrated different women and discussed the horrible condition from their life in the ugly world. It is also highlighted that in the patriarchal society women were being treated as secondary in status and were assigned only with the maternal duties because, it was thought that woman was not strong as man. It is the reason that can be seen here through various stories because girls as well as women in the novel are only handled by the patriarchal system as an object in the hands. The present paper has focused on womanhood that is offered to women in the Indian society, where they are becoming the victims of cruel thinking. The approach is to bring into notice the reality from the lives of women those who always treated as marginalized, dependent, caretaker, weaker.

**Keywords:** literature, women, patriarchal society, maternal duties, marginalized, womanhood.

It seems that, various writers of Indian English literature have demonstrated harassment and exploitation of women with the help of their artistic creativity, which focuses on situation of the women in societies. Rather, they have asked to demolish the gender discrimination indicating the equality in between men and women. The novels of Gita Mehta as well have focused on the indifferences, which is created between men and women in the patriarchal world.

The author has brought into the focus real conditions of women that are marginalised as secondary sex where there is no primary status offered them by the patriarchal system. In addition to that, she has dealt in her novels with the oppression of women that is imposed on them because she is imagined as lower in comparison to man. She exposes the patriarchal thinking about the women in her novel and it could be learnt after the study of different stories from the novel that highlights about different female characters that are appeared in the each story. The second novel *A River Sutra* by Gita Mehta was published in the year 1993 that talks on religious, mythological, ecological wisdom.

It deals with the pitiable stories of narrator's wife, Monk's wife, musician daughter and his wife, courtesan and her daughter, Rima Bose and the minstrel Uma. These all the female characters are depicted by author in the each story of the novel, whose life stories are very crucial and heart rendering. It found that each woman of the stories have been dominated, suppressed, exploited, tortured as well as humiliated and they have encountered with these issues in their lives. Different characters narrate the stories and that is why novel has the touch of different kind of narrative technique. On the other hand, in the novel some of the women have talked about their sufferings with the anonymous narrator in the form of narration. After retirement from the worldly pleasure narrator came to live on the bank of Narmada river, one of the holiest river in India to achieve solace to his heart and live in the guest house as a manager is the beginning of the novel. The writer in the very beginning describes about the narrator, who has treated to his childless wife as only a secondary gender. He is described as childless and about it he always used talk with his colleagues that his wife was barren. This attracts an attention towards boastfulness of the narrator for the reason that his wife is no more, although he shows his domination on his dead wife. After the death, as well wife of narrator is tortured and humiliated by her own husband. Author in the first tale of the novel has suggested and highlighted the position of woman in family as well as society and has deliberately depicted this reality with the example of narrator's wife. About it narrator said that, "My wife was barren so I had no children to concern themselves, with my decision"

(12). His parents and wife are dead. The thinking about women is explored through the narrator who talks about his own wife's barrenness, which is serious problem in the lives of women. Like the wife of narrator there are another women characters described in the novel who are struggling with various conflicts such as wife of Jain Monk Ashok, Musician daughter and wife, Courtesan and her daughter, Rima Bose, the minstrel Uma who are encountered and oppressed in their lives. The Jain Monk, Ashok explains in detail about his renunciation ceremony, family members and wife, also he told to the narrator that at the age twenty-six, he was fatigued by the world. He decided to leave the luxurious life and went to the bank of Narmada to seek the solace to his soul but does not think for a moment about his wife and children, who were depended on him instead of it he only thought about himself. Further, he states that his wife was a gentle creature who could not discard her formality, even in their marital bed. The woman and her place in the family was that to only complete the marital formalities. It is discussed here with the views of Monk who imagines that after the birth of his daughter and son, his wife became so preoccupied with her maternal duties, and he no longer needed to play the husband. It is found that he Monk has just played the role as a husband only and not understood his responsibilities. Before taking the decision of renunciation, he has not asked to the wife, not cared about them and left them all alone and it indicates that women in families and societies have been thought as only the caretaker, who want to follow the orders of family members where there feelings they often oppress because of these kinds of burden. The writer has focused on the realities from the families in which women's views and opinions are of no importance.

*The Teacher's Story* dealt with the poor nine years old blind boy Imrat and his sister, who is helpless in this ugly world and struggled hardly to earn the bread of the day to live by singing and selling embroidery in the city. They are parentless because their family members has fallen the victim of flood that swept away their village. It is the pitiable story of the both brother and sister who once encountered with Master Mohan, the man and lover of Qaawwali. He listened the song once of Imrat and meet to him and come to know about the tragic story

of them. He is the helpful person and after listening the story from the sister of Imran he took him to his house. Master Mohan expresses to the Mohammed-sahib the tale of them that Imrat and his sister were helpless and struggling to survive and, “This is no city for a young woman alone” (65). He talks on the horrible situation of the city life where the young women are not safe because they are tortured, harassed and exploited. The author has also represented through the character girl the realistic picture that how the girl fight with the critical life and loved to her brother who is blind. The compassion and emotions of women for others can be seen in the girl but others are not showing such kinds of love for the women. The discrimination in between man and woman is responsible for the sufferings of the women as a result women have to suffer in their lives. The anonymous narrator comments about the appearance of the Vano village women who have been offered the duty to collect fuel by the sides of the mud path, he has also discussed about their presence that attracts his attention and the way of looking at the woman can be seen in the novel. The woman in family has been thought that she want to do the other works for the house like collecting fuel for the cooking. They are considered as weaker than men, for that reason women were offered with the household duties in their life. Besides that in the other stories of novel, it is seen other women have been victimised and fallen the prey of various men. Women have got always secondary status from the patriarchal system since many years where she is pressurized, dominated, burdened, exploited, suppressed and are deprived of their rights, freedom and treated as the slaves of master. It is the novel that brings forth many women characters which have met with lot of problems in their lives. Gita Mehta has described the life style of village as well as city people by focusing on the Culcutta city and tribal people. *The Executive's Story* has commented on the tribal Rima Bose and Nitin Bose, who always thinks that woman and river are his servant and he himself, the master. But after the few days at tea estate, he has been enchanted by the possession of Rima Bose. He became mad and to cure the madness he started for the shrine to worship the goddess Narmada. He was deeply fallen in love with Rima Bose, the wife of coolie. She is deceived by Nitin

Bose for that he also had into trouble because of such kind of deeds he had done. Finally he has been cured when he worships to the Narmada goddess at the shrine. Narmada river is described in the novel as the main protagonist because the stories are happened on her banks.

The writer has also discussed about life of the courtesan women who entertains to men by enduring various struggles and problems. The Shahbag city's courtesan women from the haveli have been depicted in *The Courtesan's Story*, which is narrated by courtesan and her beautiful daughter, who has been kidnapped by the most wanted bandit Rahul Singh at one afternoon. The narrator is shocked when he listened horrible stories of mother and daughter. At first courtesan describes the beautiful Shahbag city, which has been changed because of industrialization. In the story, seventeen years daughter of courtesan was very pretty girl on whom there was an eye of Bandit Rahul Singh. The courtesan always tried to secure her daughter from the bad eyes of the people who were coming to the haveli. Courtesan meets to the narrator in the guest house of Narmada and expresses her pitiable story of life. Firstly, she laments on the changed city of Shahbag which was arched by the Nawab of the city. She has also talked about the position of courtesan in the haveli, who were renowned not just for their beauty but for their learning and were in great demand to educate the heirs to India's mightiest kingdoms. Further, she laments on the real status of the courtesan women that were entertaining to the people who used to come to the haveli only for their gratification and tells the city was owned by those who believed every human being has a price, and a full purse was power.

She states to narrator this condition that, "We are only women to them, our true function to heave on a mattress and be recompensed by some tawdry necklace flashing it's vulgarity on a crushed pillow". (167-168). And "they throws cigarette cases, watches, dirty bank notes at our feet as we dance, oblivious to the frigidness of our salaams". It is represented that the life of courtesan woman was only to the pleasures of the men where she is considered lower in society. Her daughter was beautiful and known for her modesty, also was called as an angel and once the Member of Parliament requested her for the performance at

his election meeting in the capital. He promised her for the future protection of her daughter. As per the request, they went to perform one afternoon and after the function her daughter was kidnapped by bandit Rahul Singh for two years, he got married with her and finally he was killed in police encounter. The daughter thinks that she wanted to take the revenge of it but finally she finishes her life by drowning into the Narmada river. The courtesan's daughter was helpless at that time and decides to finish her life throwing herself into the river Narmada and on it; her mother said that, "Her daughter drowned escaping recapture" (189). To escape from the ugly world daughter of courtesan meet to the river and it was right according to the mother because women in the society were not respected instead of it they were humiliated, tortured, harassed in the hands of the men.

The tragedy of old lady and her daughter has been told by Mr. Chagla to the narrator the lady had seen daughter during drowning in the Narmada, "Only that she was happy her daughter had died in the Narmada because she would be purified of all her sins" (190). The daughter meets to the Narmada to flee from the ugly world because she wanted to purify all her sins. In the end, the daughter commits suicide for the reason that she cannot live as the wife of bandit and will not tolerate the burden on her mind of the society. The writer describes on exploitation of women in the society who are not safe and burdened under the immense difficulties. The sufferings from the lives of courtesan and her daughter's life are represented for the reason that they are only treated as the objects in the hands of men. Similarly, *The Musician Story* also described the world of ugly girl that has fallen the victim of her father's goals. The present story focuses on the relation of music with the nature imagining that music belonged to the nature because calls of the birds and animals are compared with different ragas. The musician taught his daughter the music imposing his thoughts on the little mind of the girl, who seems not interested in it. She is pressurized against her desires where there is not the freedom offered by her father to her to live the free life. The discrimination that has made between beautiful and ugly girl is exposed in the story, as a result, the daughter has been

oppressed due to her ugliness. The daughter who told all her sufferings and laments in the end of the story narrates the story. The mother's care about her ugly daughter is reflected that always become more anxious for her daughter. She narrates that her mother was sympathetic and her mother spoke to her about her ugliness that upset her when her ugliness was observed others were looking at her and that time mother's eyes were filled with tears.

The girl was not gifted as beautiful to feel secure to her mother about her future and the mother always thinks about her that after marriage she will be secure under her husband's care. Her mother believed that, only her husband in a harsh world designed for the men could protect the woman without genius. An agony of woman's mind has been explored here in the novel through the character of mother for the reason that, it is the woman who can care about the other woman but not the man. According to this suffering of her mother, the girl pleaded to her father in music room and consoled her mother outside the room for her ugliness. She faces cruelty of the world for the reason that she was the ugly girl. The girl is finally deceived by the father's disciple, who ran away without marrying to her because she was the ugly not beautiful. Lastly, *The Minstrel Story* has focused light on the exploitations of the little girl who has been sold by her father into the brothel for the five hundred rupees after her mother's death because her mother was died giving birth to her. The tale reveals conflicts from the life of woman, who has been treated as the secondary without any significance in her life. The story compacts with the girl Uma who is named by the ascetic but before, that she was called ill-omen by her father, and Chaand by the customers in the brothel. In the story, writer describes about the treatment that is given to the woman in the society and families and handled as the toy by the men. The little girl in a brothel was harassed, tortured, exploited and was cowering for the mercy. One day the Naga Baba who went at brothel for the alms to the night released her. At that time, the man was trying to seduce her and she was attempting to escape from the man. The critical condition of the girl is described as the fat woman of brothel uttered to Naga Baba, "But I paid five hundred rupees for her" (246). The woman was considered as object in the

hands of men because she was helpless, pious and weaker to fight back. He took her with him towards the Narmada and listen the tragic story of the girl who has bitten by her father as well as brothers and was not permitted even to eat food before them all. She endures everything at the innocent age where there was not her fault. The fault is that she was born as a woman not a man. Naga Baba gave her the second name of the sacred Narmada as Uma and asked her to sing the songs in the praise of holy Narmada on her banks. After the detailed study of each story from the novel, it finds that all the women characters have faced many problems in their lives and struggled hard to get for themselves the identity. Each woman in the novel has been suffered because of the differences that are made between genders. Gender discrimination is the main reason behind the sufferings of women. Through the depiction of women in a novel writer appeals for the equality that should be given to the woman as man. The writer has brought the situation of women from families and societies where they are marginalized, harassed, suppressed, and dominated. Therefore, author has stated to provide the equalities, to the women in the society like the men for the reason that, women have also their own rights and freedom to live the life as per their desires. Through the novel, Gita Mehta has depicted the world of women who lived the life with limited dreams and endures the sufferings because of the pressures that are created by the system. It is also found that women in Indian society burdened under the domination of men because they have been treated as lower in comparison to men. According to many thinkers' women have significant place in family and society but that position is not given to them due to gender discrimination. In reality, women are the creator of generation who gave birth to the next generation but her importance is not understood till today. The woman must be respected, honored and worshipped in the families as well as in societies is real purpose of the present paper.

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## PROJECTION OF WOMEN CHARACTERS IN CHARLES DICKENS' GREAT EXPECTATIONS AND ITS ADAPTED BOLLYWOOD FILM FITOOR

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### Abstract

It is since the inception of cinema that literature and films have remained closely related to each other. They have been seen as having influenced each other, complemented each other and often referring to each other. However, adapting novel in film is a complicated process as one belongs to print media and the other to that of cinematic. In the process of adapting novel in film, certain traits of the characters are changed to suit the target medium. Charles Dicken's novel *Great Expectations* (1861) is adapted for the Bollywood film "Fitoor" in the year 2016. In the process of adapting Charles Dicken's novel *Great Expectations* in Abhishek Kapoor's Bollywood film Fitoor, certain traits of the women characters in the novel are changed to suit the target medium. The present research paper is a humble attempt to explore the changes in the projection of women characters.

**Key Words:** adaptation, obsession, dedication, instinct, characterization, transformation

### Projection of Women Characters in Charles Dickens' *Great Expectations* and its Adapted Bollywood Film Fitoor

Fitoor is Bollywood film released on 12<sup>th</sup> February 2016. The film is directed by Abhishek Kapoor, produced by Siddharth Roy and it is based on Charles Dickens' novel *Great Expectations*. The Bollywood film Fitoor features Aditya Roy Kapur, Katrina Kaif and Tabu in leading roles. The focal point of the present research paper is to bring to light how certain traits of the women characters of the novel *Great Expectations* are changed when the novel is adapted for Bollywood film Fitoor. In this regard, it becomes imperative to pay close attention towards the projection of women characters both in the novel and

the film. In the film *Fitoor*, the character of Begum Hazrat (Tabu) is based on the character of Miss Havisham from Charles Dickens' novel *Great Expectations*. The film also revolves around Begum Hazrat's obsession with her past. In Charles Dickens' novel *Great Expectations*, it is Miss Havisham who loves Compeyson desperately and "she was too haughty and too much in love, to be advised by anyone" (155). Miss Havisham is duped by Compeyson on her very wedding day. The wedding day remains the most crucial day in the life of Miss Havisham. "The marriage day was fixed, the wedding dresses were brought, the wedding tour was planned out, the wedding guests were invited. The day came, but not the bridegroom" (155). In such a context, there are certain changes in the characterization of Begum Hazrat that one can notice in the adapted Bollywood film *Fitoor*. In the film, Begum Hazrat makes an attempt to elope with Mufti (Akshay Oberoi). She carries along with her garments and she hands it over to Mufti in the bus. To the surprise of Begum Hazrat, Mufti takes her all garments and deceives her by leaving her alone in the bus. In such a context, there is no mention of wedding between Begum Hazrat and Mufti in the film. In this regard, Miss Havisham is presented in a quite different manner in the novel. The film generally intends to highlight how Begum Hazrat follows her instincts when she acts against the will of her parents and how she suffers at the hands of her lover. The filmmaker succeeds in generating feeling of sympathy for Begum Hazrat among the film viewers in the later part of the film.

In the film *Fitoor*, it is highlighted how Begum Hazrat's premarital sex with Mufti results in her being pregnant and how she receives ill treatment by her father after her deception in love which results in death of child in her womb. However, there is no mention of Miss Havisham's premarital sex with Compeyson in Charles Dickens' novel *Great Expectations*. Likewise, there is no mention of Miss Havisham's being pregnant. These changes in the characterization of Begum Hazrat are made to generate feeling of pity for the character in the film. Begum Hazrat, like the character of Miss Havisham from the novel *Great Expectations*, uses Firdaus as a tool to take revenge on men in society. Similarly, Miss Havisham also seems to be very conscious about the superiority of her class. In the film *Fitoor*, Begum Hazrat commits suicide as she

remains in a depressed state of mind due to her haunting memories of her past deeds. However in the novel *Great Expectations*, Miss Havisham dies as fire catches her. In such a context in Charles Dickens' novel *Great Expectations*,

**Pip Narrates:**

I looked into the room where I had left her, and I saw her seated in the ragged chair upon the hearth, close to the fire, with her back towards me. In the moment when I was withdrawing my head to go quickly away, I saw a great flaming light spring up. In the same moment, I saw her running at me, shrieking, with a whirl of fire blazing all about her, and soaring at least as many feet above her head as she was high...On examination it was pronounced that she had received serious hurts, but that they of themselves were far from hopeless; the danger lay mainly in the nervous shock (340-341). The novel also focuses on how Pip makes great efforts to save Miss Havisham when she catches fire at Satis house. After getting severely burnt in the fire, Miss Havisham expresses her sympathy towards Estella for what she has done to her. Her sense of repentance becomes apparent when Pip narrates, "Towards mid-night she began to wander in her speech, and after that it gradually set in that she said innumerable times in a low solemn voice, 'What have I done!' And then, 'When she first came, I meant to save her from misery like mine.' And then, 'Take the pencil and write under my name, 'I forgive her!'"(341). Miss Havisham, on her death bed, always thinks about Estella. On the contrary, Begum Hazrat is haunted by her mistakes in life before she commits suicide. The psychological trauma that Begum Hazrat undergoes becomes apparent when she commits suicide. In the film *Fitoor*, the act of putting an end to life is Begum's own decision whereas in the novel *Great Expectations*, the circumstances are responsible for the death of Miss Havisham.

Like the character of Begum Hazrat, Firdaus is also an important woman character in the adapted Bollywood film *Fitoor*. In the film *Fitoor*, the character of Firdaus (Katrina Kaif) is based on Estella from Charles Dickens' novel *Great Expectations*. In the novel, Estella is presented as the daughter of Abel Magwitch whereas in the film *Fitoor*, Firdaus is not presented as the daughter of Moazam. In an article entitled "Fitoor is a tragedy depicting the death of Charles Dickens'

*Great Expectations*”, Gayatri Gauri states, “When Katrina Kaif plays the beautiful and enigmatic and cold Estelle, there is zero expectation. However, she surprises and delights with a terrific translation of her Estella to the composed Firdaus who stands as tall as Tabu’s manipulative Amini” (Firstpost). In the film Fitoor, when Firdaus first meets Noor, she asks him not to stare at her. Her language, here, seems to be that of dominance. Likewise, she also seems to remind Noor about his poverty by the way she looks at the whole in his shoe. In the film Fitoor, Firdaus, in her childhood days, seems to have developed some sort of affection as well as attraction towards Noor after her initial encounter with him. In spite of being warned by Begum Hazrat about not to fall in love with Firdaus, Noor gets attracted towards the beauty of Firdaus. It is both Firdaus and Noor that enjoy each other’s company and Firdaus as a token of her friendship with Noor ties a scarf around his hand and she asks him to remember the day. Firdaus even goes to an extent and asks him to attend her birthday party in the next week. Here, the behavior of Firdaus towards Noor is somewhat contradictory to what Charles Dickens in his novel *Great Expectations* describes about Estella’s behavior towards Pip in her childhood days. In Charles Dickens’ novel *Great Expectations*, when Estella first meets Pip at Satis house, she goes to play with him at the suggestion of her adopted mother Miss Havisham. In such a context, Pip remains the first person to judge Estella’s emotional manipulation abilities. During the meeting, Estella succeeds in her attempt of manipulating emotions of Pip. In this regard, Pip rightly narrates, “...so she gave a contemptuous toss-but with a sense, I thought, of having made too sure that I was wounded- and left me. But when she was gone, I looked about me for a place to hide my face in, and got behind one of the gates in the brewery-lane, and leaned my sleeve against the wall there, and leaned my forehead on it, and cried. As I cried, I kicked the wall, and took a hard twist at my hair, so bitter were my feelings, and so sharp was the smart without a name, that needed counteraction” (53). In the film Fitoor, Firdaus mostly fails to express her true feelings towards Noor. She even doesn’t consider him worthy of marriage because of her class superiority. Firdaus expresses her willingness to marry with Bilal (Rahul Bhat) simply because of his being political diplomat as well as being a part of upper

class of the society. The character of Bilal in the film *Fitoor* closely resembles to the character of Mr. Drummle from Charles Dickens' novel *Great Expectations*. In the novel, Estella seems to be dominant in her attitude towards Bilal whereas in the film Bilal seems to dominate her. The treatment that Estella gives to Mr. Drummle is somewhat different to the treatment that Firdaus gives to Bilal. In this regard, in the novel *Great Expectations*, Pip informs Estella about Mr. Drummle that he has been hovering about her. To this, Estella replies, "Moths and all sorts of ugly creatures...hover about a lighted candle. Can the candle help it?" (265). Charles Dickens presents Estella as an honest character who acts as she is directed to act, she does not express her love towards Pip or Miss Havisham or Drummle as she is not taught to express love. Her honesty becomes apparent through her frankness. Pip remains under the impression that Estella flirts with Drummle and she asks her why she never displays such affection towards him. In such a context, Estella asks, "Do you want me then...to deceive and entrap you?" (265). She also acknowledges to him that she has deceived and entrapped "many others- all of them but you" (266). It clearly highlights that Estella has reserved a special place for Pip in her heart. Contrary to this, Firdaus, in the film *Fitoor* never expresses her true feelings towards Noor except at the end of the film.

In Charles Dickens' novel *Great Expectations*, it is stated that Estella was not happy in her married life and she got separated from her husband due to his ill treatment to her. In this regard, Pip narrates, "I had heard of her (Estella) as leading a most unhappy life, and as being separated from her husband, who had used her with great cruelty, and who had become quite renowned as a compound of pride, avarice, brutality, and meanness. And I had heard of the death of her husband, from an accident consequent on his ill-treatment of a horse. This release had befallen her some two years before; for anything I knew, she was married again" (410). The film *Fitoor*, however, doesn't present Firdaus in the said manner. The marriage of Firdaus, however, doesn't take place in the film and only engagement ceremony has been taken place between Firdaus and Bilal. The filmmakers present Firdaus in a bold manner when she rebels against the cruel treatment of her would be husband before reuniting with Noor. The great

transformations in the character of Firdaus take place when Charles Dickens' novel *Great Expectations* is adapted for the Bollywood film Fitoor.

### Conclusion

In this way, certain traits of the women characters in the novel *Great Expectations* are changed when the novel is adapted for the Bollywood film Fitoor. Hence, the projection of female characters both in the novel and the film remains the core aspect of the present research paper. These changes in the characterization of Begum Hazrat and Firdaus in the film Fitoor are the requirements of the target medium. Hence, filmmakers take liberties in this regard.

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**FRACTURING FAMILIAL PATRIARCHY:  
UNDERSTANDING THE ADVOCATES AND  
OBSTACLES TO DOMESTIC ROLE-REVERSAL  
AS A FORTUITOUS COROLLARY OF THE  
LOCKDOWN MID AND POST-COVID-19  
PANDEMIC THROUGH A FEMINISTIC LENS**

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**Abstract**

The onset of COVID-19 in March 2020 proved to be an unfathomable stressor to individuals as well as societal groups and communities, especially taking a toll on families and familial behaviours. Family stressors are expected to have broad effects on family functioning both directly as well as indirectly through spillover effects (Hussong, et al, 2022). Following the end of World War II, deviations in gender roles led researchers to suggest that there existed a possibility for many fathers to increase their child-care hours thus leading practical experience in caring for their children, inadvertently leading to a greater bond and attachment to them. This could aid in pushing the envelope, and breaking the rigidity of existing social norms that lead toward more equality in raising children, domestic work, and gender roles (Alon et al., 2020).

**Objective:** The purpose of this paper is to understand, through the feministic lens, how the COVID-19 pandemic, and lockdown that followed suit, brought about the fracturing of archetypical patriarchy in terms of shared household work and even role-reversal in work trends, whilst also establishing the elements that assist and deter this drift as the new normal.

**Methodology:** The paper is solely based on definition and interpretation *sans* the use of empirical observation, data collection, evaluation and interpretation based on it, and conclusion.

**Keywords:** 1. Feminism 2. Gender roles 3. Patriarchy 4. Role-reversal 5. Sexism

**Introduction**

The onset of the COVID-19 virus changed the way the world functions; right from miniscule acts in one's household to the manner in which the businesses

ran. The pandemic also saw a surge in unemployment, reduction in working hours, and working from home; the rate varying across continents and countries. Unemployment and reduction in work hours had a direct impact on people investing themselves in household chores (Gough and Killewald, 2011; van der Lippe et al., 2018; Pailhé et al., 2019; Bünning, 2020). Even for those, especially men, whose workspace shifted from an on-site cubical to their residences, they were able to afford to spend more time contributing and sharing the household workload, and investing themselves in child-care as well (Bujard et al., 2020; Stenpaß and Kley, 2020; Hank and Stienbach, 2021).

A survey on parents in the United Kingdom deduced that a staggering 80% of the focus group impressed on how the lockdown led to them being able to form stronger bonds with their families. (Roshgadöl, 2020). This was a direct result of them being able to spend more time with their families regardless of having to cope with working from home, and homeschooling their children. Studies in Turkey too reported parents using the lockdown as a (God-given) opportunity to improve their marital life (Alhas, 2020). Considering the work of Alon et al. (2020) which proposed that the lockdown would lead to fathers involving themselves more in caring for their children as well as taking on home-schooling responsibilities. Post World War II, deviations in gender roles led researchers to suggest that there existed a possibility for many fathers to increase their child-care hours thus leading practical experience in caring for their children, inadvertently leading to a greater bond and attachment to their children. This could aid in push the envelope, and breaking the rigidity of existing social norms that lead toward more equality in raising children, domestic work, and gender rules (Alon et al., 2020). This being said, this paper further narrates definitions and establishes the groundwork on how the shift in trend of gender roles has surpassed societal archetypes and stigma to the male psyche.

**Defining Feminism:** Feminism is defined as a multi-disciplined approach to matters of equality and equity based on gender, gender expression, gender identity, sex, and sexuality as understood from social theories and political activism (Day, 2016). In other words, feminism can be defined as complex set of

political ideologies used by the women's movement to ensure the progress and ensure women's equality thus bringing about an end to sexism and the social oppression that goes hand-in-hand (Ngwainmbi, 2004) Over time, feminism evolved and shifted its focus from an analysis of inequality between genders to stressing on the social and performative constructions of gender and sexuality with the feminist theory now purposing to cross-examine inequalities and inequities along the overlapping areas of ability, class, gender, race, sex, and sexuality; and with true feminists aiming to bring about change in areas that create power inequity (Day, 2016).

### **Dissecting Gender and Gender Roles**

Gender roles are based on the different expectations that individuals, groups, and societies have of people and persons based on their sex and based on each society's values and beliefs about gender (Blackstone, 2003). The roles are a result of interactions between individuals and their environments, and provide indicators as to what behaviour is appropriate and suited for what gender. In order to have a better understanding of gender roles, one must understand the term “gender” and its differentiation from the word “sex”. Whilst sex refers to the biological attribute, defined by the individual’s principal physical physiognomies; gender relates to the meanings, values and characteristics that people subscribe to different sexes. Wienclaw (2011) elaborates that whilst sex determines an individual’s biological construct, gender refers to the psychological, social, cultural, and behavioral characteristics associated with being either male or female. In fact, gender are attributes learned, and is a societal elucidation of the cultural implication of one’s sex.

Amy L. Blackstone, in her paper, “Gender Roles and Society” (Blackstone, 2003) elaborates: “Ann Oakley (1972) was one the first social scientists to distinguish the concept of gender from the concept of sex. According to Oakley, gender parallels the biological division of sex into male and female, but it involves the division and social valuation of masculinity and femininity.” Thus, this implies that sex is biological in nature, whilst gender is sociocultural in nature, thus making it a social construct that is free to be interpreted by society through the ongoing social interactions that individuals have with each other (Wienclaw,

2011) Quoting Blackstone (2003): “In other words, gender is a concept that humans create socially, through their interactions with one another and their environments, yet it relies heavily upon biological differences between males and females. Because humans create the concept of gender socially, gender is referred to as a social construction. The social construction of gender is demonstrated by the fact that individuals, groups, and societies ascribe particular traits, statuses, or values to individuals purely because of their sex, yet these ascriptions differ across societies and cultures, and over time within the same society.”

### **A Classical Stance**

Oakley (1972) further goes on to suggest a definition of gender roles which is: the roles that men and women are expected to inhabit based on their gender. Western societies, by tradition, have adhered to the notion that women take precedence over men when it comes to nurturing. It is based on this viewpoint that the feminine gender is expected to behave in manners which are deemed more nurturing as opposed to men who are deemed to be heads and leaders, both familial and societal; thus taking on the role of being (financial) providers, and making the important decisions of the household.

### **Alternate Vantage Points**

These views and mindsets tend to remain prevalent and dominant in a manifold strata and spheres of society. Ever since the dawn of the 21<sup>st</sup> Century, alternate viewpoints and adherence to them are gaining an ever-increasing support. Thus there are myriad environmental factors that play a causal role in defining gender role.

**Ecology:** An ecological standpoint suggests that gender roles are formed by the interaction between individuals, groups and their environment; thus the ambient environment a person works in plays a primary role in defining their role.

**Biology:** The biological viewpoint suggests that suggests that women have a natural inclination toward the feminine gender role whilst men are more skewed toward the masculine gender role. It should be noted that this does not suggest that the masculine role supersedes the feminine role, or vice versa.

**Sociology:** Viewing through the sociological lens, the perspective theorises that male and female gender roles are something that are learned, and are not necessarily associated to biology.

**Feminism:** Falling under the sociological standpoint, the feminist perspective further goes onto suggest and elaborate that since gender roles are learned, they can also be unlearned; and new and different roles formed. Blackstone further elaborates that, “The feminist perspective points out that gender roles are not simply ideas about appropriate behavior for males and females but are also linked to the different levels of power that males and females hold in society. For example, maintaining economic control over themselves and their families is one way that men experience greater power in society than women.” And it is through the feminist lens that this paper views the causality of the COVID-19 pandemic and lockdown on familial and domestic role-reversal. Because the pandemic led to a merging of work and family time; a blending of professional and personal lives, it is also imperative to understand traditional gender roles both at work and home spaces.

### **Workspace and Gender Roles**

We live in a society that, whilst boasting of being forward, “open-minded” and non-traditional brims with veiled hypocrisy. In spite of progress toward gender equality, women are still falling short as opposed to men when it comes to an advancement in career; and this is emphasised on the onset of motherhood (Stone, 2007). It is often that men and women, in a workspace, are expected to undertake tasks and assume roles based on their gender (Kanter, 1977). For example: men will tend to be given opportunities that demand higher physical dexterity and leadership traits whilst sustaining an inclination for being more ambitious and goal-oriented. Women, on the other hand, will be granted opportunities that are less labour-intensive and more clerical in nature such as secretarial work because it is presumed they are more relationship-oriented. Even remunerations and benefits are provided based on gender roles. For example, parental leaves are provided to mothers and not fathers.

Whilst the above examples may seem to be governed and biased by patriarchy, gender discrimination through blind assumption of gender roles leans both ways.

For example, within the field of academia: Ristad and Rigstad (2007) identify higher academia as a masculine occupation that is, by nature, patriarchal, and which is sheathed by a glass ceiling of implicit norms that hinder women's effective participation and advancement within the field. On the other hand, especially during the early and middle years of schooling, more preference is given to female candidates over men because of the perceived notion of them (females) being caregivers and less sexually threatening. Male teachers who are inclined towards working at the pre-school level face a multitude of workplace complications due to the existing gender bias (Sak et al., 2012). For example, male pre-school teachers are often seen as potential sexual abusers (Barnard et al., 2000; Cohen, 1992; Cushman, 2005; Drudy, 2008; Farguhar, 1997; Santiago, 1999; Shaham, 1991; Thornton, 1999; Wiest et.al. 2003), labeled homosexuals or not real men (Farguhar, 1997; Wiest, Olive and Obenchain, 2003) since this type of teaching is women's work (Cohen, 1992; Cushman, 2005; Drudy, 2008).

### **Familial Gender Play**

Domestically, labour has always been divided traditionally based on gender. Though some cultures have supplanted the traditional stance with a more egalitarian one, others still subscribe to the old ways of having males and females have a set of responsibilities which are based on the perceived abilities and demands on each of the sexes (Wienclaw, 2011). In spite of gender roles being social constructs, in some ways, they are biologically and physiologically based. It falls upon women who must go through gestation and childbirth; though it is argued that the biological role ends at birthing. Wienclaw (2011) argues that, "It is no longer necessary for women to even stay home to nurse an infant. Not only can infants be bottle-fed using formula, women can express breast milk so that the baby continues to get all the immunological benefits of breast feeding without the mother needing to be physically present.

Gender does have a biological foundation in the physiological differences between females and males. However, the way that gender is interpreted differs from culture to culture and, in some ways, from individual to individual." Research has always shown that there lies no difference between the sexes in terms of intellectual aptitude (Feingold, 1994; Lynn, 1994; Halpern and Wai, 2020). As

women strive and secure gender equality at the workplace, they seek gender equality at home as well, thus affecting the division of labor for domestic responsibilities. Because men are expected to be the primary breadwinners for their families, women often find themselves to be in poverty if their marriages dissolve. In this example, a feminist perspective would assert that men tend to hold more power in their marriages than women since men are less likely to lose power or social status if their marriages dissolve” (Blackstone, 2003; Oakley, 1972)

### **Gender Stereotyping**

Blackstone (2003) goes on to elaborate that gender stereotyping refers to the oversimplification of the understanding of males and females, and the differences that exist between them. As a matter of fact, it includes myriad exaggerations, and inaccurate and unfounded assumptions about the nature and behaviours of males and females. It stresses on the differences between males and females whilst wrongfully concluding each gender's natural inclination to particular behaviours. It is common for individuals to base their perception of what roles a particular gender should take on based on gender stereotypes such as assuming that males are rational, not emotionally sensitive; whereas females are irrational and overly emotional. Feminism has through the years helped to critique gender stereotyping whilst offering unconventional and non-traditional alternatives of what gender roles should be so as to create an equality between women and men. Individuals who do not conform to traditional gender roles are more inclined to value of egalitarian relationships between men and women. They also understand that individuals have the right to determine what roles they wish to occupy.

### **Towards Egalitarianism**

Flynn (2011) states that sociologists study gender roles so as to explore the manner in which gender is constructed and performed; the manner in which family relations are maintained; and how the family unit affects society. In 1955, sociologists, Talcott Parsons and Robert Bales, in their book, “Family, Socialization and Interaction Process,” explained that the role of the nuclear family and the gender roles within were to serve the economy. According to them, the nuclear family is a system that functions, requires and depends on

equilibrium and successful role performance. Provision of income, house-cleaning, food preparation, caring for and disciplining children, and maintaining relationships with friends and family, etc. are common family roles in the nuclear family (Huntington et al, 2001). This traditional social role division, emphasised the difference in women's and men's roles in the family system, with men playing instrumental roles by earning money in their chosen profession and the role of women being characterised by emotional, physical, and maintenance work, and limited to being wives and mothers.

But with the advent of feminist movements in the 1960s, theories opposed the classical beliefs and argued that the role of the family and gender roles was to share responsibilities (Carroll and Campbell, 2008). Post World War II, a significant number of women became part of the work force whilst seeking higher education. By the mid of the century, American society was characterised by prosperity and a growing need for equal civil rights (Breines, 1986). Other significant changes in society that helped influence and change gender roles were the growing trends of marrying and parenting at a much older age; the sharing of parental responsibilities; the increasing number of married women partaking in the workforce; and the greater commitment of women to their careers. Due to the sudden evolution in patterns, mainstream sociology was slow to adapt to and recognise the modern and converging gender roles for men and women; and found it equally difficult to retire the traditional and classical beliefs (Szelényi and Olvera, 1996). The merging of masculine and feminine gender roles ensued in the family and work settings. The reasons for this included new civil rights laws, new female role models, economic needs, and co-ed education in which boys and girls commenced to study from the same curriculum. Eventually, social and economic transitions transformed family gender roles (Flynn, 2011).

### **Hits the COVID-19 Pandemic**

When the COVID-19 pandemic swept across the planet, it changed families, roles, and their functioning; something which they had adhered to for decades. Work from home became a commonality. This meant that both men and women not only shared a common home space but also a common work place. According

to Hank and Steinbach (2021) three changes were noted in the functioning of both

**traditional and egalitarian families:**

Firstly, the crisis caused couples to be skewed towards extremes: that is to say, some shifted to a strongly traditional arrangement whilst others shifted to a total division of labour and childcare which indicated role-reversal. Secondly, their study indicated that “there is an almost equal split between those in which the female partner’s share in domestic and family duties increased and those in which it decreased, respectively. Particularly in previously more egalitarian arrangements, a substantial proportion of women is now more likely to be mostly or (almost) completely responsible for everything. If male partners increased their relative contribution to housework and childcare tasks, they rarely moved beyond the threshold of an equal split of 50/ 50.” And finally, working from home provided greater opportunities and/or obligations to increase one’s relative contribution to housework for female partners and childcare for male partners (Stenpaß and Kley, 2020) Moreover, their findings suggest that men exhibited an immediate reaction to changes in working hours during the Corona crisis, resulting in – positive or negative – adaptations of their relative contribution to domestic and family responsibilities (Hank and Steinbach, 2021)

**Discussion**

In many cultures, the housework performed by women is greatly devalued as opposed to the tasks performed by men. Thus making it more and more difficult for men to adjust to share in the responsibilities of domestic tasks. More so, the deep-seated attitudes held by men and women who are brought up in a society that values the traditional set of beliefs greatly affects the practices of sharing of responsibilities. This typically means that there are deeper issues regarding gender roles and what tasks or activities are or are not masculine, and vice-versa. There is also a prevalent notion female hang-ups (Wienclaw, 2011) wherein so deep are the gender roles ingrained in women that when their husbands actually take over some of the traditional domestic responsibilities in the family, some women tend to gate-keep, resist or manage their husband’s contribution in household tasks, even if they are working on a full-time basis

themselves. “This situation may arise from the woman’s own concepts of traditional gender roles and the reluctance to give up this role or feeling that her gender identity is threatened by her husband’s non-traditional participation in the home. It has also been hypothesised that women may gate-keep because the types of jobs that many of them can find outside the home typically do not have as much prestige as those of their husbands. As a result, sharing domestic responsibilities can negatively impact the self-esteem of some women because they see their husband as more competent outside the home and do not want to see him as equally competent inside the home as well. For this reason, gatekeeping can occur even when women work full-time and objectively need help with domestic responsibilities. Similarly, some women attempt to take over managerial responsibility for their husband’s domestic tasks” (Wienclaw, 2011). Other situations women face to fully give up their domestic responsibilities are the differences in standards of domestic responsibilities such as manner in which a task needs to be performed, level of cleanliness, etc. Ruth A. Wienclaw further argues that: “Less educated women are not the only ones who may experience difficulty when trying to balance their domestic responsibilities with their jobs. Professional women, as well, may experience problems with their self-esteem, stress, or guilt when they find that they cannot take on all the domestic responsibilities involved in child care and housework as well as all the duties and activities associated with their careers. The guilt experienced by these women, however, may be more than a personal issue related to gender identity and self-esteem. Some observers have suggested that guilt arising in such situations is actually inherent in society (Guendouzi, 2006).”

### **Conclusion**

The progress of the feminist movement has certainly brought women to understand gender bias and discrimination. But the deep-seated and inherent traditional views will be something hard to break apart from. It is true that the pandemic has merged work and home spaces thus also making men and women equally partake and share in household responsibilities but this will not prove to be a growing trend unless the societal mindsets of gender roles inherent and prevalent in society are changed from the foundation stone of society itself. With

the newer generations more inclined to modern mindsets, breaking the beliefs of older generations who are chained to the classical and traditional theories of gender roles is something that only time and influence will decide.

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## PSYCHE OF THE PROTAGONISTS AS REFLECTED IN MANJU KAPUR'S - A MARRIED WOMAN AND DIFFICULT DAUGHTERS

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### Abstract

The present paper aims to explore the psyche of protagonists in Manju Kapur's novels - *A Married woman* and *Difficult daughters*. The female characters, Virmati and Astha, want to identify their self-realization. Indian women novelists have tried to depict the exploitation and suffering of women in the male dominated society and expressed their feelings in the form of fiction and exposed the harsh and bitter realities of female psyche. Manju Kapur's novel *Difficult Daughters*, deals with the story of mother-daughter relationship and focuses on strong self-assured women characters. The novelist identifies the position of women in a patriarchal society and deals with the problems of women. In her novel she presents the struggle of women to establish her own identity. The protagonist in the novel is a young woman named Virmati who was born in Amritsar in a very strict family. The generation gap or misunderstanding or lifestyle or customs and traditions or family spoil the relationship between mother and daughter. Similarly, the Novel *A Married Woman* depicts the various phases faced by a woman in her life before and after marriage. The novel revolves around its main protagonist Astha, the only daughter of a middle-class conservative family, as a result, she was brought up with fear and anxiety. All these female characters fight against the oddities in their life breaking the shackles of patriarchy.

**Keywords:** psyche, self-realization, exploitation, self-assured, generation-gap

The present paper attempts to discuss the psyche of the protagonists in Manju Kapur's novels - *A Married Woman* and *Difficult Daughters*. Virmati is the chief protagonist in Manju Kapur's novel *Difficult Daughters*. She is the eldest daughter of eleven children in her family. Her parents Suraj Prakash and Kasturi want their daughters should get married while the girls oppose their parents demand. They struggle hard to receive higher education and want to live

as independent human beings in the patriarchal society. Their parents want that the eldest daughter Virmati perform all the household duties and look after her young brother and sisters. Her mother, Kasturi, never treats her like a daughter but as a caretaker. As a result, she is craving for motherly love and affection. The novelist tries to reveal the mother- daughter relationship and emotional starvation of daughters and proves that a woman herself is the main enemy to her own gender. Manju Kapoor throws light on protagonist's suffering and frustration and explores the subjects like quest for self, family issues and mother- daughter conflict. "During Kasturi's formal schooling it was never forgotten that marriage was her destiny. After she graduated her education continued in the home. Her mother tried to ensure her future happiness by the impeccable nature of her daughter's qualifications. She was going to please her in-laws." (DD-62)

Virmati falls in love with a married professor Harishchandra and marries him against the wishes of her family. During her graduation days in college he was a professor of Virmati. Harish is handsome and educated young man from Oxford University who is married and has two children. When Virmati was seventeen, her parents selected a well-educated engineer for her. Virmati was very bold, who cancelled her engagement with the canal engineer and developed the illegal relationship with Harish; her neighborhood professor. Manju Kapoor writes: Shakuntala is a self-confident young and embodiment of modern woman. She thrusts up Virmati: "Times are changing and women are moving out of the house, so why not you?" (DD. 18)

"These people don't really understand Viru, how much satisfaction there can be in leading your own life, in being independent. Here we are, fighting for the freedom of the nation, but woman is still, supposed to marry, and nothing else." (DD.17) In the novel *Difficult Daughters*, the writer explores the psyche of female characters that belongs to three generation. In ancient times women were not permitted to get education. Marriage was the first point on their agenda. Since from their childhood they were prepared to shoulder the responsibility of the household duties. This kind of

thinking has affected the mind of Virmati's mother Kasturi. Lazwanti and Ganga, other two sisters, as they gave prime importance to family instead of education think that, "It is the duty of every girl to get married." (DD.15) Kasturi scolds her daughter Virmati to get married and not to think about education. As she says "Leave your studies if it is going to make you so bad tempered with your family." (DD.21) Kasturi affirms her that it is her responsibility as a mother to think of her daughter. According to her primary education is enough for girls as she feels proud that: "She comes from a good family where girls were taught housekeeping from the time they could walk. All of a sudden Kasturi felt grateful to her mother for those long hours she had spent in the kitchen, cutting, peeling, chopping, slicing, pounding, wrapping, mixing, kneading, baking, roasting, stirring and frying (deep plus Shallow). It paid to know these things." (DD.205) She expects the same from Virmati.

Ganga, the wife of Harish, says, "Something comes before studies." (DD.41) She accepts the relation of her husband with Virmati when they marry. Shakuntala as a representative of the second generation decides very boldly not to marry. She says to Virmati: "How much satisfaction there can be in leading your own life in being independent? Here we are fighting for the freedom of nation, but women are still supposed to marry and nothing else." (DD. 17) Shakuntala wants to live free life as per her own wish without bothering of others. She does not want to live like puppets in the hands of others. Several times, she tries to complaint: "Why can't Indumati also take responsibility? Why does it always have to be me?" (DD. 6) She always longs for her mother's love and affection and whenever she tries to get close with her she gets irritate and says, "Have you seen to their food.... Milk.... cloth.... studies?" (DD.6) Finally, Virmati was influenced by her cousin and decides to get further education and goes to Lahore to accomplish her dreams. Kasturi was not happy with Virmati's decision and proclaims: "God has put you on earth to punish me" and cries, "Did I commit crime in my last life that I should be caused with a daughter like you." (DD.59) She revolts against her mother and decides to settle her future life with a married man Harish. When she realized that he has close intimacy with his

first wife, she becomes upset and mentally suffered and attempts to commit suicide. But rapidly she changed her decision and decides to go Lahore to further study and start a new life of her own. When Virmati realizes that she is pregnant she goes back to Amritsar to meet Harish and share the problem with him. But unfortunately, she could not meet him as Harish was not there and she came back to Lahore. She was helpless and upset and firmly decides: 'Whatever it was, she thought, she would be able to tackle her problems on her own. She had lived away from home for almost a year, she had seen women growing in power and strength, claiming responsibility for their lives, declaring that society would be better off if its females were effective and capable. Why had she been so upset to learn of Harish's absence? She would solve her problems on her own. She was worthy of Independence.' (DD. 163) Ida, the daughter of Virmati belongs to the third generation. Her tragic and short-lived marriage made herself to compare her mother that instigates the conflict and her search for her identity begins. She struggles 'to be the model daughter' (DD.279)

At the end of the novel, though the protagonist, Virmati, Shakuntala and Swarnlata suffered a lot, finally they attain what they need. The story of the novel starts and ends with the declaration of Ida. Ida says in the beginning of the novel, "The one thing I had wanted was not to be like my mother. Now she was gone and I started at the fire that rose from her shriveled body, dry-eyed, leaden, half dead myself, while my relatives clustered around the pyre and wept." (DD1) She never made compromise like her mother. Thus, the novelist has portrayed the changing psyche of women, their inner conflict and their relentless struggle to create their own identity in the male dominated world. In the second novel *A Married Woman* Manju Kapur focuses on the relationship between the husband and wife. It is the story of love set against the background of the aftermath of the demolition of Babri masjid. Astha, the protagonist is an educated upper middle-class working woman brought up in Delhi. She was in love with Rohan in her college and wishes to marry him. She dislikes arranged marriage. Her mother chooses a suitable life partner for Astha and asks him to see her daughter. She freely tells the boy that she is uninterested in this kind of

arranged marriage. She is emotionally involved with Rohan and they enjoy love-making. He plans to go abroad for higher education. After the relationship, Aastha gets admitted for M.A. In the course of time, due to unavoidable circumstances, she marries Hemant who is a foreign returned man. After getting married with Aastha, he has a lot of hopes and aspiration in his mind while coming back to India with his MBA degree from USA. As he believes the holy institution of marriage in India decides to marry an Indian girl like Astha instead of American. Soon they begin their new marital life in New Delhi.

According to human psyche, it is a general tendency that human mind records a certain happy moment. It happens to Astha that she does not forget the happy moments of her teenage. Another reason that affects on their marital relation is that her husband Hemant insists to wear certain dresses. After marriage, Astha quits the job though her mother-in-law suggest her to take up teaching profession. The communication gap between them affects on their marital life. Manju Kapur presents the psyche of woman who struggle and fights against the society to prove her identity. In the patriarchal society Astha is imposed to abide by strict rules. In this society, girl's education and marriage are considered as a problem upon parents. In *A Married Woman*, the protagonist Astha faces the same problems. Her mother always tells her, "When you are married, our responsibilities will be over." (AMW.1) She mentally gets suffered and suffocated when her mother says, "Do you know the shastras say if parents die without getting their daughter married, they will be condemned to perpetual rebirth?" (AMW.1) Because of her mother's conventional attitude, Astha gets furious and reacts "I don't believe in all that stuff, and as an educated person, neither should you." (AMW.1) To break the traditional values in the family and society Astha is physically involved in two young boys Bunty and Rohan. But she could not succeed in it. The novelist presents the inner conflict between old and new values through her character. Astha realizes utter happiness in her life after getting married with Hemant. 'Astha's heart was as full of love as the lake was full of water. (AMW.42) "Astha submerged herself in the role of daughter-in-law and wife. The time spent in the kitchen experimenting with new dishes was time

spent in the service in the service of love and marriage. Hemant's clothes she treated with reverence, sliding each shirt in his drawers a quarter centimeter out from the one above so they were easily visible, daring all the tiny holes in his socks, arranging his pants on cloth-wrapped hangers so there would be no crease. With her mother-in-law she visited and shopped in the mornings, the memory of the night past, and the expectation of the night to come insulating her from any tedium she might otherwise have felt." (AMW.43) Astha was very happy and satisfied in her marital life. But then her marital life gets spoiled. 'A few months and dullness began to taint Astha's new life. What was she to do while waiting for Hemant to come home? Her in-laws were not demanding, for the housework they had help, and supervision, no matter how painstaking, still left with enough free time to be restless in. (AMW.46) Hemant developed illegal relationship with other women hence marriage seems her kind of burden as she says, "If a marriage is terrible, it is good to be able to leave." (AMW.160)

Astha's new life journey begins when she joins rally and meets Pipeelika, Aijaz's wife in Ayodhya. Both are alone and spend most of the time together. Astha reflects 'She was a wife too, but not much of her was required there. A willing body at night, a willing pair of hands and feet in the day and an obedient mouth were the necessary prerequisites of Hemant's wife.' (AMW.231) Astha and Pipeelika were not happy in their married life: "They were standing. Slowly Pipee put her arms around her. She could feel her hands on the narrowness of her back, on the beginning spread of her hips. Gently she undid her blouse hooks, and her bra, looking at her face as she did so and slowly she continued, feeling her back with her palm, coming round up towards her breasts, feeling their softness, especially where the nipples were, feeling them again and again, in no hurry to reach any conclusion. They were enclosed in a circle of silence, the only sound, the sound of their breaths, close together and mingled." (AMW.230) In the novel Manju Kapur has presented the psyche of a married woman. Astha succeeds to establish her own identity in the male dominated society. Finally, she thinks not to break the rules and regulations of the family.

She comes back to Hemant which is her own decision that displays her matured psyche.

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## UNHEARD VOICES: WILL THE CULTURE AND HERITAGE OF INDIGENE SURVIVE AMNESIA?

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### **Abstract**

India is one among the many countries in the world that has the largest number of tribal communities. As per the Anthropological Survey of India, there are 461 tribal communities that constitute 8.2 percentage of the total population in India. For more than a thousand years, orality dominated in India and it does exist today among these indigenous communities. Oral tradition comprises memories, information, and knowledge held by a group of people for many generations. It includes recalling and transmission of preserved knowledge through utterance. Now, the world is ruled by written literary works. These are at the center. Hence, the oral tradition is moving down the lane of oblivion. This paper will focus on how the voicing of the marginalized literary works through translation is significant as it will enrich the literary hoard of India. Through translation, the rich oral heritage and culture of the indigene can be preserved and assist to survive the amnesia of indigenous oral tradition. India is one among the many countries in the world that has the largest number of tribal communities. As per the Anthropological Survey of India, there are 461 tribal communities. As per the 2011 census, this constitutes 8.2 percentage of the total population in India. The tribal communities are found along the stretches from the Himalayas to the south of India and also from Rajasthan to North East India. The languages of these communities are oral in nature and are categorized into six linguistic groupings. They are Andamese, Austro-Asiatic, Dravidian, Indo-Aryan, Sino-Tibetan, and Kra – Dai. As per the survey done by the linguists, there are 1635 native languages. Out of which 197 are classified by UNESCO as endangered and vulnerable. Renowned linguist Noam Chomsky says, 'A language is the mirror of the mind'. The lives, stories, culture, and past can be observed and understood through languages. To have an understanding of the ancient culture, tradition, lives, and stories, it is significant to preserve the tribal languages.

**Introduction**

The ecology, geography, and climatic formation can be unraveled through these timeless gems. It is not just a symbol of culture, but an emblem of human diversity. The founder and director of the Bhasa Research and Publication Centre, Vadodara and Adivasi Academy at Tejgadh, Gujarat, Ganesh N Devy, said, "India may have lost 220 languages since 1961. There were 1,100 languages since 1961. Based on the Census there are 1,652 mother tongues. Another 150 languages could vanish in the next 50 years." According to the research conducted by the People's Linguistic Survey of India, the most threatened language in India is Majhi. This language is spoken by the members of a specific tribal community in Sikkim. Only four people currently speak Majhi. This shows that the number of people speaking indigenous languages is decreasing day by day. This is indeed not a good sign.

Ayesha Kidwai, Professor at the Centre for Linguistics, Jawaharlal Nehru University said that tribal languages are a treasure trove of knowledge. It describes the flora and fauna of a specific region. This information is generally passed from one generation to the other. According to her, when language declines so does the knowledge system associated with it. Along with language, the culture might be lost and finally, it is the loss of mankind.

While some languages are on the verge of extinction. Few others are thriving. The languages such as Gondi, Bhili, Mizo, Kokborok, etc. The educated people from those tribal communities have taken up an initiative to write and preserve these languages. Hence, languages thrive in their community. According to Ganesh N Devy, they have started to publish and perform plays. Some of them have published poems. Some of them have already started making movies. For example, movies released in the Gondi language. These are few efforts taken to stop the language from being lost. Therefore, it is the right time for appreciating the contributions of tribal languages. Also, the role played by these to enrich the rich cultural heritage and the diverse linguistics. Tribal literature was not given due importance as it was unavailable in mainstream languages. The reason why it was not accepted until recently could be that these

languages are oral. These languages were ignored. Efforts are being taken to translate these non-mainstream languages by the government as well as non-mainstream personalities. G N Devy is one among those who are translating these languages into English as well as Hindi. According to Devy, when print technology created an impact on the languages in India, especially during the nineteenth century, the significance of oral languages diminished. The languages that remained outside the realm of print were neglected. These neglected oral languages were generally spoken by tribal, non-tribal, migrated societies, and marginalized societies. Also, by the people living in forests, inaccessible islands, hills, and mountains. The oral literature is on the verge of extinction as it does not receive institutionalized support. Also, the transfer is not happening from one generation to the other. The pressures faced by society impacted the transfer of knowledge. The pressures could be at the social level and economic level. The oral languages are rich in folklore. They have information about traditional knowledge, indigenous culture, history, and also about nature. The amount of knowledge stored in oral literature is unimaginable. Hence, the most effective option to preserve these languages and literature is through translation. In the past, translation was recognized as a substitution of meaning from the source to the target language. But now, there is a shift in translation studies. John Sturrock explained that the main principle of translation is the description of the interaction between languages, objects as well as cultures. The foundation of oral narratives is the reproduction, preservation, transmission of knowledge from one generation to the other generation. This connects the 'speaker' and the 'listener' in community experience by uniting the past and present in collective memory. Oral traditions might wither away. The numerous factors include cultural shifts, technological innovations, globalization, cosmopolitanism, etc. Translation in orality involves the transmission of culture across languages. It also involves the attempt of reuniting languages with discourses. Hence, through translation, not just the meaning being transmitted but cultural contexts and practices are also interpreted. It is also a cognitive process that involves reading, analyzing, and interpreting respectively. This

return to orality is the turning point in linguistic analysis during the postmodern period. Because it goes against the earlier notion. Earlier, they believed that language is stable, fixed, and has ordered movement. Through translation of oral narratives, the earlier idea about language progressing in linear and temporal order is undermined. Instead, they accepted the potential for unlimited expansion of languages. Orality travels wide and it does not have any attachment, especially to the author. Not just the author, they don't have the concept of the original. The meaning attached to the author and the original by the indigenous is quite different from the understanding of this world. The primary focus in orality is on performance. The way the oral narratives are performed and also the context of the performance. The performance involves various features such as voices, narrator, listeners, instruments used, pause, delivery of content, loudness, and vocal clarity.

When we look into folk literature and oral narratives, the focus is on distinctive features such as collective consciousness, plurality, and dynamism. Hence in the translation of oral narratives, it is not just the transformation of oral to written form. But, the translated works should provide space for collective consciousness instead of individuality. The collective consciousness includes the narrators, storytellers, performers, and all oral sources. Thus, the translator's task is reproduction and recreation of the ambience and atmosphere of orality. Each time an oral narrative is performed it is open for reworking. The theme and content of oral narratives can be reworked. The narrators include changes to the oral narrative as per their discretion. This gives rise to numerous variants. This reinstates that authorship is not counted in this literature. But the collective consciousness of the community is given preference. Another feature of oral narratives is multiplicity. This is indeed a dynamic and distinctive one. Hence, the various levels of meanings converge as well as diverge. Through this process of translation, works are getting transcreated. Language and culture are used as matrices. It helps in identifying the native or tribal identity. According to Devy, translators are cultural cosmopolitans. They travel from one text to the other, from one language to the other, and from one memory to the other. Tribal

cultural practices are transmitted through the medium of languages or dialects. While translating their lives and experiences into written form, decades old culture and traditions are transmitted. These translated works create an interest, relevance, and appreciation of tribal or indigenous heritage. Appreciation of this tribal heritage is relevant as this literature provides understanding about the growth and development of civilization as well. Susan Bassnett and Harish Trivedi pointed out that translation is a dialogue and the translator is both a reader as well as a writer. Sherry Simon and Homi Bhabha looked at translation as the politics of in-between. It helped in reassessing the creative potentials of the marginal. Homi Bhabha also believed that during the period of cultural differences and varied power structures, the binary structure of power and identity had to be destroyed. This helps in creating a new structure for the representation of subalterns. It also helps in the empowerment of indigene. Through translation, the marginalized got a position and also helped in pushing the barriers built by mainstream literature. The scope and vivid dimensions of indigenous literature are brought to the limelight through the efforts taken by the translators. The languages that might have been lost forever now received a voice. These voices helped in opening up many layers of traditional knowledge and culture.

Translation helps in reducing the communication gap between indigene and other cultures. Earlier, the language and literature of indigenous people were not known to others due to their distinct features. Translation helped the world to realize that there are so many hidden gems in these oral works. These works disseminate exceptional thoughts, native knowledge, and cultural practices. It can also be regarded as a form of resistance. Though, translation holds a minor role in the world of literature. It can play an important role in destabilizing the dominant nature of a single language. For years, few languages held a supreme position. Whereas, few others were marginalized. R. Parthasarathy believed that translation is an attempt to give voice to the voiceless in this world. Translation provided a common ground where the languages could be understood and interpreted. The translation is a powerful

tool that helps in the empowerment of a weak language. It might help in imparting power to the powerless. This tool helps in keeping languages alive. In this new era of technological outburst, the languages that are oral and oral literature might lose their significance if it is not transmitted and documented. Language acts as a medium to impart knowledge. This knowledge includes history, culture, traditions, laws, ecology, etc, and this knowledge is passed on from one generation to the next. The cultural history and knowledge of a community that might have existed for years will be lost forever with the death of a language. Translation helps in bringing the experiences of indigenous communities alive through an exploration into their world of narratives which in turn creates a feeling of relevance, appreciation, and a sense of belongingness towards tribal culture. Translation acts as a medium to rediscover, revive, and register these unheard voices which remained outside the fold of mainstream. Through translation, the hegemonic reign of dominant language is challenged and it dissolves the border between mainstream and periphery. This results in creating alternate spaces for the survival of oral traditions by acquiring wider readership, circulation, and fellowship of mainstream world literature. In India, various organizations are working towards preserving the rich oral traditions through translation. Thus, translation might help in creating more readers of that language, if not speakers. It will also help in maintaining diversity and leading the world away from linguistic monopolies.

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## REFLECTION OF SOCIAL REALISM THROUGH THE FEMALE CHARACTERS IN THE BARBARA KINGSLOVER'S NOVEL THE POISONWOOD BIBLE

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### Abstract

Barbara Kingslover has a feministic approach for her novel. She presented the reality of Congo region through her novel. The lives of the five women characters present the reality of the Congo. These women travelled to the Belgian Congo. Author very keenly uses these women characters as the narrator of the family to present reality of colonization. When women from other countries turned to the region of Congo in the period of colonization, these women suffered from the terrific situation. This paper attempts to analyses the reality of Congo through the novel *The Poisonwood Bible*. This novel has a historical importance because it presents social history which is based on real history of the Congo.

**Key words:** Social realism, Colonization, post-colonialism, Barbara Kingslover

### Introduction

Merriam Webster Dictionary defines the social realism as: “a theory or practice (as in painting) of using appropriate representation and symbol to express a social or political attitude”. Social Realism is the term originally used for work of painters. Later, it is used for the work of printmakers, photographers, writers and film makers. Works of this type attempts to drag attention of the reader at the reality of socio-political conditions of the society. Social realism is also called as socio-realism. It is an artistic movement. It presents the social problems like, racial injustice, economic hardships of society and life struggle of individual among society in visual and other realistic arts. This movement is a satire with social and political protest for the social and political unrest. In French literature, it was used by the Flaubert and Balzac in the 19<sup>th</sup> century. In England, it was firstly used by the George Eliot. She used social realism in her novels. Barbara Kingslover also used the social realism in her novels. She presented social realism through the female characters. Female characters are

prominent tool for her expression of realism in her novels. The present novel is not exception to this case. Hence, this paper focused on the female characters and their role in presentation of social realism, in the novel of Barbara Kingslover's *The Poisonwood Bible*.

Barbara Kingslover is an American novelist, essayist and poet who focused on social justice, biodiversity and relation of man within his society and nature through her works. She published her first novel in 1988 which is named as *The Bean Trees*. This novel is about the story of a young woman who left Kentucky for Arizona. The struggle of woman is described in this novel. In her novel, *The Poisonwood Bible* she presents the woman's struggle but this novel has realistic touch of the social realism. She represented social realism through the female characters in the novel. The present novel's study focuses on the reality of Congo region which is explicated through this novel. Author has used the characters to tell about the reality. The notable fact is that she has used the five female characters. She has given voice to their experiences. Orleana Price and her four daughters, Rachel, Leah, Adah and Ruth May perform the role of narrator in the novel. Their journey to the Kilanga in the 1959 is a base of their experiences. Every character has its own point of view which lights on the reality. Orleana is the main protagonist character of the novel. Her action and reaction to the important events is out of the experiences of her journey from home of Georgia to the Kilanga. The reality of poverty ridden, ignorant and victims of colonized Africa and Africans is presented through Kilanga villagers-the characters like, Mama Tataba-one eyed, one legged ritual dancer, Mama Mwanza-legless person, Tata Zinsana-fingerless person,

Orleanna Price is the wife of Nathan Price. She assumes herself as a country. She imagines woman as country. This idea is related with deconstruction of colonialism and patriarchy. In post colonial world woman's identity with land makes ready her to cut the relation with husband's brutality. Orleanna Price informs about the role of women in male dominated society. She is weak character who shows the woman was the subject to the husband's wishes. She performs the role of commentator and critic to present reality. Kingslover presents themes regarding the social injustice and cultural

arrogance. Every family member has different opinion related family's stay in Congo. Rachel argued that they must leave Congo immediately to join the American society. Leah wanted to know about the new world and its climate. Adah performs the role of the observer, who informs the reader about the family. Ruth May was the youngest daughter of the family. She very strictly remarks on the misfortunes of the family. After marrying with Congolese university educated and teacher of her, she stayed in the Congo. Her expression tells about the poverty of Congo due to the colonial power and greed of capitalists. Her sister Adah became doctor. Rachel started a hotel for the people who were Europeans. These Europeans disturbed the social and economical condition of the African society. She was the most self-centered girl compared to other daughters of Orleanna. Separation of family from the Nathan Price became mad, he lost his temperament. Nathan's attempt of exploitation of Congolese indicates the colonial power's brutality against the Congolese. The narration of daughters of Price tells about the prosperous tribal culture of the Congolese. When Price family was departing towards the Congo for one year through flight with their luggage, authority told them not to take more than forty four pounds of luggage. The southern Baptist Mission League told them to wear many layers of clothing and to hide household material within their layers of clothes. According them, this idea would reduce their luggage weight. The price daughters and Nathan Price in Kilanga understood very clearly the difference between Congo culture and their own. When Nathan and Leah planted a demonstration garden, mama Tataba criticizes them. Kingslover shows the inferiority of the two cultures. Not only that, when Nathan tried to Baptist numerous people at the river which along village side, he found it was infested with crocodiles. Nathan and Leah's visit at Leopoldville informs about the independence of the Congo.

This novel is set during the historical Congolese Independence Movement. In the novel, the oppressive government was exploiting the people of Congolese. As well as the people were suffering from the European rule till their freedom from Belgium. This freedom not brought prosperity to them. They were treated as mere tool for gaining wealth for the wealthy Congo Land. Mobutu became the dictator of the Congo soon after the independence. This novel presents the

relationship of the natives and outsider. These outsiders were western peoples. Kingslover presents the Congo's reality passionately because she spent her childhood and some of period of life among the tribal people of Congo. In reality, the novel portrayed the Africa and the American's relation with natives and culture of natives. Kingslover sketched the attitude of the people who wanted to the convert Congolese people to their religion. The character of Nathan Price flashes over this attitude. The conflict between native people and Baptist who wanted to convert to them is reflected through the Nathan's activity. He has not voice in the story like other narrators. He is representative of social, religious and Price women family separated from the head of the family. These women came to Africa with their own ideology but the situation of Africa changed them. And they started to modify themselves to live in the region of Congo. Kingslover remarked about the condition of woman and their psychology through Leah as she says that-“In the beginning my sisters bustled indoors, playing the role of mother's helper with more enthusiasm than they'd ever shown for housework in all their born days. For one reason only: they were scared to set foot outside the house” (35). Author wanted to note the reality of women who are living in houses under the care of parents. She explained the reason regarding it through the dialogue of Leah. Even at the ending chapter, Congo cultural aspect of society is discussed by the Ruth May. The final chapter of Ruth May flashes over the daughters of Price and their mother. Ruth May tells about the efforts of her sisters and mother to find out the grave. All these people understood that place named Kilanga was not existed. Ruth May understood the concept 'muntu'. It means the unity and connectivity of all life. At last, she expected that her mother should know this concept and not to live with guilt in further life.

The novel starts at 1959 and moves to the 1986 of Africa. This time span covers the upheavals took place in the Congo which influenced the people of Congo. The instability of Congo and period of the transformation was occurred in this period. Social unrest, political changes and economic condition influenced the society of Congo. Hence, the characters of this period marked the social unrest, instability and transformation in the society of Congo. Especially women characters are framed by the novelist to flash over the society of the Congo. The

history of the Congo visualize through the dialogues and narration of the characters. The government of Congo was exploiting to the people. Soldiers treated women as meat. They exploited to women and children. It is described in the novel as: “I stand here appraising the end of the world. Wishing like hell I hadn’t come back...the single goal is to keep itself in power. Mobutu relies on the kind of men who are quick with guns and slow to ask questions” (556). This was the period of the dictatorship of the Mobutu. He puts all opponents into jail. In the novel, this action is connected with the imprisonment of Leah’s husband who was protesting against the government. Leah was thinking that she was living in a monster’s mouth from there no way to out.

Kingslover’s novel is dealt with anti-colonialist ideology. It holds responsible America and European countries for pain and sorrows of the Congolese which came out of the colonialism and neo-colonialism. Author provides authenticity of historical records; it can be proved by the author’s bibliography of sources and structure of events used in the novel. (545-546). She has clarified in the Author’s note that she relied upon the sources and her childhood experiences for writing her novel. She portrayed that Africa is country which is full of with wild environment where human can be locked and cannot come out of it. She described that children were died due to the attack of crocodiles, and snakes. And villagers were killed by the lions. Different types of diseases were widening due to the malnutrition of children. For making this reality remarkable, she has sketched the character of the Ruth May. The death of the small children and exploitation was noted within the novel through the female character Ruth May. She was innocent and far away from the reality of the outer world. In the novel, she was bitten by snake called mamba snake and killed her. When many years later, her sister came back to see her grave, they nothing found. The forest of Congo consumed her. It is described in the novel as: “The glide of belly on branch. The mouth threw open wide, sky blue. I am all that is here. The eyes in the trees never blink...I am *mntu* Africa, *mntu* one child and a million all lost on the same day” (531). Ruth May become the representative of the children who lost the lives in the African country. Ruth May is the mouth piece of the Kingslover. As observer Rachel informs the reader

about the poverty and sadistic condition of society. As noted in the novel-“all dressed up in ragbags of Baptist charity” (43). Adults of the village wore the shirts-“ childish prints...janitor uniform... antique wing tips curling up at the toes, black rubber galoshes unbuckled and flapping open, ... even a knit woolen cap with a ball on top,”. “Or a woman’s bright yellow beret” (44). Shoes of the children were made of old automobile tires and carburetor air cleaner cover. Author made female narrator speaker of reality of the Congo region. Adah’s role of reader of book gives the information about the African culture and language. She has a habit of reading. Such habit gave more information about the Congo. She is the Leah’s crippled younger twin. She is the victim of hemiplegic, a birth defect which causes paralysis in one side of body. She is silent girl, not too brilliant. Adah notes that they had to bear father’s injustice. She noted it as: “had to endure Father’s escalating rage” (219). It was reality of 1960’s society of Congo. Nathan price abuses and exploits to the Price women. Due to his fear women hide the metal pots and other things from the kitchen, to save them from Natan’s rage.

The women’s world was changed in 1960 for all over the world but it was not for the women of Congo. Women of Congo were in state of the 1860. These women had only duty to do household duties under the control of their husband. They were serving to their husbands. They were far away from the education. Author has introduced the Price girl to the Congo society. And she presents the social status of women in the Congo society. Men were in power because they received power from the God. This was conception exist in Congo society. The struggle of Price women was against society for the women and their social status. Nathan Price was against the women’s education like natives of Kilanga. He believes that women should do household work, take care of children, there is no use of education. But author’s female characters are rebellious one. For example, Adah became doctor. In short, Kingslover presents female characters in submissive state in early phase of the novel and in later phase makes them rebellious.

**Conclusion:**

Kingslover has used the female characters to put reality in front of the reader. She made her female characters narrators in the story. These narrators narrated the plot in the first person point of view which appeals to the reader. Such narration provides the lens to the reader to interpret the novelistic action and realistic events which is closely associated with the real world. In short, Kingslover's novel has a feminist approach. It gives information about the social realism. Female characters of her novel bring fictional reality and real world closure to visualize the reader intensity of the social historical events. Author deliberately used the female characters to present social history of the Congo. Although she has not used the native females of the Congo as prominent characters, she succeeded in creating an artistic effect for presentation of reality. It is observed that male characters in her novel look submissive in novelistic action due to the large scope has given to the female characters. Kingslover fuses fact and fiction in her novel. The personal events become the part of political issues. She is a political writer but presents social reality with a crafted skill of a well writer. The novelist helps reader to analyse the story of the novel which is related with the historical records. Author very wisely attempts to the present relationship between society and individual which has a thread of unification. Such unification establishes the framework for social representation.

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## TRANSGENERATIONAL TRAUMA IN ARAVIND ADIGA'S THE WHITE TIGER

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### Abstract

Trauma pervades human consciousness subliminally and the repercussions linger and mutate down the generations. Aravind Adiga's *The White Tiger* (2008) presents an incisive narrative of transgenerational trauma manifesting through its protagonist Balram Halwai. Even though the novel unfolds in the post-liberalization globalized India, Balram articulates the social and psychological scars brought by centuries of poverty, exploitation and class- discrimination. He reaches out of the India of Darkness and scrambles to enter the India of Light; such efforts at class- mobility, however, meet hostility and brutal resistance from both the rich and the poor. Balram stands emotionally alienated from family and community as he yearns to break free from the familial lineage of servitude. For quite a long time, he serves the rich wherein he has to carry on the bestial existence doled out to millions of poor in India. Unrelenting exploitation and indignity stoke the simmering anger and resentment in him and he repeatedly suffocates in the bondage of the Rooster Coop. This proposed article attempts to interpret the moral anarchy, that breaks out visibly in Balram's murderous act, through the lens of transgenerational trauma. As pointed out by Freud, Lacan, and later theorists like Cathy Caruth, trauma is "always the story of a wound that cries out", that brings to light the unknown and otherwise unavailable facets of reality. Balram's defiance, criminality and moral ambivalence is not a one-off abscess. It is the eruption of a cauldron of misgivings, deprivation and oppression, that has been simmering for generations.

**Keywords:** trauma, servitude, class, transgenerational, alienated, ambivalence.

Of the innumerable catalysts behind human behaviour, trauma occupies an undeniable significance. Although the study of trauma is rooted in psychology (as

seen in the works of Pierre Janet, Sigmund Freud and Jacques Lacan), its discourse pervades the analyses of culture, polity, economy, race, religion, class, gender and many such fields. In simple words, trauma signifies the overwhelming effects of a specific event on a person, which alter the way that person sees, perceives, interprets and reacts to stimuli at all levels. In the words of Bessel van der Kolk, a noted contemporary expert on trauma, Trauma results in a fundamental reorganization of the way mind and brain manage perceptions. It changes not only how we think and what we think about, but also, our very capacity to think. Trauma acquires a higher level of complexity when its purview stretches from an individual at a given time to more than one generation, spanning across decades and centuries. Transgenerational or Intergenerational Trauma signifies the psychological impact, brought by a collective trauma experienced by a group of people, that flows down generation after generation in that group. Transgenerational trauma was first recognized around 1966, when Canadian psychiatrist Vivian M. Rakoff observed and recorded high levels of psychological concerns like anxiety, depression and other stress-related disorders among children of Holocaust survivors. In literature, scholars of Trauma Studies frequently point out how trauma percolates down generations and colours their narratives in myriad hues. Works like Kali Tal's *Worlds of Hurt: Reading the Literatures of Trauma* (1995) and Cathy Caruth's *Unclaimed Experience: Trauma, Narrative and History* (1996) document how transgenerational trauma manifests itself in human thought, speech and action. Caruth underlines the haunting quality of trauma succinctly when she writes; ... the wound of the mind- the breach in the mind's experience of time, self, and the world- is not, like the wound of the body, a simple and healable event, but rather an event that.... is experienced too soon, too unexpectedly, to be fully known and is therefore not available to consciousness until it imposes itself again, repeatedly, in the nightmares and repetitive actions of the survivor. Besides specific political or cultural events, repetition of the same socio- political, communal, racial or economic situations, too, becomes the harbinger of trauma that refuses to ebb out in centuries. A case in point is Aravind Adiga's *The White*

*Tiger*, which explores extreme never- ending poverty and inequality as a source of transgenerational trauma, the trauma that sets the wheels in motion for the response Balram Halwai has towards his surroundings. Just like millions of Indians before him and after him, Balram Halwai is an offspring of generations of abject poverty. These millions inhabit what Balram calls the Rooster Coop of India. They are destined to “get eaten up” by a handful of rich people yet, apparently, they do not try to break free. Balram decides to be an “entrepreneur” of his own fate but he finds that the society, the community, the family, all want to maintain the status quo for different reasons. A big chunk of Balram’s resentment stems out against his own people and herein lies the role of transgenerational trauma.

In the eyes of Balram, the rich have dominated over the poor by making servitude the ‘normal’ life for the poor. Any voice of dissent has met with violence, suffering and silence over centuries. Through internalized oppression, servitude has been normalized as the life of the poor. The trauma, brought by poverty and endless exploitation, pours down the generations; the family itself becomes an ally in perpetuating the doctrine of servitude in Balram’s life. Balram explains it succinctly; A handful of men in this country have trained the remaining 99.9 per cent- as strong, as talented, as intelligent in every way- to exist in perpetual servitude... The poor are not accorded dignity for their labour; ... the rich don’t have drivers, cooks, barbers, and tailors. They simply have servants. He goes on; ... only a man who is prepared to see his family destroyed- hunted, beaten, and burned alive by the masters- can break out of the coop. Naturally, the family acts for self- preservation. The poor, working on survival instinct, teach the progeny to survive by remaining poor. When grandmother Kusum forces Balram to drop out of school, wants the lion’s share of Balram’s earnings or wants him to earn dowry by getting married, it is the continued trauma of poverty, hunger, fear and suffering that plays out. This trauma itself becomes a roadblock for the offspring. Balram puts forth the menace that chases down generations; And all I would do, if I had children, was teach them to be asses like me, and carry rubble around for the rich.... Because the desire to be a

servant had been bred into me: hammered into my skull, nail after nail, and poured into my blood, the way sewage and industrial poison are poured into Mother Ganga.... The coop is guarded from the inside. Thus, transgenerational trauma affects generations in many ways. It relates to the very notion of the identity of the self. For Balram, his identity itself sprouts shakily as his parents or his relatives have no “time” to name him, out of illness, poverty, and the sheer desperation to survive. He lost his mother quite early and her half- burnt remains, stuck in “black mud” during the funeral, brought to him the first sense of the poor’s entrapment; Nothing would get liberated here. To a great extent, Balram’s father foreshadows his fight to break free. Unlike other members in the family, Vikram Halwai chose to be a rickshaw- puller. He was “a man with a plan.... I was his plan”. Father was desperate for Balram’s schooling; My whole life, I have been treated like a donkey. All I want is that one son of mine- at least one- should live like a man. Adiga envisions human body as a physical signifier for the cycle of trauma that chases generations without a break; My father’s spine was a knotted rope, the kind that women use in villages to pull water from wells; the clavicle curved around his neck in high relief, like a dog’s collar; cuts and nicks and scars, like little whip marks in his flesh, ran down his chest and waist, reaching down below his hipbones into his buttocks. The story of a poor man’s life is written on his body, in a sharp pen.

Father’s struggle to break out of the familial web of poverty and desolation comes to a premature end as he dies of tuberculosis. His sons replace him as the bearer of inherited trauma. Balram has to drop out of school and work at a teashop to pay off the loan taken as dowry for his sister’s marriage. Though Balram goes off to work as a driver, Kishan ends up coming back to work in the fields. Marriage and kinship entrap him in an all- too- familiar vicious cycle. On a visit home, Balram notices; He had become, all of a sudden, my father. Once more, human body presents a visceral reminder of the cycle of hopeless suffering that Balram has narrowly evaded; I couldn’t stop thinking of Kishan’s body. They were eating him alive in there! They would do the same thing that they did to Father- scoop him out from the inside and leave him weak and helpless...

When grandmother Kusum serves chicken curry to Balram, the food repels him as if “they had served me flesh from Kishan’s own body on that plate”. It is as if Kishan’s fate would mirror his own, if he lets his guard down. Once Kishan meets his end, would Balram be a prey to the same fate? Trauma links generations together. Balram thinks of his own survival in terms of the death of his father and the looming plight of his brother.

Balram fights tooth and nail to etch out a different trajectory for his life. But his upbringing has not equipped him with the tell- tale marks of elitism; the identity of servitude haunts him and his own grandmother agrees to sacrifice him at the altar of servitude. Kusum thumbs off a readymade note of confession, ready to let Balram confess to the hit- and- run death of which Pinky Madam is guilty. Trauma conditions generations to stick to the ‘survival mode’ and to normalize the unabashed demolition of the ‘chosen few’. Balram ponders; We have left the villages, but the masters still own us, body, soul, and arse.... Doesn’t the driver’s family protest? Far from it. They would actually go about bragging... The “water buffalo”, too, functions as a metaphor for the chronic internalized enslavement slathered all over the servile poor. Balram recalls the buffalo being the most valued member of his family in Laxmangarh. Years later, in Old Delhi, he encounters a cart full of buffalo skulls, drawn by a living buffalo. The victim of class- inequality keeps reliving its own trauma down the generations, even when the master is not physically present.

Balram sticks out like an anomaly in the fabric of his family with his intent to break free of the chains of bondage; to him, that means scrambling out of the shadow of his servile family and of the social setup in Laxmangarh. As a clever studious schoolboy, he felt good on being called the “white tiger”, “the rarest of animals- the creature that comes along only once in a generation”. He feels “destined not to stay a slave”. He has always been fascinated by the Black Fort. It offers a sense of elevation and distance from the disgusting chokehold of the village. On ascending the fort for the first time, he “spat... again and again” in the direction of his village to vent out his repulsion towards the heritage of poverty and enslavement. Balram decides to strive towards a different life than

the one plotted in the name of his lineage. But, even as a driver, he gets tossed around in the turbine of class- difference. He remains an expendable unit of labor bought out with the bare minimum remuneration. Masters may change faces, Balram lingers on as a servant. He becomes desperate to escape the rut of the Rooster Coop but sees no doors open.

This desperation comes to the fore when Balram sees the white tiger in a cage at the zoo in Delhi. The tiger, walking to and fro in its enclosure, brings alive the sense of unbearable entrapment that Balram has felt all his life. This entrapment threatens to lull Balram into a state of stupor, that has held sway over his ancestors plodding the same beaten path of poverty and suffering for centuries. Balram faints. Later, in Dharam's letter to Kusum, Balram mentions; I can't live the rest of my life in a cage, Granny. I'm so sorry. It is a do- or- die situation and Balram seeks his new life by killing Ashok, usurping seven hundred thousand rupees, and absconding to Bangalore. It is as if he leaves the site of generational trauma as the murder signifies a point of 'departure' for him; one may recall Freud's *Moses and Monotheism* at this point. However, for Balram, this moment is also the point of 'awakening'. As Lacan would have said, it is not about breaking off from the point of trauma, but about reinterpreting and eventually articulating that trauma. It becomes a discourse of survival, an aftermath of having been unable to give a timely prepared response to the original traumatic experience(s). Years of poverty and exploitation bring on Balram to the act of murder. He is never sorry for the very act of murder. Murder morphs into a euphoric blasphemous escape from servility; ... it was all worthwhile to know, just for a day, just for an hour, just for a minute, what it means not to be a servant. He usurps his master's name too and becomes Ashok Sharma in Bangalore. Being 'Balram' now means falling back into the maws of the lineage of the roosters. Being 'Ashok Sharma' is the self- earned medallion for this White Tiger, the real fruit of his entrepreneurship, the proof that he has scratched his way out of the familial curse of servitude. The prevalent social structure has always kept generations of Balrams trapped in the status quo for centuries; hence, when he breaks free, he adamantly defies all semblance of

order and morality. Not a step is meant to falter; I have woken up, and the rest of you are still sleeping, and that is the only difference between us. Amidst violence, crime, corruption and irreverence, Balram has seemingly found his freedom from generational trauma. His fractured morality is the outcome of a tooth- and- nail fight to outrun the fate of his father, to step off the grind of poverty and class- inequality. Since Balram has removed himself afar from the shackles of his lineage, he now feels ready to be a father. He believes that he has torn down the vicious circle of ancestral trauma and that he will not pass it down the next generation. His children will no longer be servants; they will all be White Tigers like him. But one wonders if the act of murder does transmute into another traumatic experience for Balram, or into a new tangent of generational trauma for his progeny. Balram agrees that he keeps looking over his shoulder even in Bangalore, aware that one day his past might catch up with him. *The White Tiger* wraps up with Balram's letter to the Chinese Premier but it leaves room for conjectures on the continuation and permutations of generational trauma. Generational trauma shadows each human and the actions of individuals and communities are rooted in the accumulated experiences of generations after generations. Generational trauma, therefore, demands incisive analyses. As Alice Miller points out; The fact that a situation is ubiquitous does not absolve us from examining it... we must examine it for the very reason that it is or can be the fate of each and every one of us.

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## ‘HELLARO’: A JOURNEY FROM SUPPRESSION TO EXPRESSION

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### Abstract

This Research paper is an endeavor about Women's suppression by society in the film 'Hellaro', which represents their journey from Suppression to Expression with layered and harrowing story, through cinematic aesthetics. The film 'Hellaro' depicts the stark reality of women's oppression in the guise of culture. It is the culture that subverts women's desire to organize, to express. And this cultural design of oppression is so clever that it instills a habit of distrust, disrespect the women themselves, and trains them to demean, dismiss other women too. The film highlights the underestimation of the Power of Culture in creating violence within our families, putting question on cultural partiality.

**Keywords:** Women, Suppression, Gender politics, Violence, Expression, etc.

### Introduction

Cinema as a medium of communication also works as a mirror. It is indeed a reflection of our society and culture. Along with entertainment, it focuses on social issues, makes us think about our own culture, which we are so proud of. At other side, it also works as a barrier, and restricts some folk from enjoying their Human-hood. In our patriarchal society, culture often plays one sided role, allowing men more freedom, more voice, more expression. But for women, who are considered as 'weaker sex', there are fewer choices, less freedom. And this cultural design of such oppression is so clever that it instills a habit of distrust oneself and train women to demean, dismiss other women too. India is the largest democracy in the world. Democracy gives freedom of expression though in many parts of our country, this freedom of expression is prohibited for some folk, especially the women folk. The National award winning film 'Hellaro' is an ode to Female empowerment and a culture that is deep-rooted in venerating the Strength of Womanhood. Set in 1975, in the fictional village of *Samarapura*, a remote village in *Rann of Kutch*. The film unfolds the story of 13

village women, whose lives are restricted to the four walls of their houses and the demands of their husbands. They are prohibited from any kind of expression whether it's *Garba* or Embroidary, they are not allowed to do it. In this drought-hit region, the only time they step out of house is to fetch water from faraway water pond. On one such trip, they found an unconscious man, dying of thirst. They save his life. In return he plays '*dhol*' for them. The women were hesitant at first to dance, but they couldn't hold themselves back. It becomes their daily routine of dancing *Garba*, in guise of fetching water. Initially, the women were guilt-stricken, and feared that the Goddess will punish them for this sin. Even when one of them gives birth to stillborn child, the elder women think it as their punishment for breaking the rule. But when the bereaved mother tells them truth and blames her violent husband for miscarriage. It becomes turning point for skeptics among them and all of them now fully commit to dancing *Garba*. Even when villagers spot them while dancing *Garba*, They are not afraid anymore because, They feel alive while dancing on the beats of *dhol* that they will not stop for the fear of dying. '*Hellaro*' is an archaic word, which means 'A Rising tide of water', such a tide that rocks the world around. It's a kind of shock which hits so hard within, which changes everything.

'*Hellaro*' literally means an 'Outburst', Outburst of uncontrolled expressions. The film opens with the scene that, a man getting ready for nightly *Garba*. He impatiently asks his wife for sword. When his daughter asks him to come along with him, he glares at his wife and states that girls are not allowed to dance or ask questions. He steps out of house, adjusts the turban of his young son and leads him to centre stage to worship the Goddess *Amba*. There are no women outside. This opening scene sets the tone of the movie. The setting of the film is in 1975, during the time of Emergency. But the village is so remote that the news of Emergency or the Emergency itself has any effect on it. The men, sitting around passing hookah, dismiss it as just another disadvantage of letting woman run the country. But when the discussion comes about whether a widow should go and fetch water or die of thirst, we can realize the level of emergency, but only for women. As the village is so isolated from outer world, it has no clue about the development in the outside world. Hence, it is the place which is most

remote from any civilized law. The place where rules of caste come first, the condition of woman is even worst, where one can only imagine the condition of widow. The widows are not allowed to step out of house. In film, *Kesar*, a widow is allowed to fetch water only when it becomes life or death question for her family. Prohibition from financial independency is another major issue. Women in village are not allowed to earn money, as it's like selling themselves in market. Once a widow tried to sell her embroidered work, and also get a bloody lesson for it. As the villagers think that it was her sin causing wrath of Goddess', resulting into a drought for three consecutive years. Hence, from then Embroidery is prohibited for all women in village.

The film highlights the extreme need of education in life. Education lights up the dark corners of our minds where superstition and blind faith make their home, preventing us from seeing the world and our purpose in it more clearly. It is shown through the character of *Manjiri*, a new bride, who opens up the whole path to expression. She is from city and educated to 7<sup>th</sup> grade. She is bold in thoughts and do not hesitate to ask a question. She talks to *Kesar*, the widow, against all the rules and manages to dispel the prejudices against her from the minds of the other women too. She is the one who triggers *Hellaro* among them. Along with education, Art also plays an important role in life. It brings one closer to the real message of God: love, humanity and compassion. But what if one is have been kept away from such godly things.

'*Garba*' is Gujarati folk dance, a medium of expression. When one hears the beats of *dhol*, it's difficult to hold one's- self back. Like all the Indian dance form, it is also offered to deity, the Goddess *Amba*. The men folk in village dance *Garba* on every full moon night as worship to Goddess and asks blessing for rain. Ironically, these clueless men worship the Goddess, a woman domain but beat up their own wives. Only men folk can do *Garba*, but women are forbidden from such expression. The film strongly focuses on gender politics, where the men have all the freedom and takes all decisions but women are confined to their houses, limited to the duty of mother and wife. Where the men lust about the *Bollywood* heroines but keep their wives domesticated. And like all men, the men in village uses 'sex and violence' as to establish dominance over the women, to

keep them suppressed. And the women can do nothing about it, except cautiously joke about it during daily water run. During one such a water trip, when *Manjiri* saves the life of dying wayward *dholi*, it becomes their life changing turn; she breathes life, sound and dance into the lives of all these women. Reluctant at first, they join her one by one. Once the women start dancing and expressing themselves, they grow more strengthened. They befriend with the *dholi*, a strange man. Even they bring the widow into their fold. *Garba* makes them forget the mal-customaries imposed on them by culture. Here the realization comes that the only reason women bring women down because of the strong effects of years of patriarchal oppression. Suddenly the tedious task of fetching water becomes their life source of different kind. They look alive, start looking after their appearances. They are not frustrated anymore when their husbands go for *Garba*, as they have their own share of expression in it. It's like the secret weapon for these women to battle their beaten down lives. Along with these women, the two male characters, *Bhaglo*, a City man and *Mulji*, the drummer also play an important role in this journey.

*Bhaglo* is educated as he is a link between village and city, He is the first man to discover these women's secret, though he doesn't tell anyone in village. He secretly supports them. *Mulji*, the drummer, has a murky past. He is idyllic man but of low-caste. Though he believes in equality, his social status becomes his weakness. So he too shares same suppression from the society. When *Mulji* starts playing for these women despite the risk, it's his share of defiance too. Along with 13 female protagonists, the *Garba* itself becomes one of the protagonists. Music tracks like '*Vaagyo re Dhol*', '*Asvaar*' and '*Haiyaa*' are synonymous with liberation, celebration and breaking free from patriarchal mandates. The *Garba* performed here is like a secret friend that the womenfolk go to rendezvous with every day, until one day it becomes seamless part of them. In the end, when the women take the brave step ahead, stepping out of house and dance *Garba*, it starts raining heavily, like the Goddess herself joins them in this act of defiance. The film ends with optimistic note, where the courageous spirits of the entire women dance *Garba* fearlessly against all odds, as a rebel against years of patriarchal suppression that is the point of *Hellaro*.

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## ECO-CRITICISM AND TEACHING OF LITERATURE

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### Abstract

The present paper discusses theory of new arena of criticism i.e. eco-criticism and teaching of literature. Nature and literature have always shared a close relationship and it is reflected in the works of writers of all ages and of all cultures of the world. Today the intimate relationship between the natural world and social world is being analyzed and emphasized in all departments of knowledge and development. The critics analyze this relationship between natural world and human world in literary works. Ecology plays pivotal role in human life. But today it is adversely affected by increasing population and avarice of mankind. Concern for nature and its reflection in literature have given rise to a new branch of literary theory: Eco-criticism. The term 'Ecocriticism' emerged at the end of 20<sup>th</sup> century. It is the study of literature and environment from an interdisciplinary point of view. Eco-critics re-read the text from an eco-centric perspective and identify the natural world. They apply a range of eco-centric concepts, using them of things other than the natural world- such as growth and energy, balance and imbalance and sustainable or unsustainable uses of energy and resources.

**Keywords:** eco-criticism, ecology, environment, sustainable energy, etc.

### Introduction

Eco-criticism and eco-theory explore the various ways in which we imagine and portray the relationship that exists between human beings and the natural environment. An eco-critical reading of literary text will usually examine the manners in which human beings and the natural environment interact, influence and counter each other. Eco-theoretical and eco-critical readings of literary texts tend to focus on how pollution and environmental destruction is examined and considered in literary texts, as well as how humans are depicted as interacting with their natural dwellings, as well as animals, the wilderness,

and the earth as a whole. A number of eco-critics and post-modern writers imagine natural and environmental apocalypses. In terms of literary studies, most eco-theoretical readings of literary texts focus on contemporary and 19<sup>th</sup> century texts which actively and directly explore the relationship that exist between human beings and the natural world.

### **Elucidating Eco-criticism**

Eco-criticism emerged as a study of the relationship between literature and the natural environment in the mid-1900. The term 'ecocriticism' was coined in 1978 by William Rueckert in his essay *Literature and Ecology: An Experiment in Ecocriticism*. He underlines the urgency of balance in the interaction between human and nature. Eco-criticism is a term derived from Greek *Oikos* and *Kritis*. 'Oikos' means 'household,' a nexus of human, nature and spirit. 'Kritis' means judge, "the arbiter of taste who wants the house kept in good order" (Howarth, 1988:163) in all regards. However, their basic concerns being similar, the various approaches generally focus on the relationship between man and the earth. Eco-criticism is a study of literature and environment from an interdisciplinary point of view where all sciences come together to analyze the environment and arrive at possible solutions for the correction of the contemporary environmental situation. With its interdisciplinary nature, ecocriticism forms a strange interface between the sciences and the humanities. Cheryll Glotfelty and Harold Fromm in *The Ecocriticism Reader* (1996) call ecocriticism: It is the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a gender conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading texts, ecocriticism takes an earth-centered approach to literary studies. (introduction, xviii) An earth-centered approach to literary studies necessarily addresses various issues in the critical writing: the manner in which nature is represented in a literary work, the role played by the physical setting in a literary work, the ecological wisdom displayed in the work and the interplay of the biotic and abiotic worlds.

### **How Ecocriticism Differs from Other Approaches**

The common literary critical analysis presents the external (characters, objects) as the internal (as the elements of the subconscious). Ecocriticism expands the notion of “the world” to include the entire ecosphere. An eco-critical reading of a literary text is, simply, one which in some way incorporates the kind of issues that have been discussed above. Therefore, a study that gradually shifts from “Inside” to “Outside” is termed Eco-criticism. In contrast to the above, the eco-centered reading focuses on the outside, the house and the environs, rather than the inside (author and his psychology). It uses the ideas of energy, entropy (which is a kind of negative energy within systems which tend towards breakdown and disorganization), and symbiosis (living together, mutually sustaining co existing systems). In other words, literary theory examines the relations between writers, texts, and the world. In most literary theory “the world” is synonymous with society-the social sphere.

### **Eco-criticism, Green Studies and Nature Writing**

According to Peter Barry ecocriticism began in the USA in the late 1980s and Green studies in the United Kingdom in the early 1990s. Ecocriticism has existed in the USA for quite a long time, and takes its literary bearing from the 19<sup>th</sup> century American writers such as Ralph Waldo Emerson, Margaret Fuller and Henry David Thoreau whose work celebrates nature, the life force, and the wilderness as manifested in America. All the three writers are members of the group of the New England writers known as the Transcendentalists. Emerson’s first short book *Nature* (1836) is a reflective essay on the impact of the natural world upon him often spoken in words of powerful dramatic voice. In this work, Emerson talks about the mystical unity of nature and urges his readers to enjoy a relationship with the environment. Fuller’s first book was *Summer on the Lake* (1843), a powerfully written journal of her encounter with the American landscape. Thoreau’s *Walden* (1854) is an account of his two year stay (1845-47) in a hut he had built on the shore of Walden Pond. The book centers on dropping out of modern society and seeking to renew the self by a ‘return to nature’.

### Green Studies

The American idea of the picaresque is rooted in the British aesthetic theory, hence we need to learn about its development in Europe before discussing its influence on the new world. Ecocriticism or Green studies in the United Kingdom take its origin from the American Transcendentalism and the British Romanticism. Jonathan Bate of *Romantic Ecology: Wordsworth and the Transcendental Tradition* (1991) is the founding figure of this new field in Britain. The study on ecocriticism in United Kingdom is much less extensive than in the United States of America, though the study is introduced in schools of higher education. Romantic eco-critics examine the ways in which romantic writers and thinkers participated in and responded to the history of ecological science and environmental ethics. A collection of essays by Laurence Coupe *The Green Studies Reader: From Romanticism to Ecocriticism* (2000) shows the evolution of ecocriticism from Romanticism in United Kingdom. Thus, the term 'Green Studies' is used by British writers whereas the American writers used the term 'ecocriticism'.

### Nature Writing

Natural environment is represented in literature from old times, prominently in the Garden of Eden in Hebrew Bible and pastoral from inaugurated by Greek Theocritus in the third century BC as an idealized rural life and survival of simplicity and peace. Though, nature has been depicted from ancient times, the special need to pay attention towards nature was urgent. The word *nature* comes via old French from the Latin 'natura'. In the imaginative literature of the 18<sup>th</sup> century nature meant the presentation and construction of the actual characters of people corresponding to reality. Since pre-Christian or the Vedic time, nature has always been accorded the status of the Great Mother. In Christianity, there is the implication that nature is created for human beings who are her children. Interest in the study of nature writing and in reading literature with a focus on "green" issues grew through the 1980s and by the early 1990s ecocriticism has emerged as a recognizable discipline within the literature departments of the American universities.

**Ecocriticism - Teaching of Literature**

Eco-critics re-read the text from an eco-centric perspective and identify the natural world. They apply a range of eco-centric concepts, using them of things other than the natural world – such as growth and energy, balance and imbalance and sustainable or unsustainable uses of energy and resources. They give special canonical emphasis to writers who foreground nature as major part of their subjects. They extend the range of literary critical practice, reflecting topographical material such as essays, travel writing, memories and regional literature. They turn away from the ‘social constructivism’ and ‘linguistic determinism’ to eco-centric values of ethical responsibility.

Teaching and creating awareness about environment and its protection has become the priority to save the planet from destruction. Incorporation of environmental education in schools and higher education has helped us to create environmental awareness to some extent. When nature is tampered with, when its natural system is punctured with destructive, industrial interventions, it hits back violently in the form of natural disasters like fires, floods, landslides, earthquakes, hurricanes and tsunamis. Various literary texts represent these topics as the subjects which are helpful in spreading environmental ethics among readers.

**How to Evaluate a Text**

Lawrence Buell suggests four criteria for evaluating a text for its environmental consciousness.

1. The non-human dimension is an actual presence in the text and not merely a façade – thus implying that human and non-human worlds are integrated.
2. The human interest is not privileged over everything else.
3. The text shows humans as accountable to the environment and shows any action they perform which damage the eco-system.
4. Environment is the process rather than a static condition.

**Conclusion**

Thus, the theme “Come back to Nature” has gained an international status and importance. Several movements and non-governmental organizations

like Chipko Movement and Lokayat are engaged in raising the environmental issues and educating people on environmental problems. We also need to change the attitude of our generation to nature. This could be done by taking help of literature and literature is a major tool of education. Through teaching literature i.e. various forms like poetry, drama and novel we can create awareness in the minds of people. We can create love for nature among people through teaching of literature.

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## WOMEN AND CULTURE IN KHALED HOSSINI'S NOVEL THE KITE RUNNER AND A THOUSAND SPLENDID SUNS

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### Abstract

This paper deals with the problems of Afghan women through the novels *The Kite Runner* and *A Thousand Splendid Suns*. Those novels have written by the famous Afghan born American writer Khaled Hossini. Women's role in Afghan culture is best shown through the characters of his novels. There are many incidents in *The Kite Runner* and *A Thousand Splendid Suns* where these women are controlled in their decisions. Women must obey strict communal rules that state a woman's behaviour towards every male in society. A woman in Afghan society must maintain a good character and remain to the traditional standards of behavior. In Afghan culture, a woman must provide a family for her husband and perform the traditional duties of a wife. In Afghan society, a woman's role is dictated by societal rules which portray women as lesser individuals compared to their male counterpart. Women symbolize honour of family, community and nation and must be controlled as well as protected. So they can maintain their moral purity. Not allowed to raise their eyes towards men or make eye contact with them. They may never come in direct contact with men. A woman must dress properly without showing their skin. Not allowed to laugh loudly. Though the religion of Islam demands that men and women be equal before law, Afghan women have always been denied many of their lawful rights and their lives have been circumscribed behind the veil.

**Key Words:** Afghan women, state, rules, identity, trauma

The cultural and general identity of Afghanistan is extremely shaped by Islam. Belief in the religion is visible in dress, food codes, habitual prayers and language. For example, worship to Allah is evident in the way many people speak; it is common to fall praise into casual conversation. Even though many of

the people not formally educated in the religion, the Afghans believe in God and the holy Quran. Afghan people enjoy the music by playing different kinds of instruments. They also like to perform the Attan which is considered the national dance of Afghanistan. It is usually heard in the state are folk songs or ballads. Most of the songs are well-known by nearly everyone and have been around for many years. Traditionally, the houses in rustic Afghanistan have been made of mud bricks and mud. Those have a series of rooms located around a private rectangular courtyard where women and children can move around without being seen by the public. In recent years, Afghans those who are living in rural areas began to build their houses with cement and bricks, similar to the big cities. Afghan households are normally large and multigenerational. That is conventional for women to move in with their husbands' family at marriage. Adult children generally live in the family unit residence of their parents or in-laws throughout their life. It is unusual for married couples to move out into their own home due to economic conditions in Afghanistan. In extended family households, three or four generations may live together. This may be in walled compounds in which small domestic units have their own room, but the entire extended family shares a courtyard. In these shared living places, all the women of the family work together to elevate, control and educate the children.

Gender roles are highly patriarchal and strictly defined in Afghan culture. The men are viewed as the main income earners, while women are seen as the homemakers. Men are likely to provide economically for their family members throughout their lives. It is generally believed that a woman does not need to be financially independent, as her husband or father's earning power will support her. Under Islamic inheritance law, women receive exactly half of the wealth that their male relatives receive. This partition is based on the scheme that it is a man's responsibility to care for the women in his family. The lands of Afghanistan have a long history of art with the world's initial famous practice of oil painting found in cave murals in the country. Since 1900s, the country began to use Western techniques in art. Abdul Ghafoor Breshna was a well-known Afghan painter and drawing artist from Kabul during the 20th century. Mostly,

the art was formerly done by men, but in recent times women are entering the arts programs at Kabul University. During the Taliban regime, not only cruelly forced social restrictions on women such as compulsory burqa coverings but also more basically restricted their rights of entry to health care, education, and jobs. It banned women from appearing in public places without a male companion. The Taliban regime destroyed Afghan institutions and the wealth, which was already overwhelmed by decades of fighting and the insurgency strategy of the land. The results of those things are lack of responsibility which was seriously affected women and children. Women are working outside the home is not considered proper in the view of Afghan conservatives. It adds Ahmed Ghosh in his work *A History of Women in Afghanistan*: “There’s a very traditional division of labor. Women are the ones doing all the work in the household while the men go outside and work there. Women also take care of children and the aged”. This distribution of roles is still widely accepted and preferred by Afghan men. In a article of “A Woman’s Lot in Kabul, Lower Than a House Cat’s”, Michiko Kakutani wrote about Hosseini’s novels *The Kite Runner* and *A Thousand Splendid Suns*. It was published in May 29, 2007. There Kakutani expressed that, It’s not that hard to understand why Khaled Hosseini’s first novel, *The Kite Runner* (2003), became such a huge best seller, based largely on word of mouth and its popularity among book clubs and reading groups. The novel read like a kind of modern-day variation on Conrad’s “Lord Jim”, in which the hero spends his life atoning for an act of cowardice and betrayal committed in his youth. It not only gave readers an intimate look at Afghanistan and the difficulties of life there, but it also showed off its author’s accessible and very old-fashioned storytelling talents: his taste for melodramatic plotlines; sharply drawn black-and-white characters; and elemental boldfaced emotions. Whereas *The Kite Runner* focused on fathers and sons, and friendships between men, his latest novel, *A Thousand Splendid Suns*, focuses on mothers and daughters, and friendships between women. Whereas *The Kite Runner* got off to a gripping start and stumbled into contrivance and sentimentality in its second half, *A Thousand Splendid Suns* starts off programmatically and gains speed and emotional power

as it slowly unfurls. *The Kite Runner* painted a much richer picture of Afghanistan than most Americans had imagined from decades of violent news from the country. Hosseini continues that exploration of the land of his birth in the novel, this time focusing on the plight of women in a nation where spiritual rules and tradition place all power and authority in the hands of men. Women's role in Afghan culture is best shown through the characters of Soraya and Jamila. One time, Jamila thought about being a woman that, "maybe this was my punishment, and perhaps justly so. It wasn't meant to be. Or, maybe, it was meant not to be" (188). A woman in Afghan society must maintain a good character and remain to the traditional values of manners. In Afghan culture, a woman must provide a family for her husband and achieve the traditional duties of a wife. Women symbolize honour of family, community and nation and must be controlled as well as protected. So they can maintain their moral purity. Not allowed to raise eyes towards men or make eye contact with them. They may never come in direct contact with men. A woman must dress properly without showing skin. Not allowed to laugh loudly. In *A Thousand Splendid Suns*, public announcements for women were,

**Attention women:**

1. You will stay inside your homes at all times. It is not proper for women to wander aimlessly about the streets. If you go outside, you must be accompanied by amahram, a male relative. If you are caught alone on the street, you will be beaten and sent home.
2. You will not, under any circumstance, show your face. You will cover with burqa when outside. If you do not, you will be severely beaten.
3. Cosmetics are forbidden.
4. Jewelry is forbidden.
5. You will not wear charming clothes.
6. You will not speak unless spoken to.
7. You will not make eye contact with men.
8. You will not laugh in public. If you do, you will be beaten.
9. You will not paint your nails. If you do, you will lose a finger.

Girls are forbidden from attending school. All schools for girls will be closed immediately.

Women are forbidden from working.

If you are found guilty of adultery, you will be stoned to death

Listen. Listen well. Obey. Allah-u-akbar. (270- 271)

Though the religion of Islam demands that men and women be equal before law, Afghan women have always been denied many of their lawful rights and their lives have been restricted behind the veil. Women were forced to wear a burqa in public places to cover their entire body. They are extremely hot to wear and hard to breathe in. Khaled Hosseini's *A Thousand Splendid Suns* not only chronicles the violent of Afghanistan during three decades but also records the plight of women before and during the Taliban era. Khaled Hosseini in his novel, *A Thousand Splendid Suns* has depicted the terrible conditions of women living in Afghanistan. In this novel, Hosseini beautifully portrayed the culture that exists in Afghanistan. The author has wonderfully described the characters of his novel. He brings out the strict Islamic rules practiced by Afghan women and the suffering they tolerate in daily life. *A Thousand Splendid Suns* follows two Afghan women, born two decades apart, whose lives are conveyed collectively through a series of mainly tragic events.

Mariam had never before worn a burqa. Rasheed had to help her put it on. The padded headpiece felt tight and heavy on her skull, and it was strange seeing the world through a mesh screen. She practiced walking around her room in it and kept stepping on the hem and stumbling. The loss of peripheral vision was unnerving, and she did not like the suffocating way the pleated cloth kept pressing against her mouth. (65) In Afghan society, rules are framed in full favour of men. They are allowed to marry many times as they please and can also divorce their wives when they fall out of favour. Like other woman, Mariam too suffers from similar situation. Her psychological trauma is further increased when she sees Laila sharing her life with Rasheed. She feels unwanted in her husband's house, a condition she had experienced in her father's house. But at the same time, Mariam is grateful to her husband for not throwing her out of the

house. Mariam experiences physical abuse and mental abuse at the hands of her husband. She thought: It wasn't easy tolerating him talking this way to her, to bear his scorn, his ridicule, his insults, his walking past her like she was nothing but a house cat. But after four years of marriage, Mariam saw clearly how much a woman could tolerate when she was afraid. And Mariam was afraid. She lived in fear of his shifting moods, his volatile temperament, his insistence on steering even mundane exchanges down a confrontational path that, on occasion, he would resolve with punches, slaps, kicks, and sometimes try to make amends for with polluted apologies and sometimes not. (98) In the novel, both the women face lot of difficulties and struggles in their lives that every woman faces in the society of Afghanistan. Through this novel, Hosseini pictures the real problems of Afghan society. Struggle is a main unifying concept in Hosseini's works. The characters are forced into a situation they did not build, prefer or initiate. They fight till the end but they never give up. Among other problems rape is one of the biggest problems faced by women in Afghanistan. An article published in Washington Post says, "One of the biggest problems at the camps is when the women go out to gather firewood to cook, and they get attacked and raped" (15). In his novel, Hosseini reflect the hardships and sufferance of Afghan women in a society where law, custom, traditions and religion have put hands together to narrow the circle of a free and independent live for women. Khaled Hosseini describes in these novels are really unfortunate not for women only but for humanity at large. The Afghan women are really fighting for their existence of being born women. Hosseini in straight ahead, utilitarian prose and creates characters who have the simplicity and primary colored emotions of people in a fairy tale. The sympathy he conjures for them stems less from their personalities than from the circumstances in which they find themselves: contending with unhappy families, abusive marriages, oppressive governments and repressive cultural mores. Khaled Hosseini's canvas is large and beautiful. He mentions the need for their healthcare, education, and also their abused by their fathers, their husbands, their neighbors and largely by the politics of unending war in Afghanistan. Hosseini brings in this novel the subject of women suppression in

Afghanistan along with the various other restrictions of education and familial subjugation. He has created the man-dominated patriarchal Muslim world of Afghanistan where women are deprived of equality and freedom.

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## **THE IMPORTANCE OF ICT TOOLS IN LANGUAGE TEACHING AND LEARNING**

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### **Abstract :**

Today we do not need to go any further than our own home or even room, to see some form of ICT in our lives. Whether it be a computer, plasma TV, or mobile phone, we all have them in some part of our lives. In today's society, people as consumers of ICT, all strive for the one dream This makes ICT a lifestyle choice for much of the population. In addition, this lifestyle choice is changing the way we communicate, increasing the rate of consumerism, and changing how we interact and gather information ICT has invaded and transformed many aspects of our lives to the extent that we live in an environment that is dominated by technology which itself is consumer-driven . No matter how we perceive its presence, there is no denying that it is an important part of our lives and that it is here to stay.

### **Introduction :**

Language learning and teaching is considered to be a complex process.To make such a complexity easier, well-advanced teaching aids should be available as it is the need of the hour.The recent and great development of the Internet led to a technological revolution in all fields of our life and teaching and learning in which gradually become more reliable are not exception. Nowadays,ICT is gaining a vast attractiveness in foreign language teaching and learning as more educators are embracing it. ICT has its noticeable impact on the quality and quantity of teaching-learning process. In concrete terms, ICT can enhance teaching and learning through its dynamic, interactive, and engaging content;and it can provide real opportunities for individualized instruction. The critical global incident generated by the pandemic forced most teachers to

assume virtual teaching where they had to use digital technologies, sometimes for the first time, to facilitate their students' learning. The closure of schools/college as a consequence of COVID-19 led to substantial changes in education with profound consequences. ICT provides more opportunities for communication between peer learners. With the use of ICT there is a two-way exchange of knowledge between home and school/ college. The teacher abides key to the successful use of ICT for learning. The integration of ICT in language teaching and learning has.

### **What is ICT?**

The term ICT stands for information and communication technology. The term “information and communication technologies” (ICT) refers to forms of technology that are used to transmit, process, store, create, display, share or exchange information by electronic means. This broad definition of ICT includes such technologies as radio, television, video, DVD, telephone (both fixed line and mobile phones), satellite systems, and computer and network hardware and software, as well as the equipment and services associated with these technologies, such as videoconferencing, e-mail and blogs. ICT includes the use of computer technology, including hardware, peripheral devices, media, delivery systems and software.

### **Tools of ICT in support of language teaching and learning :**

**Word processing** – a basic and important skill to have for students through their formal schooling. Students are expected to progress in their skills through school/college and should be able to save documents, save them in different formats and understand what those formats mean. You should effectively help students to develop key typing skills and provide them with access to printers.

**Spreadsheets** – as with word processors, to be able to save documents and to have sufficient typing skills. Primary exit skills include being able to set up columns, using basic formulas, inserting and deleting rows, changing font size

**Information literacy skills** – web searching is an essential skill in the information age. Students need to know practical skills and critical skills such as understanding domain names and what they mean; knowing which are more trustworthy; knowing which are more useful for information and research

**Animation** (clay or drawing) – stop motion is the best for students to practice and they can craft a story and develop their higher-order skills as they plan, monitor and evaluate their own work.

**Presentation software** – you could use Prezi or PowerPoint, whichever one you prefer and are familiar with the most. setting up animations, designing their own slide design and inserting tables, images, and smart art graphics.

**Blogging**– this is a type of website or part of a website that can be updated with new content from time to time. Most are interactive and allows students to have a controlled online presence

**Web 2.0**– one of best ways to develop higher-order skills for students. It includes Twitter, Facebook where you can create a class page and Tumblr which is awesome for digital images with short titles.

**YouTube**- YouTube is a platform where you find and share authentic video material which can also be used in your classroom. “YouTube is a video sharing website on which users can upload and share videos, and view them in MPEG-4 format.

**Mobile Phone** - Learners can search for new words using dictionary option in the mobile phones and enrich their vocabulary. They may verify the spelling, pronunciation and usage of the specific word they searched for. Moreover, they can use Short Message Service (SMS) to send queries to their instructors and get their doubts cleared.

**Online language related courses** - These courses are available on internet. Some of them are free and some of them are payable. Students can enroll themselves in these courses and get education and training easily on their own place. Some of the agencies which are providing online courses are following MOOC, Future Learn, NPTEL, and IIT's, Concordia University etc. Students can watch online and offline videos of language learning for the enhancement of their language skills.

**Internet** - It is the most important facility of communication. All the modern communication takes place through this. It has made the communication facility very fast, convenient, economic, and attractive.

**Social media** - Social media has become an important tool of communication. It provides a platform for sharing thoughts and ideas. Blogs are made on it. Students can add themselves with the English language learning groups and take advantage of sharing information. Lots of social sites are available on it like, Face book, Twitter, Instagram etc. It is very helpful in learning situational language.

### Conclusion

With the help of these ICT tools which are available freely on the internet. It becomes beneficial for teaching a language in the hands of creative and knowledgeable language teachers. Use of these ICT tools teacher can teach easily to student any languages. We see in Covid-19 period the ICT methods are important in language studies. So, it suggests that we can use ICT tools in our daily teaching and learning method.

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## REDEFINING TOTALITARIANISM WITH REFERENCE TO GEORGE ORWELL'S 1984

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### Abstract

The present a paper aims to redefine totalitarianism amid such chaotic plight wherein the Russian invasion is destructing Ukraine completely. There are certain similarities & dissimilarities between the fact &fiction keeping eye at this let's redefine the facet of totalitarianism.

**Key Words:** Totalitarianism, chaos, destruction, invasion, fact &fiction, etc.,

### Totalitarianism:

#### What is totalitarianism?

Benito Mussolini coined the term totalitario in the early 1920s to characterize the new fascist state of Italy, which he further described as “all within the state, none outside the state, none against the state.” By the beginning of World War II, totalitarian had become synonymous with absolute and oppressive single-party government. Other modern examples of totalitarian states include the Soviet Union under Joseph Stalin, Nazi Germany under Adolf Hitler, the People’s Republic of China under Mao Zedong, and North Korea under the Kim dynasty. (Encyclopedia Britannica )

Totalitarian regimes are often characterized by extensive political repression, a complete lack of democracy, widespread personality cultism, absolute control over the economy, restrictions on speech, mass surveillance, and widespread use of state terrorism. Other aspects of a totalitarian regime include the use of concentration camps, repressive secret police, religious persecution or state atheism, the extensive practice of capital punishment, fraudulent elections (if they take place), and potentially state-sponsored mass murder and genocides. (politicalsciencein 10minutes) The Last Man in Europe was an early title for the novel, but in a letter dated 22 October 1948 to his publisher Fredric Warburg,

eight months before publication, Orwell wrote about hesitating between that title and Nineteen Eighty-Four. Warburg suggested choosing the latter, which he took to be a more commercially viable choice for the main title. The introduction to the Houghton Mifflin Harcourt edition of *Animal Farm* and *1984* (2003) claims that the title *1984* was chosen simply as an inversion of the year 1948, the year in which it was being completed, and that the date was meant to give an immediacy and urgency to the menace of totalitarian rule. This is disputed: Let's see the elements of totalitarianism in the present novel *1984*. The story takes place in an imagined future, the year 1984, when much of the world has fallen victim to perpetual war, omnipresent government surveillance, historical negationism, and propaganda. Great Britain, known as Airstrip One, has become a province of the totalitarian superstate Oceania, ruled by the Party, who employ the Thought Police to persecute individuality and independent thinking. Nothing was illegal since there was no any law. To mark the paper was a decisive act. p-9 The three slogans of party show us the kind of ambience prevails in the novel.

#### **War Is Peace Freedom Is Slavery Ignorance Is Strength (p-16) :**

Big Brother, the dictatorial leader of Oceania, enjoys an intense cult of personality, manufactured by the party's excessive brainwashing techniques. The protagonist, Winston Smith, is a diligent and skillful rank-and-file worker at the Ministry of Truth and Outer Party member who secretly hates the Party and dreams of rebellion. He expresses his dissent by writing in a diary and later enters into a forbidden relationship with his colleague Julia and starts to remember what life was like before the Party came to power. The novelist tries to offer glimpses of pre power situations and post power situation in the novel. The aftermaths of totalitarian state are to great extent harmful to human beings especially common &oppressed class. Sometimes it's hard to decide between facts & fiction as the same arrangements of incidents go on in the real society too. The hot potato between Russia &Ukraine underscores the same plight.

As Hudson says, "Literature is panorama of human life ".(The Theory of Literature) It is useful for us to see Russia as a totalitarian state that organizes itself domestically and determines its international policy based on ideological

and dogmatic principles because doing so may help us more accurately predict Russia's future international aggression. This paper begins by unpacking Hannah Arendt's definition of totalitarianism and paralleling it with Russian domestic policy and institutions of the last ten years in order to see if Russia meets Hannah Arendt's criteria for a totalitarian state. The most significant component of Hannah Arendt's definition of totalitarianism is a governing ideology and dogma that organizes society and informs a totalitarian state's domestic and foreign policy. This paper posits that Russia, a totalitarian state in line with Hannah Arendt's definition, is governed by the Eurasian ideology of Aleksandr Dugin, a Russian academic and writer, whose textbook *The Foundations of Geopolitics* influenced a generation of young Russian military and civil leaders after the fall of the Soviet Union. After explaining Dugin's Eurasian ideology, this paper will attempt to link Dugin's ideology to Russia's governing policy by analyzing Putin's speeches and actions since 2012. It may not be possible to definitively link Putin to Dugin, and this thesis will show that a range of scholars debate Dugin's influence on Putin's government. But in the end, this thesis concludes that the similarities between Dugin's philosophy and Putin's actions and rhetoric as President of Russia are so similar as to be more than coincidence, and Dugin's Eurasian ideology sufficiently meets Hannah Arendt's criteria for the governing philosophy of an emerging totalitarian society in Russia. By concluding with some of the most current news events in Russia, this paper demonstrates that Russia is continuously and steadily moving towards a totalitarian ideal, not away from it. (Washington and Lee University -- Honors in Russian Totalitarianism Putin, Vladimir Vladimirovich, 1952- Dugin, Aleksandr) In 1984, civilisation has been ravaged by world war, civil conflict, and revolution. Airstrip One (formerly known as Great Britain) is a province of Oceania, one of the three totalitarian super-states that rule the world. It is ruled by "The Party" under the ideology of "Ingsoc" (a Newspeak shortening of "English Socialism") and the mysterious leader Big Brother, who has an intense cult of personality. The Party brutally purges out anyone who does not fully conform to their regime, using the Thought Police and constant surveillance

through telescreens (two-way televisions), cameras, and hidden microphones. Those who fall out of favour with the Party become "unpersons", disappearing with all evidence of their existence destroyed. Even Big Brother is undermining the language, it's a fundamental destruction. His intention must be very cruel one. Attack on language has very wider implications. There is reference of changing words, adjectives, synonyms and antonyms. Even the literature of the party will change.

**How is the dictionary getting on? (p-44)**

In London, Winston Smith is a member of the Outer Party, working at the Ministry of Truth, where he rewrites historical records to confirm to the state's ever-changing version of history. Winston revises past editions of *The Times*, while the original documents are destroyed after being dropped into ducts known as memory holes, which lead to an immense furnace. He secretly opposes the Party's rule and dreams of rebellion, despite knowing that he is already a "thought-criminal" and is likely to be caught one day. While in a prole (Proletariat) neighbourhood, he meets Mr. Charrington, the owner of an antiques shop, and buys a diary where he writes criticisms of the Party and Big Brother. To his dismay, when he visits a prole quarter he discovers they have no political consciousness. As he works in the Ministry of Truth, he observes Julia, a young woman maintaining the novel-writing machines at the ministry, whom Winston suspects of being a spy, and develops an intense hatred of her. He vaguely suspects that his superior, an Inner Party official O'Brien, is part of an enigmatic underground resistance movement known as the Brotherhood, formed by Big Brother's reviled political rival Emmanuel Goldstein.

One day, Julia secretly hands Winston a love note, and the two begin a secret affair. Julia explains that she also loathes the Party, but Winston observes that she is politically apathetic and uninterested in overthrowing the regime. Initially meeting in the country, they later meet in a rented room above Mr. Charrington's shop. During the affair, Winston remembers the disappearance of his family during the civil war of the 1950s and his tense relationship with his estranged wife Katharine. Weeks later, O'Brien invites Winston to his flat,

where he introduces himself as a member of the Brotherhood and sends Winston a copy of *The Theory and Practice of Oligarchical Collectivism* by Goldstein. Meanwhile, during the nation's Hate Week, Oceania's enemy suddenly changes from Eurasia to Eastasia, which goes mostly unnoticed. Winston is recalled to the Ministry to help make the necessary revisions to the records. Winston and Julia read parts of Goldstein's book, which explains how the Party maintains power, the true meanings of its slogans, and the concept of perpetual war. It argues that the Party can be overthrown if proles rise up against it. However, Winston feels that it does not answer 'why' the Party is motivated to maintain power. Winston and Julia are captured when Mr. Charrington is revealed to be a Thought Police agent, and imprisoned at the Ministry of Love. O'Brien arrives, also revealing himself as a Thought Police agent. O'Brien tells Winston that he will never know whether the Brotherhood actually exists and that Emmanuel Goldstein's book was written collaboratively by O'Brien and other Party members. Over several months, Winston is starved and tortured to bring his beliefs in line with the Party. O'Brien reveals that the Party "seeks power for its own sake." Exploitation in the hands of soldier is seen in the novel, the extreme height of torture is shown in the following manner, 'Do anything to me! 'he yelled. 'You have been starving me for weeks. Finish it off and let me die. Shoot me. Hang me. Sentence me to twenty five years. ' (p-190)

O'Brien takes Winston to Room 101 for the final stage of re-education, which contains each prisoner's worst fear. When confronted with a cage holding frenzied rats, Winston betrays Julia by wishing the torture upon her instead. Winston is released back into public life and continues to frequent the Chestnut Tree Café. One day, Winston encounters Julia, who was also tortured. Both reveal that they have betrayed the other and no longer have feelings for each other. O cruel needles misunderstanding! O stubborn self-willed exile from the loving breast! Two Gin-scented tears, trickled down the sides of nose. But it was all right, everything was all right, the struggle was finished. (p-239) Back in the café, a news alert celebrates Oceania's supposed massive victory over Eurasian armies in Africa. Winston finally accepts that he loves Big Brother. *Nineteen*

*Eighty-Four* has become a classic literary example of political and dystopian fiction. It also popularized the term "Orwellian" as an adjective, with many terms used in the novel entering common usage, including "Big Brother", "doublethink", "Thought Police", "thoughtcrime", "Newspeak", and "2 + 2 = 5". Parallels have been drawn between the novel's subject matter and real life instances of totalitarianism, mass surveillance, and violations of freedom of expression among other themes. Time included the novel on its list of the 100 best English-language novels from 1923 to 2005, and it was placed on the Modern Library's 100 Best Novels list, reaching number 13 on the editors' list and number 6 on the readers' list. In 2003, it was listed at number eight on The Big Read survey by the BBC.

That is to say great work of art is timeless. It crosses the boundaries of culture, language, and any kind of limitations so far. The Russian Vladimir Putin's behaviour is seen going hand in hand with Big Brother, a major character in the in the present novel. As an art, literature is the organization of words to give pleasure; through them it elevates and transforms experience; through them it functions in society as a continuing symbolic criticism of values. It's a form of human expression.

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## **ADVANTAGES OF USING ARTIFICIAL INTELLIGENCE IN LANGUAGE LEARNING**

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### **Abstract**

Artificial Intelligence (AI) is an important tabulated inflexion that has a significance influence one variety of departments not excluding department of Education. However there is lot of miss conception and miss understanding and uncertainly surrounding the world. Hence stress of this literature should be given, some real examples of how AI is being used to develop language acquisition , at the same time it is to be taken into consideration that why the teachers of language should welcome it, rather than fear it. AI is purifying our day to day life at an increasing rate particularly to the fields of e-commerce, marketing, manufacturing and automotive Industries . It is plain fact that AI is key component. In the past it was used to foreign language learning and teaching . In the present article I have thrown light on nature, benefits, potentials, limitations of AI and Literature.

### **Introduction**

Intelligence is the ability to think and learn facts and skills and also apply them when necessary. The prospect of developing computers or machines that perceive, learn, reason and behave like human beings has fascinated many people. Humans are born with an innate ability to perceive, reason/think and act, which develops and improves over time as a result of so many factors. Mr John McCarthy coined the new innovation i.e Artificial Intelligence.

### **Definition of Artificial Intelligence**

According to the father of Artificial Intelligence John McCarthy, it is “The science and engineering of making intelligent machines, especially intelligent computer programs”. Artificial Intelligence is a way of making a computer, a computer-controlled robot, or a software think intelligently, in the similar

manner the intelligent humans think. AI is accomplished by studying how human brain thinks, and how humans learn, decide, and work while trying to solve a problem, by developing intelligent software and systems. Artificial intelligence is a subset of computer science that focuses on machine-driven intelligence (i.e. non-human intelligence). When you look at machine learning in more detail, it is fundamentally statistics. When we talk about AI, we are often referring to the power of simple, well-established mathematical formulas to make accurate predictions. These techniques have been around for centuries in some cases; what has changed is our access to the computing power to automate calculations and use them in innovative new ways such as self-driving cars, personalised content recommendations or adaptive learning systems. AI has the potential to completely personalize digital language learning for each student, decreasing the time, cost, and aggravation associated with completing online or app-based courses. AI algorithms have the potential to enhance eLearning in all fields. Language learning solutions can help large businesses improve their staff's expertise. Individuals may utilize AI language learning to study whenever and wherever they choose. Artificial intelligence (AI) appears to be infiltrating every area of our life these days. From vehicle driving to floor-sweeping, AI has long since moved from science fiction to scientific reality. As a result, it should come as no surprise that AI can assist us in learning languages more effectively.

### **Advantages of using AI in Language Learning**

**Providing instant feedback:** Artificial intelligence language learning provides immediate feedback. Waiting for the results after putting in a lot of effort on an important test may be exhausting. And when you look back on your mistakes a week later, you may not recall how or why you made them. The AI language learning platform can automatically grade exams and even analyze writings after they've been submitted, pointing out mistakes and recommending methods to avoid them in the future. This enables students to take immediate action to fix their errors and, as a result, perform better on subsequent examinations.

**Deeper Involvement in Learning Process:** Learners will be able to study from anywhere in the globe at their own speed, establish their own objectives, and follow a personalized curriculum thanks to AI utilized for language

acquisition. Thanks to a customized approach to learning that differs from student to student, teachers will not have to go over the same content every year. Furthermore, AI will assist in the development of interesting games, quizzes, and other learning and exploration activities that integrate academic programs with students' interests.

**Language bots:** Chatbots have progressed from being largely useless fools to sophisticated assistants capable of fooling you into thinking you're conversing with a real person. People have begun to use chatbots to learn foreign languages as they become smarter. All you have to do is engage in a conversation with an AI bot and learn from the experience. AI-powered language learning chatbots respond to your messages with personalized responses and may even evaluate your performance or give you advice on how to improve.

**Machine translation:** Machine translation has made a huge leap forward because of artificial intelligence technologies like neural machine translation. In addition to increased translation quality, neural machine translation can aid in the integration of machine translation into foreign language learning. Machine Translation as a Bad Model is a teaching technique in which students discover and fix inconsistencies and mistakes in machine-translated material. This aids students in better comprehending a language and its quirks, as well as improving comprehension, sentence creation, and vocabulary in the target language.

**No Fear of Failing:** In language learning, AI will not chastise or condemn students, tell them they aren't clever enough in front of the entire class or scare them with parent reports or a visit from the principal. Learners may be assessed without being judged by AI.

### **How is AI helping language learners?**

AI has the potential to make digital language learning truly personalised to each learner: reducing the time, cost and frustration involved in completing online or app-based courses. As an initial step, we recently re launched our Vocabulary Trainer feature with a unique machine learning algorithm which adapts in real time to learner behaviour, calculating each learner's vocabulary strengths and weaknesses and generating an entirely personalised set of study materials in

each session. Importantly, the algorithm learns from both individual and collective learner behaviour, making its predictive power very strong. For example, our model learns from user data that most students have no problem translating the word ‘merci’ on their first attempt, but that they take an average of three attempts before they can correctly translate the word ‘lunette’. These data allow us to build a collective probability score for each word, and to predict how many times the average learner needs to be tested on that word, and how long to wait between testing sessions. Once we start to collect data on each individual learner and how they actually perform during a Vocabulary Trainer session, we can then adjust the model to take into account their individual strengths and weaknesses.

### **How can AI help language teachers?**

First of all, AI is a fascinating topic, and one which can provide rich discussion in conversation classes. There are fantastic resources online for explaining what AI really is if you want to discuss the technical implementation of tools like machine learning. Alternatively, there are some intriguing visions of dystopian futures or concepts such as *the singularity*, that make for lively debate topics. Most importantly, the future of AI is about saving both learners and teachers time to focus on developing skills such as conversational fluency or confidence in communicating across cultures. The strength of AI is in creating a personalised learning experience that allows the student to work on their personal areas of weakness and benefit from tailored feedback, rather than following along to a one-size-fits-all model of learning. If students are using AI-powered language learning tools in their own time, their classroom time can be optimised for focusing on the skills and capabilities that no machine can (yet!) deliver for them.

**Artificial Intelligence in Language Learning:** Artificial intelligence (AI) with a written or oral interface is supposed to make our lives easier in future. Assistants such as *Siri* (Apple) and *Galaxy* (Samsung) already allow smartphone functions to be operated via language recognition and synthesis software, while Amazon’s *Alexa* dialogue systems will soon be controlling our smart homes: companies based in Silicon Valley paint a vision of the future in which intuitive

language interaction with a virtual interlocutor plays a vital role. AI is not only used to give a verbal command to one's smartphone to play a particular playlist, but also features in far more complex scenarios such as online games and interactive toys with a language interface (like Mattel's *Hello Barbie*), and as virtual tutors in e-learning environments (such as the virtual tutor *Ed the Bot* in SAP learning software). It therefore seems natural to take advantage of innovative technologies in foreign language teaching, too. They are able to make learning possible anywhere and at any time. Commercial providers and non-commercial institutions are developing applications that follow (and combine) entirely different technical approaches. This article provides a critical overview that will help to differentiate between them.

### **Ai Potential and Limitations**

So what is the potential of AI, and where are its limitations? In terms of interaction, it is a problem that the systems are designed on a purely deterministic basis – that is to say they follow one program and have access only to limited knowledge resources such as social or cultural knowledge. Human communication functions in precisely the opposite way. We assume that we share a great deal of knowledge, and are extremely efficient in the way we communicate only that which we recognize as being relevant to a specific interaction situation. At the same time, we are able to act spontaneously and flexibly. AI systems cannot do this because they lack one fundamental prerequisite: a self-reflective consciousness. While it may be the case that e-learning applications with graphical user interfaces will be able to replace analogue textbooks in the future, AI will not be able in the foreseeable future to replace real-life teachers. E-learning scenarios with artificial tutors are no substitute for classroom teaching; they are an entirely new approach to supporting learners in their self-study sessions. For some types of learners, practising vocabulary on an interactive basis with a pedagogical agent system or completing language exercises in a computer game with virtual characters is extremely motivating. Others learn better from social interaction in a real-life group of learners with the associated advantages such as having a genuine teacher to monitor learning progress.

Interactive language learning systems are also a useful means of filling a gap in situations where no lessons would otherwise take place. People who work full-time and do not have the time to attend regular classes for example can use learning apps to acquire basic language skills for an upcoming holiday. Furthermore, refugees can use GFL apps such as that offered by the Goethe-Institut to build up a basic vocabulary to bridge the long wait for an integration course. The technologies are thus suited solely for beginners as a means of supplementing or preparing for classroom lessons with a human teacher.

**Summing Up:** Artificial intelligence (AI) is an important paradigm which is having a powerful impact on many fields, including education. There is a lot of confusion and misunderstanding around the term, and so the purpose of this article is to provide some concrete examples of how AI is being used to improve the language learning experience, and why it is something for language teachers to embrace rather than fear.

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## A STUDY OF LANGUAGE AND ITS CULTURAL CONTEXT IN THE WEB SERIES

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### **Abstract**

The current trend is to use regional languages and spoken languages along with its cultural context in the web series. The language shades and dialects are chosen according to the layout of the story and plot, which is shown in the web series. There are few web series like Bandit Bandish, Taj Mahal, Sacred Games, Laila, Scam 1992, Patal Lok, Lakho me ek, TVF Tripling, Aspirants, The Family Man, Jamtara, Rangbaz, Pandu, Gavga and many more such web series have used language and its culture as per the requirement of the story. There is a new media which broadcasts web series, film and serial on the OTT platforms (Over the top) like Netflix, Amazon prime, Vudu, Hulu Plus (TV), You Tube, Zee5, Hot star, Mx player or any such online streaming services. The paper is an attempt to study the language content and its cultural context in the web series. The vulgar content and abusive language used in most of the web series. Because there is the lack of censorship. therefore, they use any kind of regional spoken languages and various kind of cultural tradition of particular community. The aim of this research is to analyse the content and language of web series along with its cultural context. Also, Researcher has focused on how the language is used in the web series with its cultural context. How do the phrases and collocation convey emotions and feelings with its cultural context? What kind of metaphors and symbolism is used in such web series as a part of the story? These questions have been discussed in this research paper. The methodology adopted to find out the answers of mentioned question is qualitative – content analysis and own observations. Secondary data have been collected from various reliable sources like script writers, directors, journals, websites, articles, reference books and different newspapers etc.

**Key words:** Language, Culture, Over the top (OTT), Web series and digital media

**Introduction:**

Over the last few years, Indian audiences are open to New-Age original programming as they are open to watching new content on different platforms. With the result, content players in India are discovering new cost-effective digital platforms to reach out to their storylines to deliver original programming content specific to the new breed of digital audiences. In India, web series producers are given a free hand when it comes to experimenting bold content and subject themes. The content broadcasted online is uncensored. Today, original web series are produced by independent web series production companies to the likes of The Viral Fever, All India Bakchod, The Culture Company, Pocket Films and Dice Media. Joining the bandwagon are broadcasting companies like Star TV who set up Hotstar, Zee Telefilms (OZee), Viacom 18 (Voot) and many others have set up their digital arm just exclusively catering to digital content. So also, Bollywood Production houses and television The Genesis of Web Series As A Popular Form of Digital Entertainment, companies to the likes of Balaji Telefilms (ALT-Balaji), Yash-Raj Films (Y-Films) and many smelled web series as a potential business opportunity. Therefore, producers and directors have started use regional language and its culture which is being appreciated by particular audiences.

Researcher has found various aspects like Indian web series development and its strategies in context of Language content which has different shades related to meaning, sentence structure, symbolism, semantics, pragmatics and cultural aspects of particular area. Researcher has taken as an example of 4 popular web series. There is no censorship therefore writers and directors has produced and released untold storied of the society. As a sample four Web series have been chosen, They are Sacred Game, Leila, Pandu and Gavgada. First two are in Hindi and next two are in Marathi. Sacred Game and Leila were produced by Netflix as its original. And Pandu is Marathi Web series has been produced by Bhartiya Digital Party (Badipa) and released on MX Player. Gavgada is also in Marathi which has been produced by Nakshtra Film and released on Youtube.

**Research Questions:**

1. How the language is used in the web series with its cultural context in the web series?
2. What kind of content is presented through web series?

**Aims & Objective:**

**Aim:** To analyse the content and language of webs series along with its cultural context

**Objectives:**

1. To study the content of web series with its cultural context
2. To understand the use of language and its cultural politics in web series

**Methodology:**

The methodology adopted to find out the answers of above-mentioned questions is qualitative- content analysis and own observations. Secondary data have been collected from various reliable sources like script writers, directors, journals, websites, articles, reference books and different newspapers etc. Research paper focuses on the qualitative analysis of the web series content and language with its cultural context.

**Literature Review:**

Web series are narrative type of video content. In simple words, web series is defined as a series of both scripted as well as non-scripted videos. It is generally in the forms of short episodes which is narrow casted on the Web. It is a single instance of a web series program called as webisodes. J Warren defines, “A Web series is two or more related episodes of video content that originate on the web.” Another interesting definition can be analysed is, “A web series should feature a continuous narrative, recurrent characters, and consistent theme.” Origin of Web Series in India Travelling back to late nineties and early 2000’s, youngsters had very limited youth shows like Hip Hip Hurray, Remix and Left to Right among others. The Web series journey in India kickstarted during the early months in 2014. During 2014, it was The Viral Fever (TVF)- a web production house who released ‘Permanent Roommates’, a popular show which actually caught the frenzy of the new age millennials in the teenage target audiences segment. Thereafter, in 2015, there were three back-to-back short fiction web

series-which marked the formula of Web series in India. Internationally, the web series, as a concept, took off in early to mid-2000s. In 2003, Red Vs. Blue, an American comic sci-fi series, was distributed independently using online portals like YouTube. It reached the 100 million views mark and is the longest running series till date it has ended recently.

Young Indian audiences have become frenzy towards web series. It is the millennials who are resonating towards web series. So what makes web series popular medium for alternate entertainment. Said Prithwish Ahuja—a young 22- year-old, “During my growing up years, I was bored as I did not have any serials to watch for my age group. At home, my television was bombarded with soppy saas bahu dramas and reality shows. With cheaper smartphones and data packs, I have turned to Internet as an alternative entertainment.” “The interesting aspect of watching web series is that you have content across varied genres ranging from romantic comedies, relationships, sex, gays rights to fashion sleuths. Moreover, you can watch it on all devices right from mobile apps, web sites to iPad,” said Ahuja on his love for rom-com web series. Likewise, 24-year-old Priya Sheth stumbled on the very idea for web series, “My first web series I watched was Permanent Roommates by The Viral Fever. The beauty of watching the webisode was that there is no censorship of words and scenes. The style of language was colloquial and relatable to my generation. For me, it was all about watching my friends online with an element of humor.” In India, Web series has got good response since 2016, now it is very popular in all parts of the country. In 2019 all Indian online streaming channel have released 165 web series in different languages. Over the last few years, there is a rise of regional content which comprises nearly 45 percent of India’s video content consumption—which is in Hindi and English. This trend has paved way for the popularity of regional web series in India. With the newly created demand, a string of start-up content creation companies are producing off-beat regional web series for the multi-linguistic inclined audiences. The choices range from Gujarati, Punjabi, Tamil, Marathi and Sindhi. Lately, OTT players like ALTBalaji, Viu, Amazon, SonyLIV, Voot, Hotstar, Netflix, and YuppTV have taken a deep dive into offering regional content. So what makes regional web series popular in India? Explains Manav

Sethi Chief Marketing Officer, ALT Balaji, “Over the last few years, there is an increased consumption from Non-Hindi Speaking population where people watched Hindi or English web series in sub-titles. We have also realized traffic from states and cities where we sensed the right business opportunity for the company. 15 percent of our total shows hours are in regional content. Hence, our popular regional web series are in Tamil, Bengali and Gujarati. The popular shows are Maya Thirrai (Tamil), Dhimaner Dinkaal (Bengali) and Stand-Up (A comedy show Marathi, Gujarati and Punjabi). In the near future, we shall dub our popular English and Hindi web series in Malayam, Telegu and Tamil.” Currently, South-Indian speaking languages have huge potential in the business potential for Web series. Amazon Prime has lined up many new Hindi originals that will dub in Marathi, Tamil and Bengali. SonyLiv has launched the popular Marathi web series-YOLO developed by Indian Magic Eye Pvt Limited. Popular Regional Web Series Shows a) YOLO (You Live Only Once) (Marathi): b) Kacho Papad Pakko Papad (Gujarati) c) Two Nights Three Days (Sindhi) d) Ctrl Alt Del (Tamil) e) Dhimaner Dinkaal (Bengali). Apart from this there are sample examples which are discussed below.

### **Discussion:**

### **Original Content and Its Forms of Expression:**

#### **Sacred Games (Hindi)**

Everyone has been talking about the latest Netflix series *Sacred Games*. From the teaser to the trailer to now the episodes, everything about the show has piqued the audience's interest. Anurag Kashyap and Vikramaditya Motwane have left no stone unturned to keep audiences glued to the series, which is based on Vikram Chandra's bestselling novel by the same name. Also the cast is incredibly talented, featuring Nawazuddin Siddiqui, Saif Ali Khan and Radhika Apte. The crime-thriller show exposes the viewers to the corrupt underworld of Mumbai. Mumbai police officer Sartaj Singh (Saif Ali Khan) is contacted by a thought-to-be-dead-gangster Ganesh Gaitonde (Nawazuddin Siddiqui) and told he has 25 days to save everyone in Mumbai from death in this India drama and suspense. The first and second seasons had eight episodes each with a total list of sixteen episodes. The second season of Sacred Games, like season one, is dense

with references to mythology. However, this time around, lead writer Varun Grover and his team have drawn not solely from Hindu mythology but from epics from all around the globe. Season two itself is a more international story, which heavily borrows themes from mythological tales such as the Mahabharata and the Epic of Gilgamesh. Indian Mythology in Sacred Games Mythology has dominated the Indian culture since time immemorial. These mythologies consist of 5000-year-old rich literature which is intertwined with moral values and religious beliefs. From cave paintings to architecture to soap-operas to cinema and now web series it has created an obsession among the creators and consumers of media. One of the most prominent aspects of the show is that it is woven around the aspect of Hindu mythology. It deciphers the parallels drawn between the title of each episode and its plot. The names of all the eight episodes titled as Ashwathama, Halahala, Atapi Vatapi, Brahmahatya, Sarama, Pretakalpa, Rudra, Yayati have a major connection with the Hindu epic mythology Mahabharat. Each of these titles holds a story within themselves and the symbols of each of the episodes are more than just aesthetic components. Each symbol represents a contemporary allusion of stories from Hindu scriptures.

Mumbai is a city which consists of diverse social classes, religion and castes. The filmmakers, however, have not forgotten to highlight the certain important parts of the city and the contrast between that past and present to showcase the growth of the city. The portrayal of Mumbai in gangsters' narratives in films is very complex. The way in which Bombay is represented in Sacred Games is a good example of a gangster narrative style as it depicts the rise of slumlords, garbage-lords, drug lords and sinister of all kinds dwelling in the streets of Bombay. Some recent Hindi films engaging with Bombay's underworld have shifted towards a *mise en-scène* of the city with an air of nostalgia, by moving back in time focusing on aesthetics of retro-chic, while at the same time attempting to make sense of Bombay's changing structures and structures in the present. This series has verbal and non-verbal communicative language which comes from upper class and low class. Therefore, it has different dimensions of spoken language.

**Leila (Hindi)**

Netflix's latest India original Leila is the dystopian drama that has caught everyone's attention with its gritty, powerful, and brave political narrative. If Ghoul (another Netflix India original) gave us a glimpse at what future might hold for us, Leila's dystopian world set in near future (2050) is far more realistic and vivid to ignore. It makes you feel trapped, scared and worried as there appears no light at the end of the tunnel. There are mixed reactions to this digital adaptation of Prayaag Akbar's novel of the same name, starring Huma Qureshi and Rahul Khanna and directed by Deepa Mehta. While some are marvelling at the brilliantly made show which went out of the scope of the book to make a political statement, others are criticising its apparent Hinduphobic undertones. Leila has all the ingredients of a perfect dystopian drama that strike a chord with the viewers. The fear makes you uncomfortable, the suspense on edge of your seat, the tragedy makes your miserable while the horror of it all surrounds you with all its intensity, as the possibility of an impending doom lurks. It has 6-episode of series. This is Hindi language series where collocations and some phrases are used which shows Hindu culture.

**Pandu (Marathi)**

Pandu is a Marathi web series which has started streaming on MX Player from 20 September 2019, which is produced by the popular Marathi digital channel Bharatiya Digital Party or BhaDiPa. Sarang Sathaye is one of the directors of the series. Pandu stars Suhas Sirsat and veteran actor Deepak Shirke in lead roles along with Abish Mathew, Trupti Khamkar and Prasad Reddy. It is co-directed by Anusha Nandakumar. It is story of police but it has been depicted in different way. Generally, We either see them solving some crime or getting involved in corruption. We have limited them to this in cinema. But the real policeman is very human like us. He wants to bring up his kid and go to his parents-teachers' meeting. Likewise, there are human sides which they have tried exploring in the series." It shows Marathi culture of police family and their life style. It has specific regional Marathi dialect.

**Gavgada (Marathi)**

Gavgada is a Marathi Web Series which is produced by Nakshtra Films Production House and streamed on YouTube channel. It started from 27 May 2018 and produced 40 episode having more than 4 lakhs viewers. It has typical rural Maharashtra theme which happens in every village. This is a story of village system and its different aspects like love, hate, anger, and village politics. In this web series, Marathi idioms and collocation has been used in every episode.

**Content, Culture and Language:**

The online series don't have to go through the ruthless scissors of the censor board like the Indian television serials and films, so it can be said that they do have more freedom in terms of expression and presentation of ideas and concepts. Another point is that if the new media fails to provide something new and attractive enough contents to the digital audiences, why will they follow the series? Moreover as there is no censorship issues in the streaming platform these web series can very boldly deal with the contemporary socio – political issues prevailing in our country. They are entertaining and engaging, at the same time thrilling. "Creators of television programs have always encountered certain restrictions or guidelines for what they are able to present on screen. As the number of avenues for programming has grown, creators have become faced with several distribution options offering various degrees of creative freedom and autonomy. These variations can be attributed to industrial, organizational, and commercial factors.

In term of concept development, many new trends are observed in the field of Indian OTT platforms. Priority is given to women centric plot development, where female characters are portrayed in much dignified, progressive and realistic manner, unlike their television counter parts like "The Test Case" "Leila", "Maarzi", "Aarya" and many more. Web series covering contemporary socio-political aspects, economic exploitations and prevailing injustice based on caste, creed and gender are being made in a bold manner, with strong story lines like "PaatalLok". Entertainment is provided along with strong theme. Various genres are getting covered by the web series and web movies ranging from horror

like “Ghoul”, “Betaal” to Indian mythology to psychological thrillers like “Asur” to crime thriller like “Breath”, “The Family Man”, to romance including complex tale of relationships like in “Out of Love”, “Made in Heaven” and many more. Violence, use of vulgar language and sex are exaggerated in these web series in the name of authentic presentation of the real world, while morality is often compromised leading to negative impact on audience mind. Researchers also highlights the point that web series with good content will have good effects on the audience psychology while that with regressive contents will affect the audience psychology in an adverse manner. “When grooming age youth would more focus the web series it means they are learning a lot of things from web series. Web series are not only changing their behaviour toward aggressive but also changing their language and language is most important part of any culture. Dialogues of web series are popular and these dialogues are used in day today conversation by youth. There is dialogue from Sacred Games said by Gaytonde, “Do you believe on God?” (“तुम्ह भगवान को मानते हौ क्या?”) such dialogues give cultural, semantics, and pragmatism meaning of particular country.

### **Conclusion:**

The research conclusion is that, there is use of regional spoken languages which has vulgarity and easiness to use in day today conversation. The contents of the web series being new and innovative, often drawing references from contemporary socio-political-cultural scenario around us does attracts the attentions of the netizens, which has actually led to the success of the OTT Platforms. while studying the content and language of web series along with its cultural context, there are many shades of language has been used like semantics, pragmatics, syntax, collocation and idioms which has shown cultural context.

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**A STUDY ON INFLUENCE OF NARRATIVE JOURNALISM  
AMONG THE NEWSPAPER JOURNALISTS OF JHARKHAND**

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**Abstract**

Narrative Journalism, also known as New Journalism or Literary journalism is basically a term described as a genre that takes the techniques of imaginative writings and applies them to journalistic writings which essentially deal with factual details. Some even define it as a non-fiction including journalistic texts besides memoirs, biographies, autobiographies, and personal essays. Most studies on the history and origins of narrative journalism focus on the nineteenth and twentieth century. In this context, a survey on around 50 newspaper journalists irrespective of language from 24 districts of Jharkhand was conducted from March 15-25, 2022, to understand their awareness over the words 'Narrative Journalism'. Secondly, to see how this term is incorporated in filing hard and soft news reports of their respective beat including education, politics, health, sports, science, technology, crime, civic bodies, railway, airport, weather, art, culture and so on. Thirdly, to find which gender of newspaper journalists are more into narrative journalism adaption. These respondents were those currently working or had worked for more than three years in a national newspaper be it Regional, English, or Hindi.

**Keywords:** Narrative Journalism, Non-Fiction, Newspaper, Journalists, Jharkhand

**Introduction**

Journalism refers to the production and distribution of reports on recent events. The word journalism applies to the occupation, using methods of gathering information and utilizing literary techniques. Various forms of journalistic mediums include print, television, radio, internet and in the past as

newsreels. Narrative journalism is creative nonfiction that contains accurate, well researched information. It is also called as literacy journalism. The writers in narrative journalism follow the subject and write with their experience. The creative techniques of holding the guidelines of journalism can be seen in this form of journalism. This narrative journalism was found earlier as there were more writers and readers. Newspaper publications support narrative journalism and most of nonfiction novels use narrative journalism to tell stories. It was from nineteenth then twentieth centuries when journalists in developed nations realized its utility from merely writing about the event to reporting it completely in a non-fiction manner using a storytelling format. Significantly, over the past two decades, with the advent of internet, the newspaper journalists considered to be part of the traditional form of communication, are adapting it within country and abroad. Those unable to use this writing style in their hard news (spot news) or soft news (feature) reporting, are opting blogs, books, memoirs, or vlogs to reach out to the common denizens including urban and rural residents. To see the present-day relevance of the 'Narrative Journalism' term, a one-month long survey was carried out among the 24 districts' experienced regional languages, Hindi, and English newspaper journalists of Jharkhand. The purpose was to see their involvement with the concept and its practical usage by them.

**Objective:**

1. Are they aware of the term 'Narrative Journalism'?
2. How are you incorporating the term in hard news reporting of your respective beat?
3. How are you incorporating the term in soft news reporting of your respective beat?
4. Which Gender of Journalists is more into narrative journalism?

**Literature Review:** While there is a significant literature on the rise of narrative journalism in daily newspapers, mostly from the United States, few studies have investigated the breakdown of newswriting styles in the front end of the newspaper, with a specific focus on the use of narrative techniques. This study investigates the writing styles of two daily metropolitan print newspapers

to provide some concrete data on narrative news reporting in Australia. (Graham, 2011). In present-day journalism, the label of narrative journalism may apply to a variety of journalistic products across different media, ranging from newspaper reportages to podcasts and from books to television documentaries. Similarly, the 1960s New Journalism movement, contemporary narrative journalism differs from conventional journalism through its exploitation of storytelling techniques to achieve effects beyond informing and entertaining the audience (Krieken, 2019) When journalism first entered the online world, it was widely believed that the Internet required short writing. Today, we know that it also accommodates long stories. Several publishers offer narrative, long-form content online, and some publications are specifically tailored for tablet computers or other mobile platforms (Merisalo,2014). Narrative journalism can be broadly defined as the genre that takes the techniques of fiction and applies them to nonfiction. The narrative form requires deep and sophisticated reporting, an appreciation for storytelling, a departure from the structural conventions of daily news, and an imaginative use of language (Vanoost, 2018).

**Research Methodology:** In the primary data, a sample size of 50 newspaper journalists with at least 3 years of experience from 24 districts of Jharkhand were approached through questionnaire on google form consisting of 12 questions from 15 to 25 March 2022. Descriptive Research design was adapted. For choosing the target audience, Quota sampling from Probability Sampling was followed. As for the secondary data, literature review was done.

**Analysis and Interpretation:** Based on the questionnaire, the analysis and interpretation were conducted. In the first sub-part question, the respondents were asked whether they are aware of the term ‘narrative journalism or not of which 52% males responded yes while 34% females reverted the same. In the second part of the first question, they were asked where they incorporate this writing style of which 20% women marked the soft news story as well as hard news story option while 21% men also marked this option. The second question was if they’re not unaware, what is the reason behind. Interestingly, all skipped

this option as all the selected journalists were familiar to the term. Asked about the definition of Narrative Journalism with options, among the 50 respondents including 25 women and 25 men, 25% males and 20% females marked on the definition 'A genre that takes the techniques of imaginative writings and applies them to journalistic writings which essentially deal with factual details' while remaining 20% women and 9% men marked the definition 'The use of literary techniques while reporting true incidents in a comprehensive manner results.' Asked about the news beats, they cover for reporting in the fourth question, the answers varied with beats including railway, high court, education, sports, politics, women, child, photojournalism, tourism, art, culture, forest, environment, crime, aviation, and health. In the fourth question, the journalists were asked whether they find that narrative journalism is changing the reporting pattern, 34.2 % men and 30.3% women marked the 'Certainly' option. The fifth question was on journalists from which language are adapting it more, 20% men and 5.8% women marked the option 'Regional, Hindi and English' followed by 20% men and 9% women marking on the option 'English and Hindi'. 19.4% men marked only in the option 'English' while remaining 19.4 % men marked only the option 'Hindi'. Interestingly, remaining 3.2% women marked only 'Urdu'. Sixth question was which stories as per you are more into narrative journalism form? Here, the majority answered 'Exclusive stories' with 34.5% men and 30% women marking this option. Remaining 12.9% men marked the 'Routine stories' box followed by 12.9% for 'Follow up stories.' In seventh questions, based on their experience, they were asked that which Based on their experience in newspaper industry, which gender is more into narrative journalism, the overall response was 48.4% for men, 32.2% for women and 9.7% for others. In the eight question, they were asked will narrative journalism ever come to an end where all responded that 'Not at all'. The ninth question was on that are they inspired the narrative reporting of foreign journalists wherein 28% men marked on the option 'Upto a certain extend' followed with the same response by 10.7% women. On the other side, 9% men and 10.7% women preferred the option 'Absolutely'. However, the same percentage of 'Upto a

certain extend was seen for 'Not at all' option as well. The tenth question was does the photograph published with a narrative report change their perception of an event of issue. Here, the majority answered 'Partially', with 20% men and 25.2% women marking this option. 'Certainly' was the second chosen option with 30% men and 5% women selecting it. The second last question was are there chances of Newspaper industry influencing the TV industry in future? The majority response was 'Can't say' by 30% men and 5% women followed with the answer of 20% men and 5.8% women for 'Web Journalism will change both'. The last question was express on how narrative journalism is affecting the newspaper readability wherein 50% men and 50% women stated that it is increasing the readability at regional, national, and international levels.

**Conclusion:** Based on the objectives, it was found that all the 50 Journalists involved in the survey are aware of the Narrative Journalism concept and using it in filing hard news as well as soft news. The percentage of men is more than women in adapting this writing style. Apart from these, it was seen that these newspaper journalists feel that web journalism will change the narrative journalism at regional, national, and international levels in future.

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## MARK HADDON'S THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME: DISABILITY STUDY

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### **Abstract**

A disability study is a field of study that looks at the meaning, nature, and effects of disability. Initially, the area concentrated on the distinction between "impairment" and "disability," with impairment referring to a mental or physical impairment, and disability referring to a social construct. Haddon's novel is a first in terms of disability in literature because it not only has a disabled narrator, but he also deviates from the stereotype of the impaired character. Christopher, the narrator, is designed to teach the reader on the reality of life with a disability, particularly autism, and to demonstrate that disability is not wrong: it's just different. The symptoms and attributes of Christopher are compared to highlight the actual nature of autism. The narrator, Christopher, is supposed to educate the reader on the realities of life with a handicap, notably autism, and to show that disability is not wrong: it's simply different.

**Key Words:** Disability, academic discipline, social construct, autism, disorder.

### **Introduction:**

Literature reflects and develops cultural messages regarding "normal" and "abnormal" abilities and disabilities. Literature may help us comprehend the disabled's experience as well as our own reactions to disability in our own lives and in our culture. A disability study is an interdisciplinary field of study that examines disability in the context of culture, society, and politics rather than through the lens of medical or psychology. At this time, the study of disability in literature does not receive much attention. People are typically familiar with how to approach a work from a feminism or race viewpoint, but asking them to study a disability in literature is unusual. Many individuals are unclear how to react in the presence of persons with disabilities, so they treat them in one of several ways, the most common of which is to ignore them totally. Authors Paul Jaeger and Cynthia Bowman address this trend in greater depth in their book

Understanding Disability: 17 Kovac. It's possible that the most basic social reaction to impairment is to pretend it doesn't exist. Denying the existence of disability also implies denying the existence of persons with impairments. (P.18, Jaeger) Mark Haddon's novel *The Curious Incident of the Dog in the Night-Time* depicts the idea of coping with loss through human relationships and humanity's need for control, which is represented throughout the Boone family. The Boone family and, to a larger extent, Christopher, the protagonist, a 15-year-old Autistic child, show how to cope with loss and gain control. Haddon presents a unique perspective through the Boone family's depiction and excessive level of authority. Christopher Boone, the protagonist in *The Curious Incident of the Dog in the Night-Time*, copes with the loss of his mother's alleged death by continuing his relationship with his father. It's a mystery novel about an Asperger's Syndrome-affected young boy. Because of his Asperger's Syndrome, Christopher Boone, the book's narrator, urges the reader to sympathize with him. When Christopher's father, Ed Boone' wife leaves him and he struggles as a single parent of a disabled child, it's understandable. Mrs. Shears has also suffered losses, including the death of her dog Wellington and her husband's abandonment of her for another woman. Haddon uses a number of strategies to recreate Christopher Boone's novel, including repetition, dialogue, profane language, and short phrases. Christopher was born with Asperger's Syndrome, which inhibits his capacity to communicate, interact with others, and read the emotions of other characters. Christopher is also having trouble accepting the fact that his mother "died unexpectedly of a heart attack." (P. 36). She used to spend the night at their house on occasion. Haddon tries to make the readers feel sorry for Mrs. Shears when she loses her husband and dog. Mrs. Shears is a likeable character in the narrative, and readers sympathize with her for the most part.

Mark Haddon used a variety of strategies in his novel *The Curious Incident of the Dog in the Night-Time*, including short sentences, conversation, and repetition, to let readers empathize to and sympathize with the characters. All of these characters are dealing with the loss of loved ones, a situation that most readers will have encountered at some point in their lives. As a result, the

reader and the characters have a close bond, making it simple to sympathize with them with the struggles.

The novel begins with the strange incident alluded to in the title. Christopher discovers his neighbor's dog stabbed to death with a garden fork in her front yard. Despite the fact that this is a situation that many people would find emotionally disturbing, Christopher maintains a calm demeanor. He initially notices the dog, supposing it is napping or might be mistaken for one "The dog, however, was neither running nor sleeping. The dog was no longer alive. A garden fork protruded from the dog's mouth "(P.1)

Christopher does not appear to be aware of the potentially dangerous nature of the situation, nor does he appear to be affected by the dog's death. His main concerns are the specifics of the crime scene, the type of dog Wellington was, and the identity of Wellington's killer. The reader is prepped for the way most of the novel will be conducted by this shocking first encounter and Christopher's reaction to it. Christopher is not an emotional narrator, and he often has trouble decoding the sentiments of those around him, or even understanding what feelings and emotions are, as he explains in the following chapter. He takes around a piece of paper with simple line drawings of faces individuals make when they are feeling different emotions, such as a frown for grief or a furrow of the forehead for anger, that was given to him by his teacher, Siobhan. These drawings and faces represent Christopher's attempt to decipher what another person in a conversation was feeling based on their facial expressions. Christopher pulls out his sheet of paper and appears unconcerned with deciphering other people's sentiments. Siobhan, his teacher, finds it amusing, encouraging Christopher to toss away his piece of paper and just Kovac 23 to ask people what they mean from then on, or to give up on them completely and walk away. Christopher's response to Siobhan's taunting gives the reader a hint of the misunderstandings he encounters on a regular basis. Haddon had already introduced his readers to one of the typical indicators of autism, Asperger's disease, right at the start of the novel. Although it is too early in the novel for a reader to 'diagnose' Christopher, this characteristic about him

immediately distinguishes him from other narrators and prepares the reader for the type of trip they would be embarking on with Christopher at the wheel. This non-emotional side of Christopher's condition is emphasized multiple times throughout the novel, and it leads to several misunderstandings among the characters. Haddon does not disguise this 'bad' side of Christopher's disease; rather, he exposes it as a distinct facet of his personality that the reader comes to expect throughout the work. This can either help to educate the reader, making him or her more aware of the symptoms of autism, or it might work to alienate them, leading to the reader's lack of comprehension of Christopher. Both of these feelings are valid, and many people have had them while reading the text. The book's next big event immediately establishes Christopher as the tough character that many will come to regard him as. He decides to cuddle the dog after finding him because he adores dogs "you always know what a dog is thinking. It has four different moods: cheerful, sad, cross, and focused" (P. 4). Christopher then goes on to hug the dog, demonstrating to the reader that he is sad for the animal. Because he doesn't comprehend human emotions, as seen in the diagrams, he likes dogs, rats, or any other animal because they are simpler. Temple Grandin, who worked in slaughterhouses to make the process less traumatic for the animals, shares many of these thoughts. Both Christopher and Temple Grandin can put themselves in the metaphorical shoes of animals, which makes them much easier to comprehend. While Christopher's statement appears to be reasonably accurate for an autistic character, it is an odd statement for Haddon to have Christopher make because it may upset the reader. Christopher, however, is a person outside of his autistic Asperger's symptoms, and a fairly likeable one at that, as we learn later in the narrative. Christopher cares about things in his life, whether it's cuddling the puppy found in Mrs. Shears' front yard or caring for his pet mouse Toby. They're just different than what 'normal' people think is essential. The focus of this chapter, however, is not Christopher's fondness for dogs, but rather his lack of understanding when it comes to human beings. His social awkwardness comes into play, and the reader gets a genuine picture of how a person with autism might handle this circumstance. Mrs.

Shears, Wellington's owner and next-door neighbour, comes out and sees Christopher cradling her dead dog. She becomes enraged, and rightfully so, and starts yelling at him. "I don't like people shouting at me," Christopher expresses his dissatisfaction with this. It makes me scared that they are Kovac 25 going to hit me or touch me and I do not know what is going to happen" (P. 4). Anyone who doesn't understand Christopher's disease will find his behaviour perplexing, and it just serves to aggravate his neighbour further. This entire event culminates in Christopher rolling his head into the grass, closing himself off from the rest of the world while the woman screams at him. By no means is this a "typical" approach to deal with such a circumstance, and the things Christopher does in his frustrations are sometimes unintelligible to an outside spectator. Haddon, on the other hand, is being truthful in his portrayal, which is admirable. He does not portray a 'weird' impairment or one that just renders a person antisocial; this is not how things work in real life. There are no codified guidelines for how individuals without disabilities should treat those who do, and the actions of those without often make those with disabilities uncomfortable. When someone who does not have a disability offers assistance to someone who does, it might be perceived as disempowering, while the latter's subsequent reluctance to aid can be seen as bitter by the former. A crippled person can be perceived as simple and 'stupid,' as we witnessed with Lennie in *Of Mice and Men*. Disabled characters, especially those with physical disabilities, are frequently portrayed as resentful of the rest of the world. As Jaeger and Bowman point out in their book, another common social reaction is to turn a person with a disability into a hero. Haddon's novel is heavily influenced by disability and related topics. The book's structure, on the other hand, offers for a unique viewpoint on disability: as Christopher tries to solve a mystery, his unique talents and independent spirit allow for the ability within his impairment to show through. Christopher's will to overcome challenges in Mark Haddon's novel *The Curious Incident of the Dog in the Night-Time* demonstrates that disability is not wholly a negative thing. I'm going to evaluate this claim by looking at three important elements of Christopher's life where this is

demonstrated: his home life, his school life, and his social life. Anyone who doesn't understand Christopher's disease will find his behaviour perplexing, and it just serves to aggravate his neighbour further. This entire event culminates in Christopher rolling his head into the grass, closing himself off from the rest of the world while the woman screams at him. By no means, , this is a "typical" approach to deal with such a circumstance, and the things Christopher does in his frustrations are sometimes unintelligible to an outside spectator. Haddon, on the other hand, is being truthful in his portrayal, which is admirable. He does not portray a 'weird' impairment or one that causes a person to become antisocial, because that is not how things function in real life. Christopher is very gifted in the areas of mathematics and physics, having been granted permission to take a maths A-level exam, which is unheard of at his school and hence a source of tremendous pride for him: "I am going to prove that I'm not stupid. Next month I'm going to take my A level in maths and I'm going to get an A grade. No one has ever taken an A level at our school before" (P. 44). Christopher feels tremendously superior to the other children in his classes, both mentally and physically, because he is so much more self-reliant than the others. He is given goal-oriented projects to work on at school, which he enjoys, and he is allowed to work with Siobhan, whom he trusts; this transforms school into a place where his impairment is almost fully transformed into ability. Even in a school for people with impairments, he still faces many challenges in the classroom, as discrimination can be found anywhere. Christopher, a brilliant math student, was warned by his headmistress that he wouldn't be able to write his A-level because it would be too difficult. Christopher, a star math student, was told by his headmistress that he couldn't write his A-level because then "everyone would want to be treated differently and it would set a precedent" (P. 44).

When Christopher realizes he can't trust his father, he's forced to make a difficult choice: he can't go home, but the rest of the world is terrifying. He takes the plunge and moves to London to live with his mother on his own. When Christopher is alone in the train station, his disability is obvious. The sign, advertising new products and places Christopher has never heard of; the sounds,

loud and frightening to Christopher's sensitive ears; and the people, strangers, the constant threat of Christopher being touched by someone he doesn't know are all unwelcome sensory experiences in this new place. All of this drives Christopher to withdraw inside himself, just like he does when he is upset: "And there was sweat running down my face from under my hair and I was moaning, not groaning, but different" (P. 176).

Christopher must take his time to calm himself in order to overcome this setback, occasionally entering a trance-like state. He's changed a lot of his strategies for dealing with situations like these. Despite this, Christopher fights his way through the fit with sheer resolve and makes it to London on the train. It is apparent that he is quite self-reliant.

### **Conclusion**

Haddon has written a work with a lead character who is disabled but not defined by it, and who is an actual realistic representation of autism, rather than a watered-down version of the symptoms cobbled together, in the hopes of breaking down prejudice. By the end of the story, readers have grown to care deeply about Christopher, as well as his well-being, and are concerned about what will happen to him when the book is finished. The reader is given sides of Christopher and pieces of him that no one else in his life can see throughout the narrative. When someone touches him, we can see how his brain reacts. When his entire world comes crumbling down, we witness his breakdown. We laugh with him, get angry with him, and even cry with him towards the end of the novel because he is truly a part of 'us.' Christopher is both unusual and shockingly similar to the reader's ideas of normalcy. Haddon has a way with words, and at the end of the book, the reader feels pity for the youngster they've known through thick and thin, and wishes him nothing but the best. This will almost probably happen if Christopher's final remarks are to be believed. Christopher is not implying that he can actually accomplish anything when he says he "can do anything," but rather that he can do whatever he wants and is not limited in any way by his condition. And, if the readers have learnt anything about Christopher during the course of the novel, they will be rooting for him all

the way. Finally, I state that the only thing preventing Christopher from achieving "anything" are the preconceived notions of those around him, as well as the limitations imposed on him by society, not by his impairment.

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## ELT AND LITERATURE: A COLLABORATIVE ROLE IN EDUCATION

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### **Abstract**

The present research paper aims to analyze the 'ELT and Literature: Collaborative Role in Education'. It is inconceivable to discuss literature without language reference. But going by the traditional practice in the Education context, there are signs that English and Literature are treated as two distinct subjects. At the higher education level, the subjects are taught in different classroom situations by teachers and Professors that are either designated English teachers or Literature. By this contrast, the Literature Professor, to a large extent, pre-occupy their teaching period with the teaching of the novels, dramas, short stories, the contents, and the socio-cultural, economic, and religious inferences of the arranged literary texts without placing much prominence on the language components of the texts. In the end, some students have been found to have done very well in the Literature exams but perform poorly in the English Language. Against this experience, this paper posited that the correlation between ELT and literature is collaborative.

**Keywords:** ELT, Literature, Language, Collaborative, Education, Students and Linguistics

### **Introduction:**

ELT and literature are essential parts of education. In the view of researchers, a close look at ELT and literature shows that the two are closely interspersed. This close attachment is obvious because, from all signs, literature assumes language. The role of the English Language in the linguistic, educational, socio-economic, and cultural situations plays a vital role. In the field of education, in particular, the English Language plays a principal role. As the language for education and by extension the target language, the success or failure of formal education, to a large extent, depends on the level of competence of learners in the English Language in schools and colleges. Inopportunately, in

contemporary times, "the available evidence in the way our students use English in our schools and colleges shows that their English Language competence and English Language consciousness leave much to be desired" (Onukaogu, 2002). For instance, it is common knowledge that a good number of secondary school leavers and tertiary institution graduates hardly express themselves fluently in both spoken and written English, and this anomaly is partly responsible for the poor practical act intimidating all levels of education.

As to what is naturally accountable for the poor act in the English language among students, myriad of reasons have been advanced by scholars. For instance, Ubahakwe (1988) identifies a couple of factors which among other things include the educational setting, the educational system, teachers' status, and motivation, the examination pattern, the learning environment, teacher research, and language philosophy. Ayodele, (1988) states that the causes of the terrible performance in the English Language must be mark out to the classroom because "the formal classroom practices provide by far the greatest possibility for the learning of the language". Babatunde (2002,) identifies the classroom factors to include: "teachers' low level of competence in the language skills, especially reading; unduly large classroom; too many periods per week; lack of motivation; and learners' unserious attitude" among others. Another classroom factor aggressive effective achievement of the English Language is the method of teaching Literature that separates it from the English Language. By this method, the Literature classroom is different from that of the English Language. Therefore, the resources of Literature, which have the potentialities of attractive in effect language learning, are denied the learners. This practice, no doubt, could be said to have self-conscious effective teaching and learning of Literature and English Language in our schools and colleges. In the light of the above-mentioned, the fact that there is a collaborative relationship between ELT and literature in education.

### **The Concept and Importance of Literature in Education:**

The term "literature" is used essentially in two different right mind. First, it is used to refer to any written material on a subject. Second, it is a term used

to refer to one of the school subjects studied by students or a university persuasion; and it is this second sense that applies to us in this context. As a subject or discipline, Literature has been variously defined by different scholars. According to Onuekwusi (2013, p. 5), "Literature is an creative and beautiful creation in words whether oral or written, which discovers man as he fights to survive in his existential position and which provides entertaining, evidence, education, and enthusiasm to its viewers". Even though the definition of Literature by Onuekwusi briefly tries to apprehension the essence of literature, it is related to point out that not all literature is imaginative. Some literary works are factual, and it is based on this appreciative that the prose genre is classified into two, namely fiction and non-fiction. A good example of a popular non-fictional literary work is *Zambia Shall be Free* written by Kenneth Kaunda. But be that as it may, the basic element in Literature that is indispensable that can be deduced from the definition under reference is the fact that Literature, no matter the type or genre, is written in words. This is to say that language is the basic raw substantial with which literature is man-made. It is based on this view that it is usually said that "Literature is language in practice". That is to say that language theory, concepts, and styles are put into purpose in the conception of literary texts. So, if one must understand and analyze a literary text, one must be competent in the language of the text and equally if one must be capable in the language, one should be adequately wide-open to the literature of the language in query. As a school subject, there are some significant purposes Literature achieves. Put in a different way, the whole principle of developing Literature as a school subject is for the students to originate some assistances. Ayo (2003, p. 128) defines the benefits as the general values of Literature. According to him, "the efficacies of Literature could be educational, cultural, moral, recreational and socio-political. Literature helps to improve the learner's linguistic presentation because it arouses their zeal and keeps in them an ever-ready preference to read. Moreover, it helps the learners to progress fluency and the ability to understand what is read". Collie and Slater, (1987) support the inclusion of Literature in the language classroom

because it provides valuable reliable material, develops personal participation, and helps donate to readers' cultural as well as language upgrading. Still on the utilities of Literature, Lazar, (1993) provides five reasons for using literature in ELT to include:

1. Inspiring materials
2. Boosting language acquirement
3. Increasing students' language consciousness
4. Increasing students' explanatory capabilities
5. Enlightening the entire individual.

Accumulation his speech to the values of Literature as a school subject, Unoh, (1981) quoted in Ogunnaike, (2002) posits that good literature can be an significant aid to traditional integration or acculturation; language growth and capability; conflict resolution; emotional growth, and stability; development of positive and good-oriented approaches to life; a good liberal education, entertainment, relaxation and the sharing of vicarious experiences of positive value; the development of desired and desirable moral or other qualities; and as a significance of all these, a steady and established character.

#### **The Collaborative attachment between ELT and literature:**

ELT and literature are not only tangled but also organized. Literature presupposes ELT because it is with the tool of language that Literature is concretized. So, it resonances ridiculous to study Literature without language at the center phase or to study language without Literature playing a noticeable role. It is based on this view that the relationship between Literature and language is best defined as collaborative. A work of literature for all reading ages is an organization of language to which linguistic consciousness must be applied if it is to be understood and valued. In the process, the pupil learns much real-world value both about language and in the use of language. In his literary studies, he meets language in its most varied and influential forms and learns to observe the writer's use of it in the situation of all the linguistic possessions accessible to him. Consequently, the literature proves language at work. But it also helps the pupil to use language; it offers good simulations and

arouses linguistic answers of various kinds. English teachers not only present literature; they also achieve it, because it can generate language as well as demonstrate it. Literature is rooted in language and language gets life through Literature. So Literature and language are closely interconnected. According to Lazar (1993), Literature should be used with students because it is a motivating incentive for language gaining, students enjoy it, and it is fun, it is found in many curriculums and the like. Literature, a suitable source of content for a course in a foreign language, delivers motivating resources for language teaching. Carter and Long (1991) similarly agree that Literature is a genuine and appreciated source for language teaching. Valdes (1986) opines that it is simply accepted as given that Literature is a viable component of second language programs at the appropriate level and that one of the major functions of Literature is to serve as a medium to transmit the culture of the people who speak the language in which it is written. When we use Literature in the language classroom, we are teaching language. Literature is a high point of language usage; arguably it marks the greatest skills a language user can demonstrate. Anyone who wants to acquire a profound knowledge of the language that goes beyond the utilitarian will read literary texts in that language (Basnett & Grundy 1993). Still on the relationship between literature and language, Udorand Ubahakwe (1979) quoting Brooks, (1966) also says that English and Literature are interconnected and therefore backing that the study of English Language and Literature should be incorporated since the latter is wholly and certainly rooted in the previous. They contend that since there could be no contrast between a father and a son, so there is no sharp separation between language and Literature because Literature takes for granted language. In the same vein, Ayo (2003, p. 130) believes that "through the inventive methods of teaching Literature, the students can be helped to develop assurance in themselves in creating comprehensible and consistent spoken dissertations and in establishing judgments into sections with in effect linkers and establishing paragraphs into comprehensible and meaningful written speech". Besides, the study of Literature principally enriches the growth of wide reading

skills. Research findings are devastating in sustenance of the fact that the reins correspondence between wide reading and language gaining, especially effective writing. For instance, Wilkins (1978) posits that reading can provide a ready means for the gaining of vocabulary and real writing in a second language. The source further states that reading brings to the reach of the learner large collections of lexical items in their natural linguistic settings. Wilkins' dispute that reading assists the gaining of vocabulary is very much strong because the hallmark of any effective writing is the ability to use suitable words to form meaningful sentences that are logically and successively linked. Therefore, all hard work to write would come to nothing if the writer does not have a good appreciation of the vocabulary of the target language. Guth and Schuster (1997, p. 75) agree with the supporters of the reading-writing connection theory by maintaining that: "The good writer is a good reader". Illumination the role of reading in the capability to write well, the foundation resists that in our writing, we draw first of all from our own experience. But our individual experience is limited. Most of us have little chance of becoming world travel or pioneers of spaces. Not everyone can become a familiar expert in some branch of science or a brilliant analyst of foreign affairs. But all of us can share such knowledge and have taken the time to set it down for us in books and magazines. To further throw more light to the reading-writing relationship, Guth and Schuster (1997) outline three ways reading positively impacts writing:

1. Reading widens the students' knowledge with the possessions of language.
2. Reading offers facts beneficial on their own.
3. Reading allows students to relate their own familiarities with those of others.

Phelps-Teraski, Phelps-Gunn, and Stetson (1983) while remarking on how interpretation actions related to writing development resist that like speech, reading has a significant habitation in language expansion, even with writing. Affording to the basis, reading surges experience to sentence building, vocabulary, ideas, and language fluency and also helps students grow their awareness as well as become acquainted or confident with semantic and syntactic arrangements. The basis similarly maintains that reading can deliver

simulations of appearance that the reader may like and wish to impersonate. Krashen (1984, 1985, 1987) compare the association between reading and writing to that between a mother and her baby. The bases suggest that good writing is the by-product of massive and freedom reading and that good writers have done more reading for their welfares and desire than poor writers. The bases accomplish that writing capability comes only from great amounts of committed reading for desire and or interest. Krashen's argument is important in two respects. First, the author identifies wide reading which literature hones as the mode of reading that effects writing. Second, Krashen made us understand that it is large amounts of energetic reading for pleasure that would give rise to the desired effect on writing. Omojuwa (1997) decides that reading and writing skills are really closely related and could most often be considered as one united skill with reading acting as a energizing for writing and vice versa. The author struggles that people read to get information, grow vocabulary, make extrapolations, categorize, detect, examine, criticize, identify interactions, distinguish classes, draw the inference and make overviews.

Ayo (2003) contends that through prose teaching, the skills of concentrated and wide reading, as well as flick through and look over, can be established. Conferring to Ayo, if the students reading competence is improved, their writing skills will also be developed because to be a good writer one has to be a good reader. Ayo also resists that prose literature can be used to rise student's vocabulary and thereby enable their writing capacity, and the capability to have a clear conversation of the crucial parts of a novel can aid students' mastery of some basic forms of writing, for example, fight, explanation, description, and elucidation. As of the preceding, it is crystal clear that reading, which is a typical feature of Literature, improves language gaining in over-all and real writing in specific. But going by the abysmally poor presentation of students in English at all stages of education in current time, it would look as if that the capitals of Literature that enable language gaining have not been fully attached, particularly at the secondary school level because of the current method of teaching Literature at that level. It is common knowledge that

Literature at the secondary school level is taught as a separate subject dissimilar from English. Going by this method, while some teachers are chosen Literature teachers others are categorized as English teachers. By this prearrangement, the trade of Literature teachers is to severely teach Literature without situation to the language mechanisms while English teachers do the same on the part of the English Language without reference to literature. In all, there is no synergy or teaching collaboration between the two courses of teachers since every one of them failures on their own. It is our thinking in this paper that this old-style method should be studied to cover way for an invention that would generate room for the investigation and utilization of the symbiotic connection between Literature and language to improve ability in the use of English Language among pupils of English as a second language.

#### **Effective use of ELT and Literature in Education:**

The ELT and the Literature should be made to have a mutual goal of endorsing competence in the use of English in their expert task. To attain this objective, their skilled training should be intended in such a way that they would be capable in both Literature and ELT should hold all the basic abilities essential for teaching language while the English Language teacher should also be capable sufficient to teach Literature. The exercise whereby teacher A rights she specifies in teaching Literature while teacher Bison knowledgeable in English Language should be de-emphasized. In the classroom setting, their teaching should accompaniment each other's hard work. The Literature teacher should not close his eyes to the language hints that abound in the arranged literary texts while the language teacher should not hesitate to use extracts from the arranged literary texts to explain his teaching of several language mechanisms. By this method, the success or disappointment of the pupils in the English Language in the classroom should be a combined accountability of both the language and Literature teacher and not entirely that of the language teacher as is the case in the current time. The prominence emotionally involved to ELT and Mathematics should be drawn-out to Literature at the secondary school level. At the junior secondary school, it should be taught and learned

tactfully-fledged subject and not a constituent of the English language where it is given as candy coverage. When taught as a distinct subject at the junior secondary school level, there would be ample chance for the learners to be visible to numerous literary texts at that unfocussed stage, which would, in turn, encourage the learners to nurture the practice of reading widely. At the senior secondary school level, Literature should be made a core subject like English and Mathematics and made compulsory for all students regardless of one's area of feeling. This repetition would empower all pupils passing through secondary school to advantage from the possessions of Literature which are anticipated to improve their ability in English. A condition whereby students are prerequisite to read only a few literary books agreed by the inspection bodies for Literature does not create room for the students to down the culture of wide reading, which research outcomes have found to be one of the effective ways of addressing lack of ability in English. The students at both the junior and the senior secondary school should be made to read the considerable number of literary texts as it would create room for the learners to be deep in the objective language, which would, in turn, improvement their ability in English. The inspection bodies should abstain from the exercise whereby language imperfections are not penalized in Literature exams. The exercise whereby language mistakes are not put into reflection in measuring candidates in Literature exams vitiates the importance of Literature in the attainment of language. The reason is that the teachers, as well as the learners of Literature, would be satisfied about the language constituent of Literature since they know that one can end up with an outstanding grade in a Literature exam without being capable in the English language.

Literature should be assigned a sensible number of periods on the school timetable as in the case of English and Mathematics. The present practice whereby only two or three periods are allocated to literature per week is counterproductive. For one thing, it does not create an plenty chance for the teacher to treat the scheme thoroughly for the term or session; and on the part of the students, they do not have enough time for real classroom work on the

subject. The prearranged literature texts should be within the linguistic capability of the students and be applicable to their educational and socio-cultural skills. Although Shakespearean texts are classical and imitate the culture of the olden English people, such texts cannot be beneficial for the actual gaining of modern English. Inspection bodies and Literature teachers should advise texts that are rich in English culture written in contemporary English.

**Conclusion:**

In this research paper, we have tried to found the fact that there is a collaborative relationship between Literature and ELT. It is our view that if this correlation is well attached in the teaching and learning of Literature and English Language at the secondary school level, it would go a long way in give a talk the lack of ability in English on the part of Indian students at all levels of teaching and by postponement reduce great rate of disappointment in the English Language in community considerations. It is also anticipated that a great level of ability in the English Language on the part of Indian students would be the required panacea to the obstinate difficult of poor abstract act at present intimidating the education industry. So, the government, the curriculum inventers, the school as well as the teachers of Literature and English Language should work for hand in glove to make certain that this recommended invention in the teaching of Literature and ELT in our schools and colleges is ineffectively carry out.

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## REPRESENTATION OF WOMEN IN BOLLYWOOD'S FILMS AND TELEVISION

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### **Abstract**

The power of mass media can change the whole world mind-set, mass media can shape societies perception of social reality by presenting social issues and reality front of the society. These media sometime played deceive roll in reinforcing gender stereotypes and in reinforcing patriarchy culture constructing new meaning and picture by showing agenda of public opinion through patriarchal selective themes and viewpoints. It was mostly happened in past but today also we can see same situation but at in some percentage it has changed.

If we start to compare past movies theme with the Present themes of movies so we can find out drastic change in it. The changing narrative structure of women in Bollywood and how woman were shows as a most weak human In society I am going to present in this paper, Their struggle to survive, treatment given by society to them which is represent in Bollywood films. We say that literature is a mirror of society means whatever we can see in literature it is a reflection of society. In this way cinema also shows the reality of society. Status of women in society always represent in film mostly in Bollywood films and television show. We can find out films and television are not showing only negative facts but they are showing positive facts also which can reflect the real status of women in present scenario. Cinema are playing major role to introduce major question of society, changing depiction of woman in cinema from being weak person all objectify to Being as a strong main lead characters. We can see there has been considerable attempt by Bollywood to shows the changing status of women in society.

**Keywords :** culture, sexuality, violence, Society, changing the role of actress in film

### **Introduction**

In present scenario fast growing and everlasting forms of communication Ken done only by the help of media. media plays important role to provide basic

information like knowledge shaping the public's perception, socialization and reality. Media play an important role as a mirror of society along with that it is an instrument of culture social changes, political and economical. Media spread noble ideas of peoples expression their thoughts feelings and prospection and so on. media not only include new channels all newspapers but it is also include films and television. Through the films and TV serials it must expose evils of society and Help to eradication of discrimination, inequality, gender, cast, color, race This kind of issue which was faced by woman in society were trying to show in Movies and TV serials by the writers I lookand producer. They always used to show social current situation through their work. This paper is going to focus on a content analysis through the representation of woman in Bollywood films and TV serials.

### **Culture**

Indian cinema God load of changes like a shift from classic mythological famous to Bollywood remix of Hollywood's successful movies. Actress play an important role in this success of individual movie, each movie shows the different role of all woman from being dependent woman on their mail odd being very independently carrying themselves and handling their family responsibilities without men's support. Film and television are believed to Be the opium of our country masses People rely only on this medium because it's helped them to escape from fantasy world. in very explicit way movies and television serials shaped the , cultural social and political values of people of the world. Feminist has taken interest in film to show the under representation and of woman in Bollywood and TV serials. the feminist approach to cinema how ask some pertinent questions example How representation of women's on screen? How woman issues through movies and serials . Feminist critics of cinema Help to show. The reality presented by Bollywood and television In different ways and this contributed main role too Schroeder position of woman. Films and television serials play main role to aware people about the culture and the culture shown by Films and TV serials to make people understand how our cultures few things are really important and help everybody to be a good person along with that

sometime however culture became terrible things for women as well As for other people. Due to our culture There are so many issues which are faced by our society and specially woman are facing so many problems for example sati system, dowry system. All these issues and problems are faced by society due to the some cultural habits and this better situation are shows in film and serials as well as . There is a movie name “Mehndi “And a serial “Chhoti Nahi” in this we can see how women are treated by society and family members by using cultural activities they forced two women follow to eat and while the following it woman faced so many issues but it’s not recognized by family members and society. In our Indian culture women always treat as a secondary in compared to her husband, Her brother, and so on each and every decision they have to take after getting permission either from father before marriage or from HUD has burned after marriage. They have to follow below culture means they have to take a part of Surrey on their head and on their face even if they are not comfortable and don’t want to follow this culture family forced to them and this cultural issues faced by woman are shows in the movies and TV serials maximum this kind of culture follow in MP and you pee in so many serials and films so we can understand how culture force a woman to face this kind of issues.

### **Sexuality**

Bollywood films and in so many serials and even in crime patrol and southern India TV show Represent how women are facing sexual abuse meant not only woman but child girls sexually abused men are increase nowadays days And it is reality of women Face this harassment at workplace, at school. And even in the hom, and it gives bad impact on there career their confidence, in their behavior and specially on their mental health and psychological health. And also they sexually harassment how almonds are facing in our country I should buy Bollywood films and TV serials. There is a movie 'Love You In this movie this shows a child abusement and that Childs role play by Alia Bhat She played very well role In that movie when she was a child she was sexually abused by her uncle not only one time but it was going regularly and she was not able to tell her father but when she became adult and got the confidence to face

that situation she told everything to her parents front of that uncle who used to abuse her but nobody took any action on it. But due to this her child life, career get badly affected because of that incident. Child rape, woman rape cases are increasing in day by day condition and this reality shows in movies and. TV serials in southern India TV show there are so many real cases of say so early harassment and rape shows in it and how women are facing the sexual harassment public can understand my watch this kind of shows and movies. Under another part we can see how patriarchal society Look at the woman and how they judge women by there clothing style. If a girl or woman wear short dresses it means this patriarchal society thoughts that girl or that woman are inviting a man for sex. And due to this mentality they start to abuse her and this man mindset Shows in so many serials and movies . due to movies and serials people can understand how it is wrong to look at a girl or a woman In the wrong way and how this sexual abuse Effect to a woman or a girl.

### **Violence**

in overall world women face so many issues one of that is uh violence men used to beat their wives do to very tiny reason and it's became culture to force women to do that kind of work which they don't want to do and even if they refuse to do that so that man start to beat her even father used to beat his daughter and brother also do the same if there daughter and sister don't want to obey their order this is not a end of violence if a woman don't want to intimate her husband force her and they face even marital rape. Unwanted pregnancy eve women don't want to emotion but her family and husband force her for abortion. They don't think about her body. this kind of situation all we can say the reality of society that how they treat a woman shows in the so many movies and serials. in TV serials and in films they show how women are facing violence throughout their life cycle womb to Sometimes they show glorification domestic violence people got education about it through the TV series and movies, And directed try to cover each and every part of violence to show how women are suffering. Violence through there life and others some of violence it's reason and disadvantages also. We can considered that this growing trade off media hands

made the involvement of women, youth, Maine and children are showing their life batten as well as providing beneficiary outlook for social pattern. if we start to talk about women role in media so it is show that status of women it changed. In 19<sup>th</sup> century and before that also women were facing so many issues like domestic violence there are some types of domestic violence On each and every stage of life women are facing problems example problems of sexual harassment, humiliation, domestic violence, dowry problem, Rape, household responsibilities, harassment at workplace etc. are facing by woman

### **Society**

Films and TV serials makers keep societies point of view in their mind when they start to make it. What society want and They wrote according to that initiate to social status of women They start to show in their movies and serials. There are so many real stories on which from censorious makers make films and serials. society's point of view to Look at films and movies is differ they talked it's a reality and they believe on each and every point of that films actors and serials as well as. there are so many political Comical and so on issues are represented in films and serials. Whatever issues are faced by women it's only because of society. Film maker try to represent it front of the people how they are behaving with their ladies staff, sisters rice friends and girlfriends after watching films and cereal society understand how they are giving brutal treatment to women On another part film makers show some scenes which are not required but still they showing that in their movies and serials and it's sometime you bad impact on public's mind. Because society follows Hanson serial they got impacted by it media are the maker of society and destroyer as mail. Film makers maximum time shows only women's One part off status of women in society and that is secondary status and due to these whatever status of women shows in films and serials people assume that only this much is a status Of women in the society it's happened maximum time sometime film makers try to show the another angle of women in their movies and serials.

**Changing the role of actress in films:** In praising movies they attend taboo topic, like sexuality surrogacy, divorce, live in relationship etc. in the past film

makers used to show classic culture in their movies like they just show how women handle family and how man save a woman from every problem. So many films They show woman as a Secondary object which was a reality of women in society and same things they represent woman's life in their movie and TV serials. But in contemporary movie and TV serials stop it's not change this show woman as a lead character and how she played very well it. In past movies or serials lead character joy was played by only male characters but now a days in every second movies or serials woman lead the character. Very easy movie in that Manisha Koirala and Madhuri Dixit Play the lead role and in that movie film makers show how old woman tired due to the humiliation, exploitation and finally she take a decision to live her life In her way she want to do what she want. But while taking this decision how she has to face the society but in she tried to overcome from that she fight for her identity and she got it. But while fighting for it society don't support her this it's a reality and eat shown this movie. There is a biographical movie 'Gangubai' In that movie film makers tries to show how society convert a innocent girl Child into sex worker and when she grown up and try to Live her life in her way. Society start to judge her but when she was a child no one came out to help her. Saints worker life and problems faced by them ash on in that movie but due to this treatment which given by the society to that woman they became Criminal and also they do good things in a bad way. anxiety started to fear her in this way film makers not only shows a woman Struggle but in present scenario they here started to show how women can change their behavior if you give love to her They will give it back to you if you deceive her spoiling her she will Give it back to you. A powerful woman roles Sean by film and TV serial makers. there are so many movies we show how women are aware of their rights and can do everything whatever they want to achieve begin achieve it. There was a TV serial untitled Afsar Bitia' In that cereal this shows how are father want her daughter became a collector but how society was against two she's in his daughter. How they always try to make her feel dad it's difficult to become a collector and it is not a girl's cup of tea even her relatives her mother in law and all were trying to make her weak but till she one

struggling and gave her best and became a collector. There are so many serials which talk about woman's issue and how they are aware of that. In today's scenario we can see a different and powerful successful woman role in the films and serials.

### Conclusion :

It's difficult to conclude representation of women in films and TV serials. Considering facts that women are not homogeneous group but they belong from religious, cast, classes and so on. Economical situation different type of goals and Desires as a result live different life. Changes in past role of women in films and TV series and present role of women in these fields even clothing style is also changed, in past they used to show woman in sarees but in present they used to show in their comfortable clothing styles. If we talk about 'Mardani' Movie we can clearly understand how today women are realizing their real status and not giving any chance to exploit themselves by the patriarchal society and this representation of a woman we can watch in current movies and TV serials and this is going to help to change the status of women in society.

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4. Kaahin Kissii Roz (2001–2004) 24 min | Thriller. ...
5. K. Street Pali Hill (2004–2006) ...
6. Mahabharat (2013–2014) ...
7. Karma (2004– ) ...
8. Hatim (2003–2004)
9. **Lajja** (transl. Shame) is a 2001 Indian Hindi-language crime drama film produced and directed by Rajkumar Santoshi.
10. **Mardaani 2** is a 2019 Indian Hindi-language action thriller film[5] and a sequel to the 2014 film *Mardaani*.



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## DEPICTION OF WOMEN IN HINDI CINEMA

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### **Abstract:**

Cinemas are produced to entertain; it takes the viewers to a world which is different from the real one. Cinema provides an escape from the daily routine of life. Cinema now has evolved out as the most accepted and influential media of mass consumption which plays a vital role in constructing images, tamper opinions. It also has capability to propagate and reinforce the dominant cultural values and it plays a vital role in maintaining the age old hierarchy. The present paper attempts to portray the stereotypical projection of women in mainstream Hindi movies. Women share the equal number of the population and hence their portrayal in the movies is crucial to determine the stereotypes that exist in the Indian society. The paper initiates with a brief discussion on the field of feminist film criticism in order to develop appropriate theoretical base for the upcoming observations, descriptions and interpretations of portrayal of women characters and also attempts to expose how mainstream Hindi Cinema has restricted itself to defined stereotypical sketches of womanhood. It also shares some glimpses from popular films to analyze the very process of stereotyping women. Cinema serves as a powerful medium to reinforce and maintain patriarchy and many movies have always been constructed from the male view point. In conclusion, a discussion which ensues on whether mainstream Bollywood/Hindi cinema has been successful in portraying Indian women of different shades in a society dominated by patriarchal values.

**Key Words:** blockbuster, Bollywood, action pack, stereotypes, patriarchal

Peeping through the history of Indian cinema, it can be observed that Bollywood has gone through various transitional phases. The major transitions including a shift from classic mythological movies to the adaptations of blockbuster Hollywood films. Undoubtedly, women have played an important role in the success of Indian films. There have been radical shifts in the roles of women in cinema which have kept on changing overtime, from being dependent

on their male counterparts to independent character who carry the storyline forward. Before referring to the changes of female representation in the movies, it becomes vital to comprehend the position of Indian Cinema in the world today. Films serve as the opium in the society we inhabit, as majority of mass depend upon cinema to help themselves to escape to a world of fantasy forgetting their routine tediousness. In a very explicit way, cinema has an abundance capability to shape the social, cultural and political morals and ethics of the country. The misrepresentation of womanhood in Bollywood led scholars and feminists to take a keen interest in understanding and evaluating the under representation of women in Indian cinemas. It accepts a critical approach towards gender bias on celluloid. The feminist approach to cinema takes up a few relevant issues such as how Indian women are represented on the screen, how women's issues have been treated and projected through cinema, what does feminism mean to film-makers, how is the women portrayed and what is the role of women film-makers and women writers in representing women's issues through cinema. Feminist critique of cinema has helped to project the ground reality presented by cinema in a different way and thus has contributed significantly to the represent the position of women in Indian society. Specific underlying fundamental concerns of a popular medium can only be exposed out to the surface by undertaking rigorous scrutiny, introspection and fact-based disinterested criticism on it. Following this, scholars and feminist critics have attempted to perform it on cinema as well as with other cultural representations of study and practice. Feminists have taken up a strong disconcern in relation to the exclusion, subordination, suppression, silencing of women and gender discrimination and objectification in cinematic narratives.

Mainstream Hindi cinema do have a body of feminist film makers and even there exist some feminist movies but in majority films, the female protagonist has been portrayed the stereotyped and defined roles which propagate and maintain the gender based social values controlled by patriarchy. Women in popular Hindi movies have been projected uni-dimensional in their characters; they are vicious or virtuous, modern or traditional. Adaptive women

who maintain a perfect combination of both the extremes and lead a balanced life are deliberately avoided in the movies. This contradiction between the two extremes has been strengthened in Hindi movies for example, the between vicious female character usually termed as a vamp and a heroine, who is virtuous in her character; the obedient and faithful wife and the keep or the other women. Virtuous and ideal female characters in Hindi movies seem to have been taken inspiration from Hindu mythology and religion where women characters were portrayed as the epitome of virtue, ideal women are those who could never do wrong. This exalted and pious image of women has been recurrently induced in many Hindi films after 1947. Hindi cinema has successfully sustained the patriarchy and the traditional values only for women by propagating the ideas of loyalty and obedience for women towards their husbands. Movies like Gauri (1968), Dahej (1950), Devi (1970), portrayed Indian women as obedient, submissive and passive life partners as perfect figures and martyrs for the families where they have been married. In the above-mentioned films, by exposing the victimization and ill treatment to women, the practices of patriarchy were harshly criticized by feminists and they were covertly being patronized in the sense that, the victim wife refuses to abandon her husband's home in spite of several physical and verbal harassment and violence. The only rationale is justified in the fact that a woman should leave the marital home only at the time of her death. There always exists a much-heated debate over the authenticity of the portrayal of women through the movies because the ideals, values, morals, principles have dominated the frame-work in which these movies are placed. Women are intentionally elevated to a higher position of being an ideal individual without any moral wrong, here morality means something which is related to their chastity instead of being projecting them as normal human beings with combination of vice and virtue, prone to commit moral mistakes, as equal to men in the society. Their feelings, desires, ambitions, grievances, perspectives are intentionally kept absent. The movie Abhimaan (1973) is a story of Uma Kumar the wife (Jaya Bachchan) being more talented than her husband Subir Kumar, (Amitabh Bachchan). This is a defiance of the stereotype of

superiority of men over women. However, the film crushes from then on when the wife decides to lay off her career just to satisfy ego of her husband and specially at the time she was on her career heights. This culminates to a conventional closure of the movie that necessitates adherence to traditional values of marriage and motherhood. Her sacrifice for her husband is seen as a virtue for women. Heroines in Hindi cinema mostly have been shown homely house wives, satisfied to remain happy ever after in the marriage institution even though she is educated and keen to carve her own identity as an independent woman. The career oriented successful working women have been intentionally kept almost silenced.

Indian cinema tried to break the stereotypical projection of women in the 70's by projecting women in various working roles like Jaya Bachchan is portrayed as a knife sharpener in *Zanjeer* and as a very talented vocalist in *Abhimaan*, Hema Malini is portrayed as a village *tange wali* in *Sholay*. The working woman vanished from the mainstream Hindi movies of the 90's. The realistic portrayal of modern women who roam on the streets, spend time working late night tediously in offices and return home after a tiring day is still wanting to be projected in hindi movies. There has been much debate on responsibility of media in the society we live in. So cinema should not be engaged merely producing relaxation and leisure for the viewers but cinema as a medium should make audience think critically about the facts of the contemporary reality. Very few movie scripts dedicatedly depict independent and strong female characters. The heroine is usually seen as projected as secondary and submissive to the hero. Her role is intentionally designed in the context of her male counterpart who plays the central figure in the movie script. The female characters are devoid of any independent existence and their journey throughout the film is explored in connection and dependent to their male counterparts. This kind of perpetual projection of women leads to limit their role only to deliver relief, respite, charm, entertainment and glamour. For eg: the character of Sweetie Dixit (Rimi Sen) in the movie *Dhoom* (2004) is not of any significance to the story as such. It is only to give the audience a break from the

tedious scenes of the movie. She serves to be only as a romantic partner to Abhishek Bacchan and fantasy of Uday Chopra. It is not usual to witness a violent female character in an action movie. But in Hollywood, female characters have been seen in violent, power-pack and breath taking action scenes. For example the Charlies Angels, Kill Bill, Lara Croft: Tomb Raider. But these kinds of characters have yet to be depicted in Indian Cinemas. There is yet another dominant trend is to be examined in the projection of women characters is the distinct contradiction. The woman is either projected domestic, docile, noble, and pious or else she is shown the other extreme – irresponsible, reckless, and wayward. Hindi cinema seems to shy away from taking the middle path. It is hard to find a balanced women in the movies who are combination of good and bad as per the situation demands in their lives. Hindi cinema is yet to portray realistic women who face troubles on a daily basis courageously and emerge victorious in the end. Many Hindi cinema portray woman who sacrifice their own successful career when they are on the heights of their career to indulge in domesticated bliss. When the husband cheats on her in marital life, it is the other woman who is blamed not the man. Even after adultery, he returns to his legitimate partner, his wife at the end of the story and his wife must excuse him and should recon herself fortunate that at last her husband has returned to her. Such kind of depiction of womanhood has a strong moral connotation which is usually associated with it. There are movies which project how two rival women are pitted against each other to win over the same man, on the contrary, the man enjoys his fling openly. The portrayals of women is still missing wherein the women who is capable of leading her own life independently at her own potential and take decisions without even relying on her male counterpart. In these kinds of situations, the superiority of men is shown over women, who are shown to be physically inferior and intellectually inferior to men. On the other hand, some film-makers have tried to react against this kind of stereotypes set by mainstream cinema by producing female oriented cinemas and have shown courage to explore themes and narratives from the women's point of view. Recent films like Chameli (2003), Mardani (2014), Astitva (2000), Cheeni Kum

(2007), Akira (2016), English Vinglish (2012), Fashion (2008), Dirty Picture (2011) and Lipstick Under My Burkha (2016) have projected very successfully the extraordinary themes and have projected women as central to the script. These movies set the right tone for other movie producers to take up a different and fresh look at the different roles played by women and introspect into the kind of typecast that was being perpetuated earlier. The credit also goes to the experimental contemporary actresses who are bold enough to accept blunt roles.

Female characters which have been portrayed as independent and strong individuals, for the time being there has been a shift of focus from representing woman as mere a female body to project her identity as a distinct individual. A celebrated film critic, Shoma Chatterji opines that “Women in Bollywood are portrayed as objects of attraction. In its every phase, Hindi cinema had its distinct representation of women, but women characters have been restricted largely to the traditional frame-work of the Indian society which perpetuate male dominated patriarchal system. The everyday normal female character has been rarely visible in Bollywood movies. Following are some crucial glimpses which help us to understand the role of women in Hindi cinemas. These images kept alive the notions of women as upholders of traditions, family bonding, thus depriving them of any sense of power and agency.”

**Glimpses:**

During the 90's in the genre of family drama was more popular in Bollywood. Audiences loved to watch family movies having domestic family relation themes which went on to become blockbusters. These kind of family dramas intentionally kept on reinforcing the patriarchal values of the Indian society. Sooraj Barjatya and Karan Johar were listed as the most successful film directors of this genre. The movies having the theme of family drama, used to project Indian value system through its narrative and also tried to romanticise and glorify the distinctiveness of Indian culture. These films were received hugely by Non Resident Indians who were staying abroad. The family movies of that time facilitated the NRIs to reconnect to their cultural roots and gave a sense of pride in being an Indian. The roles of female characters in hindi movies

which were the most stereotyped roles of women were defined in relation to the male characters in the family. These kind of stereotyped representation of women characters through movies perpetuated the prerequisites for ideal womanhood suits for Indian idealization. There is a covert connection between popular cinema and patriarchal values; also the fact that how these kind of dominant values get reinforced through movie representation. Paradoxically, they are not at all represented to be in their working environment. Women are shown mostly occupied with the household duties. In spite of being modern and confident, women ought to submit to the desires and expectations of their family. Domestication is what can be called as a virtue for women despite of their profession. This was a sign of an age which observed the economically independent, modern and educated women as insensitive towards the social responsibilities which being concluded to the notion that ideal women are those who are successful only in nurturing roles. The domestic role of the women was strengthened by the using the religious and cultural symbols like sindoor, mangalsutra, and other elaborate wedding signs and customs which are mandatory for women to maintain their identity as a responsible and ideal woman in the society. On the contrary, the modern women were portrayed through some hindi movies as a potential hazard to the well maintained patriarchal hierarchical structure and hence during the course of the movie, the modern woman is shown transformed into a simple and sacrificing wife and an ideal daughter in law, submissive herself to her family.

In the family drama films, a strong emphasis has been laid on the superiority of Indian culture over western culture. The portrayal of Indian ideal woman was shown to be pious and pure whereas the western was considered to be the loose charactered, morally degraded. This dichotomy was fostered through the depiction of female characters like Mahima Chowdhary in *Pardes* (1997) and Aishwarya Rai in the movie *Aa Ab Laut Chalen* (1999). The western women in the films were portrayed to be immoral, adulterous and far inferior to the Indian woman. The hero is made to choose Indian woman over the Western women on the account of her Indianness. Even if Indian families migrate to any

corner of the world, they tend to retain their Indianness by following and observing the Indian culture and values at any cost. In the movie Vivaah (2006), Amrita Rao is a beautiful, young, traditional, submissive and an ideal girl preferred for Shahid Kapoor for marriage. It is essential for us to comprehend that these kind of portrayals find justification in the power structures which govern Indian society. The inclination to represent a woman as an ideal one stems from the cultural and social context in which we inhabit. This ideal allows for only the two types of women characters – the good who is to be idealized and the bad who is to be demonized. Most films still cannot sum up the courage to shatter myths of feminine beauty embodied by fair skin, curvaceous figure and glamorous make-up. Contemporary cinemas have tried to project the taboo subjects like infidelity, surrogacy, sexuality, divorce, extra marital affairs, sexually obsessed woman. The movies like Julie (2005), Girl Friend (2008), Jism (2003), Salaam Namaste (2005) etc. have courageously explored the taboo themes. Chak De India (2007) is about the conflicts that women face when they decide to outshine in the field chosen by them over the domestic duties. The women hockey players in the movie have been shown to negotiate these conflicts and not be morally upright by choosing family over career. They are not shown as super-women but they are just normal human beings who are bold enough to decide their priorities. This portrayal is no mean achievement of Hindi cinema. Bollywood now has become rhetorical melodramatic in its nature. The representation of extremes is now a new common. Movies from the earlier era showcased female characters as extremely domestic and submissive, recent movies like Rockstar (2011) have portrayed the heroines as uninhibited, bold, skimpily clad, promiscuous and bold. This did not lead at all to the women empowerment of the female characters; it only reduced her to mere an object to gratify male viewers.

**Conclusion:**

It is tough to conclude on the depiction of women in Hindi cinema. We need to consider the fact that Indian women are not a homogenous group rather they fit in to different class, religions and have other kinds of ambitions and

desires as a result of this they undertake diverse lives, it is not proper to come to the conclusion that women in Bollywood are depicted in an identical manner. The depiction of women has to be delicate to the category to which they belong. Films have to be responsive towards the context in which they locate women characters. Women characters need to hold the agency to dismantle the existing power structures as well as be able to negotiate their own position within this structure. It is time that cinema seeks a redefinition of women as objects of male fantasy and gaze. The experiences and dilemmas of Indian women as narration points are of utmost importance in today's scenario.

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## PRODUCTIVE IMAGINATION IN ARUNDHATI ROY'S THE GOD OF SMALL THINGS

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### Abstract

This article attempts to explore the elements of feminism and feminist point of view. It is embedded in Arundhati Roy's novel *The God of Small Things*. The author has done a great job of exposing the sufferings of women in a very simple and easy language. Especially women in Indian society are portrayed in this novel. The author has commented on the economic, social and personal freedom of women. The female characters in this novel stand out as equal to male. The author seems to shed light on some important things in the lives of women. The article illustrates how the environment affects the lives of women in the male dominant society.

**Key Words:** Conjuality, Partnership, Equality, Male Dominant Society, Sufferings of Women

### Introduction

The novel *The God of Small Things* is written by Indian woman novelist Arundhati Roy. Her female characters are demanded equal socio-economic and political rights in the context of women. It emerged to understand the nature of gender equality. Understanding inequality requires examining the social role of women and their experiences while living in the society. It seeks to articulate the social structure of gender and gender relations to women's issues. It seeks female issues as a property rights, political participation, domestic violence and sexual harassment of women. In the novel *The God of Small Things* Ammu is the central character of the philosophical thought of feminism. She is struggling for women's status of socio-political relations to emphasize women's rights and gender equality.

The opinion of Arundhati Roy women have the freedom to make choices and to make decisions according to their views. Everyone's freedom and personal life must be protected. When Ammu engages in public life, there are certain limitations on her which do not allow her to enjoy her freedom. In public life, living with other people cannot be based mutual agreement or co-operation with her. Heidegger Martin points out that "Language speaks, man listens, but he can't hear everything". 1971: 71 Ammu argues that the interest of women in society to make women independent in accordance with the principle of minimal

interference in the sense of as a human being. The life of women in private and public are divided. Restrictions on public life encroaches the freedom of women. Her liberties can be better lived by recognizing natural rights. She demands freedom to equal for all. Men and women in the society should live without any discrimination.

Through the novel Roy is focused on women's freedom, her dignity and equality are rewarded. There is a general feminist ideology that all are equal in social life and there is equality between men and women. Arundhati Roy has focused on the injustice done to women is slavery and they need to be freed from it. Roy tells that "thanks to (her) wonderful male chauvinist society."1997:56 Roy's character of Ammu argued that all are equal, so all rights should be granted the same for women and men. Women should be educated just like men so that her self confidence and freedom will be created in her mind. Therefore Ammu will be more incapable of thinking. Through the institution of marriage Ammu is deprived of her freedom, ability and personality. She is forced into slavery. Domestic violence seems to be due to the influence of religion on her. She has a secondary place in her life. There are a lot of dilemmas for her in marriage and family matters. She has to go through a different kind of slavery. She is deprived of education and business. Her dignity and equality do not get in society. She is struggling for equal opportunities in education and family property as well as for personal and public rights also.

It seems to have a great job of the central character is exposing the problems of women in public and private life. Roy has explained through her characters that women's suffrage, sexual reproduction and economic rights for women. Ammu has facing the atrocities against women and special issues for women in the global and cultural spheres need to be addressed.

To understand the discrimination of female considered the example of racism, classicism and exploitation of women in the male dominant society. Bhabha Homi argues.... "elements that are neither the one (unity working class) nor the other (the politics of gender) but something else besides, which contests the terms and territories of both. There is a negotiation between gender and class, where each formation encounters the displaced, differentiated boundaries of its group representation and enunciation sites in which the limits and limitations of social power are encountered in an agonistic relation". 1994:41 It seems that women can get justice through a complete restructuring of society by putting men in equal control. The economic and cultural resources are the factors that oppress Ammu in the society. Her emancipation can be achieved through financial and social support. Her exploitation is based on the social

and cultural conditions of the region, caste, religion and class. Sharpe Jenny explains “ Racial explanations occur when historical conditions make it difficult to presume the transparency of race- which is to say, “race” is all the more necessary for sanctioning relations of domination and subordination that are no longer regarded as “natural”. When we deploy race as a transhistorical category of difference, we tend to read racial constructions according to their own truth effect that is, to locate inequality in the immutability of human nature”.1993:5

Roy’s *The God of Small Things* is feminine of unique nature. The novel clearly shows the untold miseries and the undeserved sufferings of women who have to bear the brunt of male domination silently and meekly. Roy shows how a woman in patriarchal set up yearns for pleasure and happiness and a life far from the shackles and constraints. A woman struggles to break free from her male bondage. In this novel, the pain and suffering of women who have been subjected to male domination is clearly presented.

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## DYSTOPIA IN FICTION DURING PANDEMIC

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### Abstract:

This paper aims at exploring and analyzing dystopia in the reading and making which has been revived with a new zest during and after the recent outbreak of the Covid-19 pandemic. We are currently living in a society ridden by a devastating pandemic. We are trapped in our homes, traumatized by the incidents that have or are still happening around us. During this period, People have leaned towards dystopian literature, flipping with horror through the pages of the novels, but at the same time acquiring a unique sense of comfort and familiarity. We tend to equate our situation with others, or characters from movies or books, this is a human instinct. By this instinctive motivation, dystopian fiction along with apocalyptic literature and movies is gaining momentum. Dystopian fiction, in this case, is a cure for the anxiety we are all in. It is an area of acknowledgment of their misery. Dystopian fiction, then, breaks away from its conventional function of providing a peek into the future, but an avenue for exploration of our psychological implications during the pandemic. Instead of perpetuating an unease, dystopian literature during such an emergency situation opens up dialogues, not only concerning the personal, but also the political, social, and cultural. This paper's objective is to present a critical and analytical study of the socio-cultural upheaval because of Covid-19, as well as people's responses to such a change, relating it to dystopia and dystopia in fiction.

**Keywords:** Dystopian literature, Pandemic, Instinctive, Apocalyptic, Dystopian

In order to understand the concept of dystopia, it is vital to understand what the concept of utopia is. Thomas More devised the term "utopia", which, if simply put, refers to an imaginary island in his book which became the fundamental of many more works that followed. The idea of dystopia and dystopian literature stems from the utopian vision. Utopia encourages exploring and scrutinizing an organized world and discovering the ideal ways of enhancing the condition of human lives. The concept of an ideal world is rooted in the myth of Eden. Utopian thought is rooted in Paradise, a term that has its origin in 'pairidaeza', which in Old Persian means an enclosure; and in Old Testament Hebrew, it is seen as 'parades', which simply means a garden enclosure, and in Greek as 'paradeisos', which is a luxurious park. The first utopian thought can be traced back to

the work of Plato. His *Republic* is considered to be one of the pioneering works dealing with the idea of utopia. In his book, he describes a model of an ideal world. Though with More's "Utopia" in the 1500s, the term received its significance and popularity. Fatima Vieira views More's setting of utopia as "tension between the affirmation of a possibility and the negation of its fulfillment"<sup>1</sup>. The title "Utopia", means "no place", describes an impractical ideal society which is a vehicle for satirizing the then society that the author lived in. In the novel, More depicts a society in which individual possession is revoked, education is received by all indiscriminately, all the genders are considered as equal and there are no limitations on religious practices. As Vieira says, utopia began its life as a lexical neologism. But gradually with time, after the process of denologization, its meaning changed many times, and it has been adopted by authors and researchers from different fields of study, with a diverse range of interests and conflicting aims. Its history can be seen as a collection of moments when a clear semantic renewal of the word occurred. The word utopia has often been used as the root for the formation of new words. These include words such as - eutopia, dystopia, anti-utopia, allotopia, euchronia, heterotopia, ecotopia and hyperutopia, which can be called as derivation neologisms. With the creation of every new associated word, the meaning of utopia became more precise.

As can be seen, like many other ideas and words, dystopia is a resultant concept of utopia. At the beginning of the eighteenth century, thinkers and writers started criticizing the idea of utopia which led to a wave of anti-utopianism in literature. Anti-utopianism rejected the idea of an ideal world and the possibility of an ideal future. But even anti-utopianism was not very well perceived by many scholars. For instance, Peter Fitting said that anti-utopianism is "explicitly or implicitly a defense of the status quo"<sup>2</sup>. The argument about Jonathan Swift's *Gulliver's Travels*, an anti-utopian novel, is that it supports the real world and condemns looking for a better world. According to Vieira, early anti-utopian novels "denounce the irrelevance and inconsistency of utopian dreaming and the ruin of society [that dreaming] might entail" The Enlightenment era saw a lot of progression and Scientific developments that led to the belief of a better future. But writers opposing the excessive rationality and Scientific progress turned to anti-utopianism, for instance, the works of writers such as H. G. Wells who felt that humans were moving towards failure through these advances. The political and economic upheaval also critics to turn toward anti-utopianism. According to Scholes and Robkin, by the twentieth century, "the utopian impulse was largely replaced by dystopian projections of disastrous current trends"<sup>4</sup>. These conditions paved the way for

twentieth-century authors such as Yvengy Zamiatin, Aldous Huxley, and George Orwell to write dystopian fiction. In “From Utopia to Nightmare”, Chad Walsh (1962) argues that utopia is replaced by dystopia in a century of disillusionment. He states, I submit that the shift from utopian to dystopian fiction is important. Quite possibly, it foreshadows one of those really massive psychological shifts that sometimes occur over a whole culture.

To contain dystopia as a genre under the same umbrella is quite problematic. It blossomed as a theme in the field of science fiction, and also effectively in political fiction, especially anti-Soviet literature. Some very well-known examples are - George Orwell's *1984*, Evgenii Zamiatin's *We*, and Aldous Huxley's *Brave New World*. As Michael D. Gordin, Helen Tilley, and Gyan Prakash says in their essay “Utopia and Dystopia beyond Space and Time”,

*Every utopia always comes with its implied dystopia—whether the dystopia of the status quo, which the utopia is engineered to address or a dystopia found in the way this specific utopia corrupts itself in practice. Yet a dystopia does not have to be exactly a utopia inverted.*

Dystopia creates a sense of social awareness and provides a path for revolution and reformation. Moylan aptly sums up the backdrop against which these classics were written: “Dystopian

narrative is largely the product of the terrors of the twentieth century. A hundred years of exploitation, repression, state violence, war, genocide, disease, famine, ecocide, depression, debt, and the steady depletion of humanity through the buying and selling of everyday life provided more than enough fertile ground for this fictive underside of the utopian imagination.” A number of critics have provided a diverse range of definitions of dystopia. Another definition given by Sargent defines dystopia in literature as “a non-existent society described in considerable detail and normally located in time and space that the author intended a contemporaneous reader to view as considerably worse than the society in which the reader lived.” Although the term dystopia was not used until the nineteenth century, the concept of a “dystopian” society had been debated for millennia. The conceptions of Heaven and Hell demonstrate that from time to time, from a very early age, People have pondered the prospect of building a better world. Importantly, the fact that dystopian literature evolved gradually rather than abruptly must be considered. It had been progressively growing long before Mills' definition

– especially, the elements of dystopia—could be identified in a range of utopian texts leading to a variety of interpretations. The turn from utopia to dystopia was shaped by

eugenics and socialism, sparsely interwoven with Darwinism. As a result, the socialist revolution is a prominent theme in dystopian writings. The fall of the revolution or its aftermath was a popular subject for such works. For example, Charles Fairchild's *The Socialist Revolution of 1888* (1884) or *A Radical Nightmare: Or, England in Forty Years* (1885). In certain novels, the concepts eugenics and socialism are merged. In *Red England: A Tale of Socialist Horror* (1909) children are removed from their parents and nurtured by the government. Other dystopian themes included the Prussian invasion, the German takeover of Britain, and environmental disasters.

In the first half of the twentieth century, dystopian fiction was at its peak. *Iron Heel* (1908) by Jack London served as a model for future authors such as George Orwell. Although London's oligarchic tyranny is not as detailed as that depicted in *1984*, it is similar in many aspects, like oppressors' cruelty, draconian censorship, and the disappearance of people, and so on. However, it has a more positive tone than *1984* and concentrates on revolutions coming to fruition. The novel's concept is founded on London's worries about power abuse, which has been a source of concern for dystopian authors for a long time. According to Tom Moylan, the beginning of technological dystopian fiction can be established with the works of M.H. Forster. In his work, *Scraps of the Untainted Sky*, Moylan considers Forster to be one of the archetypes of dystopian fiction with his story *The Machine Stops*. His work lays a map for dystopian fictional works that were to be followed. Even Beauchamp, in his essay "Technology in the Dystopian Novel", claims that "Except perhaps for Wells's *When the Sleeper Awakes*, *The Machine Stops* is probably the first modern dystopia". Post Forster dystopian fiction includes Yevgeny Zamyatin's *We* (1924), Aldous Huxley's *Brave New World* (1932), and George Orwell's *1984* (1949). These were also considered the paradigm of dystopian narratives in the twentieth century.

The 1918 influenza pandemic, also recognized as the Spanish Flu, was also mentioned in many works of literature. "Delhi became a city of the dead..." claims Ahmed Ali, in his novel *Twilight in Delhi*. However, several writers, such as the well-known Hindi poet Surya Kant Tripathi 'Nirala,' lost loved ones as a result of the pandemic. The outbreak of smallpox was mentioned by Nobel laureate Rabindranath Tagore in his Bengali poem *Puratan Bhritya*. The smallpox outbreak is also mentioned in Malayalam writers' works such as Thakazhi Sivasankara Pillai's *Thottiyude Makan* and Kakkanadan's *Vasoori*, which showcase the reality of human emotions and crisis periods. Cholera, like the Plague, is a popular topic in literature when it comes to pandemics. We may find references to cholera throughout Munshi Premchand's works

such as *Eidgah*, *Doodh ka Dam*, *Rebati*, and others. There are references to persons dying of cholera in all of the above-mentioned works, as well as how the disease affected the social lives of ordinary people. Fakir Mohan Senapati, a well-known Odia writer, has also spoken of cholera-related deaths and family dislocations. It is also mentioned in Gabriel Garcia Marquez's well known work *Love in the Time of Cholera*. Many deadly diseases are supposed to have spread and killed a large population across the globe as a consequence of the European seafarers carrying them. For example, it is believed that European colonizers brought contagious diseases like plague and other diseases to Canada, killing a great number of indigenous peoples and severely diminishing the human resources of As witnessed, pandemics spawned works of literature that caught the raw feelings of people during a major disaster. When we live in a confined space, these works of literature help us find a feeling of life. We have literature that makes strong remarks against the government's illegal impositions on the people, utilizing the epidemic as a symbol of protest. When we become disconnected from people and life, these books reconnect us. In these works of literature, life and human coexistence appear to be extremely valuable. Similarly, people have leaned towards dystopian literature, flipping with horror through the pages of the novels, but at the same time acquiring a unique sense of comfort and familiarity. We tend to equate our situation with others, or characters from movies or books, this is a human instinct. By this instinctive motivation, dystopian fiction along with apocalyptic literature and movies are gaining momentum. People are lost, they have been introduced to previously foreign conditions; a cultural and social upheaval has occurred. Amidst such uncertainty, they find solace in a fictional world where similar things happen, and the hero or heroine fights through the dreary circumstance. Apocalyptic fiction, which can be brought under the umbrella of dystopian fiction, in this case, is a cure for the anxiety we are all in. It is an area of acknowledgment of their misery. Dystopian fiction, then, breaks away from its conventional function of providing a peek into the future, but an avenue for exploration of our psychological implications during the pandemic. Instead of perpetuating an unease, dystopian literature during such an emergency situation opens up dialogues, not only concerning the personal, but also the political, social, and cultural.

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**SUFFERING OF INDIAN EDUCATED WOMEN IN SHASHI  
DESHPANDE’S NOVELS**

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Women must be a bridge and a synthesizer. She shouldn't allow herself to be swept off her feet by superficial trends nor yet be chained to the familiar. She must ensure the continuity which strengthens roots and simultaneously engineer change and growth to keep society dynamic, abreast of knowledge, sensitive to fast-moving events. The solution lies neither in fighting for equal position nor denying it, neither in retreat into the home nor escape from it.'

- **Indira Gandhi (Eternal India)**

**Abstract**

Shashi Deshpande, a prominent and up-coming Indo -Anglian writer, has delineated the undulations of the female ego or self under the pressure of critical human predicaments and emotional affinities. They revolt against their family traditions in search of freedom and quest for their selves, these heroines are sensitive, intelligent, career-oriented middle-class women, and are familiar with literature, psychology and life around them. They are undoubtedly changed women of changed time. They incessantly question the concepts of love, marriage and sex. Love and marriage become meaningless and sex alone becomes the basis of man-woman relationship. Their extra-marital sex adventures certainly indicate their move towards sexual emancipation. But are they successful in attaining freedom from the bondage of culture, from the concepts of family, love, marriage and sex which are defined by male-chauvinism and are thrust upon them? The thematic concerns of these women writers have been centering around women related issues. The social setting for most of these writings is the urban middle class and the protagonist is more often than not a woman. Indian culture treats women as Adi Shakti. However, these are conceptual realities. In a country and culture where a sacrificial animal is treated as sacred and worshipped before slaughtered, conceptual

realities remain far removed from ground realities. Shashi Deshpande draws her women from the urban middle class and portrays them as sensitive, educated and intelligent career-oriented thinking women, presenting them as individuals capable of breaking away from the traditional constraints to redefine their identities in tune with the changed social ambience of the modern times.

### **Introduction**

Among the three phrases of feminist writing: feminine, feminist and female, Shashi Deshpande belongs to the last phase i. e. female phase. In *Roots and Shadows*, she focuses on female experience and female world. But she is not against the male. She has stressed the harmonious cooperation between man and woman.

Shashi Deshpande's novels encapsulate her artistic vision of feminism. Indu is educated and lives in close association with the society. Brushing aside all its narrow conventions. Indu wants to bid adieu to her monotonous service, but Jayant does not approve of it. Indu's self-alienation increases as she becomes aware of the conflicting demands made on her by her desire to conform to cultural ideal of feminine passivity, and her ambition to be a creative writer. In this way Indu perceives herself as an object. She now wants to become a true woman and throw off the mask of an ideal woman.

Indu married to Jayant. A woman like Indu is allowed no direct influence upon her husband. The husband is imperious to her emotional urges. Instead, it is she who has to cater to the needs of his urges and drives. She has dealt graphically with problems that confront a middle class, educated woman in the patriarchal Hindu society. But hers is not the radical and militant kind of feminism which sees the male as the matrix of all menace. Shashi Deshpande's novels reveal the women's quest for self, an exploration into the female psyche and an awareness of the mysteries of life and the protagonist's place in it. The concept of new-woman will have justified itself only by bringing about a radical change in public attitude towards man woman relationships. The general perspectives about woman as a shadow-figure to a male caretaker, be he a father, a husband or a son, continue to persist.

Shashi Deshpande's is not only a feminist concern, it's essentially psychological. Her efforts is to lay threadbare the inner psyche of her characters. Her protagonists are split personalities. They carry two selves within their psyche. On the one hand, their inner

self rebels to break away from traditions; while on the other, the cultural women archetypes thrust upon their psyche blind them to the tradition.

All the three protagonists in *The Dark Holds No terror, Roots and Shadows* and *That Long Silence* shed-off the chains they feel themselves encaged in, leaving their parental houses, and find themselves entrapped in the same chains in the houses of their husbands or in-laws. Her characters emerge out of the crisis as strong women willing to compromise with life as it comes. She uses simple language to depict simple life of the Indian women. Her writing is clearly a part of Indian literature and emerges from her rootedness in middle class Indian ages, castes and communities.

Shashi Deshpande's first novel '*The Dark Holds No Tears*' deals with an unusual character, called Sarita, who dares to challenge the age-old traditions to marry a man of outside her caste. The love marriage between Sarita and Manu doesn't prove to be fruitful. Her recent novel, *The Binding Vine* is a feminine novel which represents woman as a spineless, wooden creature subjected to male domination. In *That Long Silence*, Shashi Deshpande makes an aesthetic plea to free the female psyche from the conventional male control. In short, almost all her literary ventures revolve round the pathetic and heart-rending condition of women in a male dominated society.

Shashi Deshpande's Sahitya Academy Award winner novel *That Long Silence*, which was published in 1989, looks at social history from the perspective of the family. While exploring man-wife relationship in Indian society, Shashi Deshpande in this novel offers readers an intimate and domestic chronicle of the subtle tyrannies suffered by women and the pain of coming to self-knowledge. It is the story of personal journey; the heroine; the heroine learns as she undergoes the mental torture and suffering at the hands of her husband.

In the Indian context, once a girl gets married to a man, the husband completely dominates over her. If the wife does not conform to the norms and ideals set by the husband, there is disharmony and tension. Mohan and their children are the focal points. Their children were away on tour and Mohan decided that they would go and stay at the flat in Dadar, which had been given to Jaya by her uncle. As a good wife Jaya acquiesces to her husband's decision and accompanies him to Dadar flat. Jaya was forced to curb her liking for light music and was shided by her father for not being able to appreciate classical music which he himself admired. The fear of having interest in what was

considered to be unacceptable prevented her from admitting to her husband that she really liked the advertisements that were shown in the cinema theatres.

Shashi Deshpande's another novel *The Dark Holds No Terrors* the heroine Sarita is a doctor who earns much more than her husband Monohar. Like Jaya in *That Long Silence* Sarita is also financially independent and on the contrary it is her husband Manu who is marriage is a cruel prison, Sarita doesn't opt for divorce. Sarita was humiliated from her parents due to her selection of life partner from a lower caste. After knowing the death of her mother, she used to visit her home. Her husband is depending on her income yet he tries to harass her physically and mentally. Apart from having to suffer humiliation at her husband's hand, Sarita also had to deal with a misplaced sense of guilt of having killed her younger brother Dhruva. The child was accidentally drowned but their mother put the entire blame on Sarita. In this way both Jaya and Sarita had extramarital relationships with men who worked in their chosen fields. Both novels end at a point when the female protagonists are poised for change but whether their internal transformation will translate itself into actions remains a matter of conjecture.

*That Long Silence* depicts the tale of an Indian woman who maintained her silence throughout her life facing hardship, anxiety and suffering and ultimately thread to break it. Jaya the wife of Mohan is not exception to this. Jaya, protagonist and the heroine of the novel. The novel depicts the life of Jaya at the level of the silent and the unconscious. *That Long Silence* is an intelligent woman with good academic qualification, with a career and a considerable amount of success. But still no respect in the eyes of Mohan. Jaya and Mohan start to live in comfortable Dadar flat which has been given by Jaya's uncle. Away from the trap of family life, she suffers from isolation. She fails to be closer to her husband mentally. Mohan cannot understand her feelings. Her life with Mohan appears to her a meaningless exercise of living together; a fact she admits in a mood of utter frustration. Jaya is gifted with a talent for creative writing; she had given up her writing just because Mohan does not like it. Mohan gives the example of her own parents he says her "My mother never raised her voice against my father however badly he behaved to her." Jaya loses her identity as a writer; she compromises with writing silly things for a woman's magazine which does not satisfy her intellectual hunger.

Jaya has badly neglected her 'real' self. Finally, she decides to come out of the nest because life has become intolerable and suffocated to her. Self-expression is the

basic human right. Jaya breaks the silence, writes her story and concludes; “We can always hope without that, life would be impossible. And if there is anything I know now it is this; life has always to be made possible.” The difference in their attitude is a sole cause of their failure to understand each other. Due to their different attitude, their married life become gloomy. It becomes more of a compromise than love, based on social fear rather than on mutual need of each other. Jaya is a woman who adjusts and accommodates unlike the modern women culture and hence they adopt an inimical attitude towards it. She is not the structurally patterned woman of the traditional Indian society where woman was chiefly confined to the hearth and man to the world, where woman was the follower and man the leader, where woman was the sufferer and man the ordainer. Jaya was renamed as a Suhasini after her marriage by her husband, not for the sake of changing identity since Jaya and Susasini are the two facets of the same coin and these two collateral names of the Deshpande protagonist are symbolical in their socio-familial import. Jaya, her pre-marital name means ‘victory’ and Suhasini means “a soft smiling, placid motherly woman. A woman who lovingly nurtured her family. A woman who coped”

Shashi Deshpande deals the problems of middle class educated women. And also, her contribution to the world of literature is the presentation of the reality of the middle-class women. Inner conflict and search for identity of women is the major issue in the novels of Shashi Deshpande. And also, she deals with the inner problem of the women psyche. Even today the educated Indian women give preference to marriage and their family life. Deshpande supports this feeling. Deshpande has the microscopic observation regarding the inner urge of Indian Educated women.

All these protagonists of Deshpande fail to attain their freedom, completeness, and realize their self-hood. Neither the extreme aggressive, revolutionary way, nor their adherence to the stereotype role-model, nor the pendulum like state of swinging between the two extremes can help them realise their identity. It is the balanced ego-self axis which makes revelation of their real-self. The return to their ancestral houses symbolizes, in a way a dialogue between conscious and unconscious. Marriage is not the same thing to a man as to a woman. The two sexes are different from each other. Though each one has the necessity of the other. But this necessity has never brought about a condition of reciprocity between them. Women are left with no choice in their lives there is shadow of

male dominance over every aspect and facet of their lives which thwarts their progress. They experience claustrophobia and their wishes are buried in the depths of their hearts. As a woman, Indu is hardly left with any choice. Her life is acutely circumscribed. She says, “A woman’s life, they had told me, contains no choices. And all my life, specially in this house, I had seen the truth of this”. Indu is submissive to Jayant because she does not want conflict. She adjusts to Jayant and her marriage life not for love alone, but because she is afraid of failure. She thinks about the state of widows. They are forced to have bald heads and regarded inauspicious. The society is also very much prejudicated against the childless women. Indu, though an educated and modern lady, is not respected by the ignorant lot who see her as a childless woman. As members of the subordinate sex, women are characterised by obedience and submission. Indu says that as a child she was asked to be obedient and unquestioning and as a girl she was told to be meek and submissive. Patriarchy reduces woman to the state of an object. A woman’s experience is primarily defined through the interpersonal, usually domestic relationships. The novel ends with a note of affirmation. Indu asserts her individuality as a woman and also as a partaker in the endless cycle of life. There is the negation of the very idea of non-existence. Indu has recognized the miracle of life. Deshpande portrays in her stories, female experience that evolves in a series of movements of being totally victimized by society and man to a personality which consciously assumes control over her life.

Deshpande’s *The Stone Women* is a response to the male imagination of women, *That Long Silence* is meant to articulate the silence women have been subjected to for centuries and *The Dark Holds No Terrors* explores women’s anger, in all of them there is an assertion of feminism and a belief that recognition of women as persons as thinking human beings has to be on the basis of their individuality and not a concession made by men. To eliminate gender discrimination and promote female empowerment, women’s decision-making capacity must therefore be enhanced within the household, the workplace and the political sphere. The message these women in Deshpande’s fictional world convey is that “There is a need to move beyond that ‘given’ that is the gender constraints, the socio-cultural inheritance, the body as such, to move beyond the margin, the subordination, the captivity, the loss of will, plain and simple surrender. There is a need

to move towards self-realization and freedom and establish new relationship with the self as well as with the other.”

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## ECOFEMINISM IN THE WORK OF ALEXIS WRIGHT

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### **Abstract**

In the context of Australia and other indigenous writers, ecofeminism is vital in order to unveil the exploitation and invasion of ecology and its resources. In this way, gender issues can be analyzed and questioned by looking into our relationship with ecology, other living beings and the opposite sex/sexual minorities. Ecofeminism is an interdisciplinary critical theory that claims that women's issues and environmental issues are interconnected because of the objectification of women and nature in a male-dominant society. It is also an ideology and movement that finds the oppression of women is interlinked to the oppression of nature with the masculine centred attitudes and practices concerning the patriarchal society. Thus, this theory claims that environmental problems and women's issues are interrelated. In a more specific way, the patriarchal order continues to exploit nature, discrimination against women will also endure. Ecofeminism has its roots in literature also. In my paper, I would be focusing on the novels of Alexis wright, which are enriched with the essence of ecofeminism. The main aim and objective of my present study is the analysis and interpretation of the textual and conceptual essence of ecofeminism in brief in the novels of Alexis Wright. To achieve this, it is essential to explore relevant ecofeminist theories and perspectives through a thorough and vast literature survey.

**Keywords:** Ecofeminism, Ecofeminist literary criticism, novels of Alexis Wright, Feminism

**1.Ecofeminism an overview :** Ecofeminism was first coined in 1974 by the French thinker Francoise d'Eaubonne. "According to this theory, white western patriarchal societies create a male-centred culture and through this culture impose social hierarchies and dualities. The hierarchies and dualities give superiority to men while subduing non-male beings. For example dualities such as men/women, white/black, culture/nature, west/east, strong/weak, soul/body, mind/emotion are put forward to create an unequal order in society. These dualities create an unequal order in society and impose a superior relationship. Thus while the former is dominant, the latter is subordinate".(Öztürk)

Like this, the same subcategory creates a link between women and nature exist as inferior and subordinate beings. The system mutually oppresses both of them simultaneously. Thus, women's issues and environmental problems are interrelated and ecofeminism actually aim to liberate women and nature from the oppression of the male-dominance.

“Ecofeminism has its base in literature also. Ecocriticism and feminist literary criticism have contributed to the linguistic as well as literary aspects of theories and ideologies in literature. Ecofeminist literary criticism is not new, but still it is at a formative stage, especially in the context of post-colonial literature”.(Krishna)

This study attempts to focus on the selected novels of Alexis Wright, which are written on the premise that empowerment of women is the ultimate and essential necessity. The novels of Alexis Wright raise the fundamental issues of the impact of invasion (social, political, economic and psychological) on women and the environment, in ecofeminist theories and tries to analyse the novels in the light of that.

## **2.Ecofeminism in the novels of Alexis Wright**

2.1 Theoretical Background: Eco feminism is an ideology and movement find that oppression of women is interlinked to the oppression of nature with the same masculine centered attitude and practice linked to the patriarchal society. Francoise d' Eaubonne an eminent French feminist while coining the term 'ecofeminism' in her 1974 book *Feminism and Death* has explained the important role of feminism in addressing environmental as well as gender issues. Thus, very gradually, it has grown out of the definition of mere women and environment. Ecofeminism in late 20<sup>th</sup> century has identified as a movement that speaks for women, environment and all the marginalized groups, including even queers. There are three major wings of ecofeminism, which are of prime importance in defining the connection between women and nature. Spiritual/culture Ecofeminism emphasizes on the natural connection or innate connection between women and nature as exclusive and unique it also supports the concept of 'mother earth' and femininity of nature. Their argument is that traditional wisdoms of preserving and protecting nature as well as respecting women should be practiced in our contemporary society.

A radical lesbian feminist, Mary Daly in her much critically acclaimed book *Gyn/ecology* analyzes the concept of femininity, its origin and roots. She explains, with the help of theology, that how notions of virtuous womanhood have arrived the perpetuated which forms the basis of patriarchy. “Susan Griffin and Starhawk even write on the spiritual women- nature connection. Constructivist ecofeminist like Simone de Beauvoir and Sherry B Orger rejects the essential connection of nature and women by stating that this connection is a mere social creation and not natural. They emphasize the essentialist and negative impact of connecting women with nature as this could alienate her from culture by widening the manis equated with culture and women, nature, animals etc are separated from it”.(Krishna)

## 2.Ecofeminism in the novels of Alexis Wright:

Alexis wright, activist and an award -winning writer, is a member of the Waanyi nation from south of the Gulf of Carpentaria and the Northern Territory. she has written widely on Indigenous Australian rights: her novels *Plains of Promise* (1997), *Carpentaria* (2006), *The Swan Book* (2013). The elements of eco feminism is every evident in all novels of Wright. The novel of Alexis wright deals with the exploitation of women and the physical and mental agony faced by women is the main theme of Alexis wright's *Plain of the Promise*. In the Epic novel *Carpentaria* and the climate change dystopia. The swam Book is consider as an entry point to address the climate-related crisis of culture and the danger of a singular Antropocene narrative. Apart from first novel last two novels proclaim the exploitation facing by the environment. They explore themes such as environmental racism, women exploitation, ecological imperialism and the slow violence of climate change. Thus we can see that ecofeminism is very evident and clear in her novels which speaks about women and environmental exploitation.

### Conclusion:

Alexis wright not only finely interweaving various ecofeminist and feminist theories in their, but also seeking possibilities and solutions for empowerment of women and environment. They clearly picture before us the irreparable aftermaths that can germinate from the oppression of women and nature and sprend to the future like a terminal disease, which can put the whole development and technology that man has created till the date, into question. They also suggests that only through changing our day to day relationships and activities towards more harmony and sustainability, we can contribute to the well-being and over all empowerment of the whole ecological system.

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## ECO- CRITICAL ANALYSIS OF MARGARET ATWOOD'S MADADAM TRILOGY: AS CLI- FI NOVELS.

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### **Abstract:**

Climate change is one of the biggest problems we deal with. Climate change fiction or simply 'Cli- Fi' is a new literary phenomenon that emerged at the twenty-first century and become society's greatest challenge. Cli-fi novels are set in the future or near future, telling of disaster and its effect on humans, or they depict the present, beset by dilemmas, conflicts or conspiracies, and pointing to grave consequences. Climate fiction is literature that deals with climate change and global warming. The Title " Eco- Critical Analysis of Margaret Atwood's Madadam Trilogy: as Cli- Fi Novels." suggested how environment study affected storytelling way of genre. This study would be critically focus on narrative style, character study and how sometimes the crisis must be part of the backdrop of any story set in present or future world. It might be study of utopia, dystopia or pre- and post-apocalyptic world or in simply today's world. The research will be study of Margaret Atwood's MaddAddam Trilogy (2003-2013). This visionary book sets in Apocalyptic Future. Oryx and Crake is the first of the MaddAddam trilogy, followed by The Year of the Flood (2009) and MaddAddam (2013). It would be interpreting how apocalyptic and dystopian themes been used by authors in select works by reviewing other notable practitioners to better understand such themes.

**Keywords:** Eco Criticism, Climate Change, Dystopia, Apocalypse, Human, individualism, Fear of Uncertainty, Anthropocene.

### **Introduction:**

Climate change fiction or simply 'Cli- Fi' is a new literary phenomenon that emerged at the turn of the twenty-first century's. Climate change is already

part responsible for extreme weather events, flooding, desertification and sea level rise, leading to famine, the spread of disease, and population displacement. Cli-fi novels are typically set in the future, telling of disaster and its effect on humans, or they depict the present, beset by dilemmas, conflicts or conspiracies, and pointing to grave consequences. Climate fiction (sometimes shortened as cli-fi) is literature that deals with climate change and global warming. Not necessarily speculative in nature, works may take place in the world as we know it or in the near future.

The novels *Oryx and Crake* (2003), *The Year of the Flood* (2009), and *MaddAddam* (2013), this trilogy collectively called *Madadam Trilogy*. In this novel the issue like Climate change. Depicts the causes and effects of a pandemic, which, with environmental Doomed by climate change, few last human's in population. The novels are teals of disaster through various perspectives: Jimmy, also known as The Snowman and best friend of the mastermind, Crake, in *Oryx and Crake*; survivor from *Year of the Flood*; Toby and Zeb in the final book, *MaddAddam*. The novels set up around crew of human survivors: members of the environmental religious cult, God's Gardeners (Ren, Toby, and Adam); the environmentalist guerrilla or resistance group, in *MaddAddam* (Zeb, Crozier, Shakleton, Oates, etc.); In addition to these human survivors, a plethora of nonhuman creatures still inhabit Earth, including bioengineered life forms, such as liobams, pigoons, rakunks, and the humanoid "Crakers," species designed by Crake to exist in harmony with their environment. In the first book Crake said about everything is changing Science evolution like biotechnology not only change human and their lifestyle but it also change environment. This changes in environment changes the climate around us which is an annihilation to human and nature.

"All it takes," said Crake, "Is the elimination of one generation. One generation of anything, Beetles trees, microbes, scientist, speaker's of French, whatever. Break the link in time between one generation and the next, and it's a game over forever."

Atwood clearly Indicates how one little change in environment can change whole system of our life. And why we study this genre. Climate always change, it's not constant but if any activity of human made it faster or worst, then we will face the consequences of climate change. She even gave some examples of environmental protection agency's report study.

Temperatures are rising, snow and rainfall patterns are shifting, and more extreme climate events like heavy rain storms and records high temperatures are already affected. Atwood's novels are stand for it .

how human activity has had a noticeable impact on the Earth's climate and ecosystems. We clearly see in each book that Atwood advocates about it. In *Oryx and Crake*, in First section of first three chapters, she introduced us about What the future hold ? It describes humanity's effects on the earth and its human and non-human inhabitants, during the geological era that is called the Anthropocene. It argues that this suddenly and unexpectedly comes to an end with the scientist Crake's carefully planned annihilation of humanity and the introduction of the genetically modified, post human species the Crakers.

In chapter *Flotsam* we clearly see her Anthropocene approach towards the story.

Jimmy was on the seashore, now most of the city he knows is drawn and sinking. He met children of Crakes, they are collecting many Plastic things I want to sell it to snowman, like a piano key , green pop bottle made by ocean a plastic container a computer mouse. they do not know those things or how to use them. It is clearly show them they live in the post apocalyptic world.

The trilogy is set in a post apocalyptic world and this and these world is dystopian tale the characters are most sensible and they are achieving goal against all odds.

The man made Pandemic is just a beginning of this novels, they not only talking about the climate change or effect of climate change in human being but they are talking about the bioengineered Dystopia with the hope of survival. In the year of the flood, we found Violence, Sexual violence even deal Suicides. Brainwashing is always threat in novel as our survival group. Toby and Ren are

protagonist and leader of the surviving group. In this novel she also introduced God's gardeners.

The dystopian fiction predominantly deals with a religious sect called the "God's Gardeners", who predict a human-species-ending disaster. Atwood brilliantly narrates, how a handful of them survive the disaster with the help of their ecological and scientific knowledge, along with the teachings of Bible, which they acquired being a member of the God's Gardeners cult. God's gardeners are eco-friendly cult, their lifestyle indicated the natural way on Eden cliff Rooftop Gardens. In MaddAddam, Atwood continues adventures of survivals, here again she gave example petroleum and proxy environmentalists. She also deals with hypocrisy about environment.

### **Conclusion:**

In this trilogy, Atwood clearly work as prophet and warn us about consequence might we face in near future. In stories backdrop there is potential thread about climate change. The earth is affected by climate change even today so we believed that her prediction could be truthful and this trilogy is study of Cli-Fi novel. The fallen civilization, Pandemic, change in environment, Fear of Uncertainty is affecting on near Dystopia Apocalypse.

Atwood not only discuss about bad things but good also. She harshly criticized social and natural environment. The characters are realistic but with hero complex. all the other characters and incidents causing ecological holocaust in the novel, Atwood has shown keen interest in bringing out the importance of leading such simple life

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## DEPICTION OF SCIENCE AND TECHNOLOGY IN NEAL STEPHENSON'S SELECT NOVELS

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**Abstract:** The present research paper explores the depiction of science & technology in Neal Stephenson's select novels. Science fiction and cyber punk are the genre of speculative fiction and they rely heavily on portraying stories set either in past or future with the loads of science and technology related concepts and inventions which exist or ideas which can come into existence in near future. Neal Stephenson an American science fiction writer in his novels attempted to depict mankind from the known planet like earth or other planets. His earlier work Snow Crash (1992) deals with the futuristic society of twenty first century in which computer technology play vital role and around which the story of the novel revolves. The Diamond Age: or, a Young Lady's Illustrated Primer (1995) is about upbringing of a poor girl with the aid of the Primer a supercomputer with Artificial Intelligence. Cryptonomicon (1999) has the basis of coding in which the stories deal with the time past and future highlighting cryptology, telecom and computer technology. The paper brings out different aspects of the mankind shaped by the science and technology.

**Key words:** science fiction, speculative fiction and cyber punk.

**I. Introduction:** As with work of art in general and literature in particular, be it any kind, reality is dominant force behind its manifestation and it holds true with science fiction as the existing scientific principles and technology offer the writer the roller costar ride to create ideas in the field of science and technology

with the help of imagination and fantasy. However, what makes science fiction different from the other forms of literature is its course of action in which exiting scientific concepts are used with imagination and new scientific concepts and ideas are introduced. This endeavor of science fiction writer is noteworthy which has inspired many innovations in the field of science and technology. For example Arthur C. Clarke discussed the idea of satellite communication long back in 1945 and satellite communication is common today. Science fictions seemed quite conducive in dealing with stories woven with the science and technology including exploration of space, energy and exotic power sources, extra-terrestrial life, imaginary science including alternative universes, antigravity, speeds faster than light, instantaneous communications, time travel and other universes, warfare, intelligent machines, biological engineering with men and supermen, mechanisms of artificial intelligence, unidentified flying objects (UFOs), powers of the mind, and future societies, etc.

The beauty of the work of art and literature lies in its intrinsic design where reality gets shaped sometimes into more perfect and ideal or the world with dystopian features.( the writer weighs between good and bad, justice and injustice, natural and unnatural, civilization and barbarism, etc. and presents it); the process is complex and also applicable to the science fiction which does not only bring out the story wrapped around the science and technology but unveils the human life with the possible impact of science and technology and depicting the mankind in different light.

## II. Neal Stephenson's select novels

Neal Stephenson in his speculative fiction and cyberpunk has successfully depicted scientific ideas and technology through the stories in his works such as: *Snow Crash* (1992), *The Diamond Age: or, a Young Lady's Illustrated Primer* (1995) and *Cryptonomicon* (1999). *Snow Crash* is Neal Stephenson's breakthrough novel published in 1992 interestingly the book talks about the future world where food delivery has become an important part and parcel of human society. It brings out the future technology such as the mobile computing, virtual reality, wireless Internet, digital currency, smart phones, and augmented-reality headsets. More specifically, the food delivery was quite absent

then and now it has been trendy among the urbanites who prefer ordering the food at home from the companies such as Swiggy and Zomato. Recently, in February, 2022 the food delivery company Zomato in India announced the delivery of food parcel within ten minutes. In *Snow Crash* the deliverator has time limit of thirty minutes of delivery which has been linked to the technology and different software. According Joanna Robinson<sup>1</sup> Neal Stephenson tried to depict in *Snow Crash* the differences between augmented and virtual reality and how to create a convincing Metaverse long back in 1992.

*The Diamond Age: or, a Young Lady's Illustrated Primer* (1995) a Bildungsroman science fiction emphasizes on nanotechnology and Artificial Intelligence. The social divisions of real world have found their place in future society too despite the advancement in science and technology. In *The Diamond Age* the society has divided into different tribes. The novel tells the story about a young girl called Nell the protagonist whose encounter and upbringing with the Primer stolen by his brother Harv. It also describes how John Percival Hackworth brings about his own downfall as he attempts to create a copy of the Primer illegally. The role of technology has been immense in shaping personality of individual in this novel as Nell unlearns everything that belongs to her tribe *thete* and gets herself educated about everything that belongs to high class society with the help of the Primer. The feed is an imaginary nanotechnology idea, Neal Stephenson envisages, with which anything can be created for example making for a minimum standard of living for all mankind. The technology in Feed makes many small fun clouds of mites which are engineered nano-probes that fly about gathering information or doing nasty things. The mites can examine people from the inside and do all sorts of fancy things<sup>2</sup>. At larger canvas of the Novel Stephenson shows that the high class society deploys technology to make their lives better, the scientists act as the puppets in their hands and the poor are deprived of all these advancement as they cannot afford. The scientist who created the Illustrated Primer was doomed when he tried to create copy of the Primer for his daughter. The same copy was stolen by Nell's brother and given it to her. Nell belongs to a low class tribe called *thete* and

turns her life topsy-turvy positioning herself at the par with the high class society.

Neal Stephenson in *Cryptonomicon* (1999) puts mathematics and cryptography at the center stage to avail the secret information in the warfare. It played vital role keeping the Axis powers unknown about the moves of the Allied powers during the WW-II. The novel also brings out the role of computer science and its technology in building Crypt the data haven to stash the cash away from all the governments of the world. The task is assigned to the company of Randy Waterhouse. The novel shows how science and technology has been at the core of world socio-political affairs. The stories in *Cryptonomicon* have been divided between the past with reference to World War -II and the present with reference to the computer technology and its application in illegal activities.

### III. Science and Technology in *Snow Crash*

The story of *Snow Crash* is inspired, as Neal Stephenson himself stated, by software failure of Macintosh computer of present-day Apple Inc. The same theme is dealt with in the novel as a computer system gets crashed because of a virus. The protagonist Hiro a gig economy food delivery boy, hacker, CIA informer and an expert in computer programming who is surrounded by Da5id, a fellow hacker, Juanita Marquez, his ex-girlfriend, the Y.T. courier girl. In *Snow Crash* Neal Stephenson highlights the future world with computer technology in every sphere of human affairs and thereby attracting attacks by the hackers. It was the curiosity of Da5id to trace contents in the file given to Hiro by Raven which introduced the virus in the system of Da5id corrupting the system and damaging his brain:

“The Brandy’s scroll wasn’t just showing random static. It was flashing up a large amount of digital information, in binary form. That digital information was going straight into Da5id’s optic nerve. Which is part of the brain, incidentally- if you stare into a person’s pupil, you can see the terminal of the brain.” (Pg.181, *Snow Crash*)

The virus is not ordinary one as it has capabilities to damage both the computer system and nuro-linguistic function of the human operator. Hiro along with the Y.T. set forth to investigate origin of the virus which took them to L. Bob Rife

who was originator of the drug virus Snow Crash as he wanted to make public prone to the virus making them vulnerable in order to control them. The virus drug transfers itself in binary forms in computer systems and via blood in humans. In the end the originator of virus Rife and Raven meet with death. Hiro destroys the raft carrying drug virus and neutralizes the digital virus. In the end he is united with his ex- girl friend Juanita. Neal Stephenson has used different ideas of science and technology from the field of computer science including Rat Things a semi autonomous guard system powered by a nuclear isotope battery used to protect a geographical area of Lee's Hong Kong, Smartwheels which are part of skateboards and advanced motorcycles which can easily adopt with the surface of the road giving comfortable ride, Reason is a railgun that fires depleted uranium flechettes, Metaverse is being a network of 3D virtual worlds focused on social connection which social media platforms today such as facebook and WhatsApp have derived inspiration from. These ideas of science and technology in 1992 were quite imaginary. But, they have become reality in 21<sup>st</sup> century. Neal Stephenson tried to add new ideas to science and computer technology coining a new term called Metaverse.

#### **IV. Science and Technology in *The Diamond Age: or, a Young Lady's Illustrated Primer***

Neal Stephenson presents the story of a girl in Neo-Victorian setting in *The Diamond Age: or, a Young Lady's Illustrated Primer* with special emphasis on science and technology. The novel deals with development of Nell from her childhood to the adulthood with more maturity and sophistication as Nell gets exposed to tutelage of the Primer a supercomputer like book given to her by Harv. Its first encounter with Nell explained very well by Stephenson:

“The book spoke in a lovely contralto, with an accent like the very finest Vickys. The voice was like a real person's—though not like anyone Nell had ever met. It rose and fell like slow surf on a warm beach, and when Nell closed her eyes, it swept her out into an ocean of feelings.” (Pg.52, *The Diamond Age*)

The novel is set in near future and the technology highlighted is of Feed which can create anything to maintain minimum standard of life for the mankind. The feed is scientific invention is based on nanotechnology. This

technology is very difficult to exist in real world but with help of imagination Neal Stephenson successfully portrayed it in the novel. The technology of feed is accessible only to the rich which disappoint others. The novelist has given access to the technology for the poor placing the Illustrated Primer (super computer in a book form) in the hands of Nell that helps to get education for her and thereby commencement of Nell's journey towards sophistication in the society to obtain the feed. Stephenson has used these ideas so well to fit in the story which creates impression that people are surrounded with science and technology and the life is impossible without it.

### **V. Science and Technology in *Cryptonomicon***

Neal Stephenson's third novel *Cryptonomicon* was published in 1998 is a science fiction where the readers confront with the two different sets of narratives with two different generations, in two different time periods along with science and technology. The first narrative deals with cryptography and engages the characters such as Lawrence Waterhouse the grandfather of Randy Waterhouse in the code breaking task and tactical deception operation of the Allied powers and the Marine Bobby Shaftoe hides the secret of the Allied powers' breaking the Axis power's enigma code. The novel tells us about the project undertaken by mathematicians during the World War-II in creating secret code known as enigma code by the Axis powers and cracking the same code by scientists from the Allied powers. The science dealing with code breaking is explained very well in the novel:

"The science of making secret codes is called cryptography," Commander Schoen says, "and the science of breaking them is cryptanalysis." (Pg: 85, *Cryptonomicon*)

The second narrative is set in the late 90's and centers around the characters like Randy Waterhouse, his friends and colleagues who are the descendants of the earlier time period. Randy Waterhouse has assigned the task of building an underground digital data storehouse known as Crypt with help of cryptology, telecom, and computer technology at an imaginary place called Sultanate of Kinakuta which can be used for anonymous internet banking through the electronic money and digital gold currency. Neal Stephenson has woven these

stories together with mathematics and computer science very well. The mammoth size of the crypt can be discerned from the following dialogue of Tom Howard, vice president for system technology, Epiphyte Corporation:

“...That will be the largest router in the world when it is finished. We’re using some of these other chambers to install computers and mass storage systems. The world’s RAID, basically, buffered with big big RAM cache” (Pg: 268, *Cryptonomicon*)

The use of science and technology and their impacts on the mankind has been presented by Neal Stephenson with the two story lines. The first story shows us how science and technology played an important role in defeating the Axis powers by the Allied powers. If the Allied forces did not have broken the secret enigma code of the German and Japan, the World War –II would have fought for another few years with a lot of destruction. Thanks to science and technology that averted the further destruction and the same has been emphasized by the Neal Stephenson in the novel. The second story emphasizes the revolutionary and remarkable applications of computer science and technology in which the characters have choices whether to use science and technology for the betterment of mankind or for illegal and criminal activities like Randy Waterhouse and his company.

## VI. Conclusion

To conclude, Neal Stephenson’s select novels including *Snow Crash* (1992), *The Diamond Age: or, a Young Lady’s Illustrated Primer* (1995) and *Cryptonomicon* (1999) have very interesting stories depicting science and technology that apparently seem not be real but their existence cannot be ruled out in near future. The select novels also shed light on the possible impact of science and technology on mankind, human relationship and lifestyle. Neal Stephenson has coined the term Metaverse in *Snow Crash* which is brought into reality by social media giants called Meta Platforms, Inc. owned by Mark Zuckerberg.

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## **IMPORTANCE OF INFORMAL LEARNING SOURCES FOR THE NON-NATIVE ENGLISH SPEAKERS IN INDIA**

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### **Abstract**

It is very obvious to state that the Britishers introduced English in the education system of India. The fundamental reason behind the strategy was deeply rooted in their political benefits. They wanted to convert Indian students as clerks to support them in their administrative works in India. Even after independence English language spread like a wild fire in the Indian soil and reached in every corner of the nation. Although it was the language of the enemies; it started turning to be more fruitful and worthwhile for the Indians. English language in India stood as a key to open the door of knowledge through which they began to fulfill their educational and professional aims and objectives.

However, from the beginning to the current time there have been many innovations in the teaching of English as second language for the non-native English speakers in a country like India. In its initial phase English was being taught to Indians in the light of some of the older methods such as the Grammar Translation Method, Direct Method, Bilingual Method, Reading Method, etc. As time passes, there has been a remarkably transformation in the objectives, goals, and methodologies within the coaching and mastering technique of English as second language in the country of non-native speakers like India. The present paper considerably explores the unconventional processes and methodologies that are adopted through the tech-savvy generations of modern India representing it as part of global village. The central exploration of this paper is whether the modern internet tools such as Facebook, YouTube, and blogs can lead in the enhancements in the level of English-language skills. The present paper highlights how these newest technologies if employed systematically with innovative

dimensions can serve fruitful educational purpose. Eventually, these internet based informal ways inspire non-native speakers of India to enrich their understanding of English as global language of communication in the virtual world of which they are part of.

**Keywords:** *language, learning, educational purpose, globalization, tech-savvy, internet, Facebook, YouTube, Wikipedia, radio, T.V, advanced etc.*

## 1. Introduction

English in India has been serving as a crucial role in the educational and professional life of thousands of school going children. To be particular, a dying need of learning English in the Indian context began to be viewed after 1990s, especially, from the advent of liberalization, privatization, and globalization. The changing foreign education policies and lucrative job prospects compelled Indians to leave India for many foreign lands. Besides, increasing transactions in the trade and commerce, English language learning became the matter of status and being forward and advanced than others. In tune with this altering scenario, Indian universities and Government Education policies began to design the updated syllabus to cope up with the diversified needs and expectations by inculcating novel approaches in learning English for non-native speakers of English in India. It is viewed that due to the spread in information technology and altered sources used for learning English the innovative tools like Facebook and YouTube, do provide plentiful study material for the non-native speakers in the country like India. The widespread use of ICT tools in almost all English language classrooms cannot be the exception to the transformation and revolution in ELT strategies.

It is well-known that technology has become an indispensable aspect of 21st century. It is very crucial to be aware that in today's fast growing and technology based world use of both Facebook and YouTube serve as new informal way in learning and teaching environments of English as second language. These modern world internet friendly platforms may build a

network amongst the students and their teachers by which they can learn language creatively and maintain their expressions and use of language livelier, up to mark, and in tune with the native speakers of English. The advent of internet based information technology teaching aids in Indian education sector can be seen since the beginning of the early 21<sup>st</sup> century. Thus, the modern internet linked sources of teaching and learning English such as Facebook, You Tube, Instagram, blogs and Wikipedia have made English language learning easier and interesting for modern generation of India. Traditionally, English was no more than the subjects like history and geography; however, now-a-days due to the innovative experiments and increased exposure to the technology teaching and learning of English language has become student centric where the learners can be compelled for self-learning and get the latest updates and guidance from the experts available in other countries as well. The present paper highlights some of the tools which can be exploited by the non-native speakers of English language in the country like English where this language is seen to be used in almost public places and mainly in teaching learning process until the placements of students in different MNCs.

## **2. New Technology based tools suggested for enhancement of English Language**

Modern World pedagogy extensively exploits the teaching aids based on internet facilities. In addition to other advanced countries, Indian education system in current days carries out the adoption of different innovative teaching learning aids based on the internet connection. This hands-on-experience of using internet for the purpose of teaching and learning of English language can ignite and cultivate interest and motivate students for improving their level of English language skills. Following are some of the main technological learning sources which can be helping for the learners of English.

### **2.1. Facebook**

It is one of the most popular and widely used social networking sites worldwide. In the beginning of 21<sup>st</sup> century Facebook was launched by Mark Zuckerberg. Basically, this social networking site promoted people to keep in contact with their native and non-native friends met during their study and leisure tours. In the beginning, Facebook was being use for online chats with our friends as its user ratio and facilities were limited. In the explosion of information technology and rapidity of internet facilities spread over the world, the count of Facebook users increased in noticeable manner.

Facebook is used by almost college going students for chatting with friends, sharing media, and posting some text, images, or videos. In today's classroom environment, teaching learning process is becoming very advanced as students need not to be solely depending upon their teachers for learning of English. It is desirable that teachers should consider Facebook as novel way which may provide exposure for students in learning English on their own. It is observed that teacher student engagement is the key element in every effective classroom communication. Here, Facebook serves as an innovative and afresh tool which can engage both teachers and students if employed appropriately. In the present day education system, students are seen using Facebook broadly since their school life itself. Facebook, though an informal way of teaching and learning English language skills can make classroom group learning possible faultlessly. Following are the various ways of employing Facebook in the classes where English is taught as second language.

#### **2.1.1. Forming Facebook Group**

It is very essential that both teachers and students should be joined through Facebook. Thus, by creating a group they can either share or receive various posts based English language skills. This Facebook group can be kept private by teachers if they want so. Moreover, to learn Standard English expressions, teachers may follow some native speakers' Facebook pages or join their Facebook groups so that they can provide their students the latest nuances

and evolution in the use of language culturally. By following native speakers through Facebook, non-native students may develop their situational English skills by following standard formal and informal expressions in their day-to-day life language usages.

### **2.1.2. Use of advanced Facebook Features**

It is very interesting to view that an active English teacher can use Facebook at its maximum level and exercise new features of it for the teaching of English language skills. In this context, Facebook Live play an important role, as teachers can use it in their classes and record lectures. These recorded lectures can be stored and posted on student's groups so that they can watch these lectures in their leisure time and practice language skills. By availing this facility, they can revise the difficult concepts after school.

### **2.1.3. Build Global Networks**

In today's dynamic and fast approaching world, maintaining inter-personal relations and cross-cultural communication has become very pivotal. To cope up with the altered global challenges in non-native country like India, Facebook serves as perfect tool to build global networks with international teachers and students across the world.

## **2.2. You Tube**

You Tube, another prominent social networking platform, is used widely in the present world. It basically allows its users sharing and uploading their own videos from all over the world. It has mainly contributed in enhancing students' speaking and listening skills. The You Tube videos having educational content are both funny and enjoyable. This internet based technology provides a hands-on-experience for non-native speakers to be familiar with the native speakers' culture. It helps in building a confidence level in grasping other language. Despite its entertainment purpose, it can be used as an educational tool in the academic and professional growth of students in non-native countries where English is considered as second/foreign language. As compared with other online English learning

resources; it stands for an awesome resource due to the variety of learning materials availability on it. It can be stated that You Tube, a treasure of English language resource, which the non-native learners can easily opt for, based on their understanding levels, study needs, and interests. Another crucial factor in consideration of You Tube as an informal tool of improving second language in India is its easy access in both inside and outside schools and colleges. You Tube has become not only a part of daily lives of students in India.

It is recommended that the a teacher engaging English classes for non-native speakers may create his/her own YouTube channel and also guide students to use You Tube channels exclusively dedicated to English language. Hence, English language teachers in India play an important role in imbibing instinct among non-native speakers to employ You Tube in learning latest and up-to-date English language skills. It is fruitful if an English teacher suggests and refers following You Tube channels by which Indian students can be competent to acquire English language skills.

#### **2.2.1. BBC Learning English**

It is one of the dedicated You Tube channels meant for English language teaching for both native and non-native speakers. Both Teachers and Students of English language get benefitted with the language learning material and activities made available on it. The radio programs run by BBC are also praise worthy as they are indirectly responsible for making English teaching more innovative and afresh. This BBC Learning English Channel designs its study content and offers the package which covers the beneficiaries of all age group.

#### **2.2.2. All India Radio (AIR)**

In the latest educational programs, optimum utilization of educational TV and Radio channels devoted to enhancing LSRW skills are highly impactful and hog the credit of aiding English teachers in teaching English with more effective manner than previous teachers used to do so. All India Radio,

established in 1936, is the largest public broadcasting organization of India. The main aim of AIR is to inform, educate, and entertain the public of the nation with true devotion and loyalty. Since its inception, it has been going through many transitions and upgradations in its content and delivery. In today's digital age there has also been reformation in AIR as it is now available online. It is very obvious that AIR has been taking great efforts to build its unique identity as committed educational radio channel. Therefore, the teachers can employ this radio channel in a considerable amount to develop the English language listening skills of their students. This radio channel has launched a program called "Aao Angrezi Seekhein" which aims to furnish the language of students.

### **2.2.3. British Council: Learn English Kids**

It is quite obvious that improving listening skills is the key of improving any language be it mothers tongue or any second language. It is interesting to know that many animated You Tube channels contribute in enhancing listening skills and British Council: Learn English Kids is one of them. The animated songs available on this channel keep learners' interest very high and learning English more enjoyable.

The learners from all categories such as children and adults can learn English by listening and signing songs. There are many programs of this channel such as "jack and the beanstalk" and "little red riding hood."

### **2.3. Digital Resources**

In today's digital world there have emerged multiple ways of teaching and learning English as second language. In this context, it is obvious to know that there are many paid and unpaid i.e. free classroom resources available for a number of subjects where teachers can exchange their thoughts and knowledge creating interactive videos. Thus, modern age teachers should know how to incorporate technology into education. Following are some of the prominent websites through non-native learners can improve their language skills by maintaining their LSRW skills up to the mark.

### 2.3.1. TESOL

This website basically works aims to enhance the *speaking skills* amongst the adults. It is run by an International Association with the same name. The learning resources available on it are in different modules such as assessments, teaching guidelines, virtual seminars and more. TESOL is a user friendly website as the users can avail the level of resources, contents, and language as per their convenience and pace.

### 2.3.2. ESLgold

Another well-known and easiest website dedicated in the field of digital language resources is ESLgold. Alike TESOL, this website is also meant to upgrade speaking skills of its users. It provides many links for teachers and students. The free and qualitative resources offered on this platform make learning English as second language a funny activity. The free English lessons available on it comprises pictures and audio pronunciation, speaking grammar, listening and much more.

### 2.3.3. ManyThings

This website is also made for the people studying English **as Second language (ESL)** or **English as Foreign language (ESL)** all over India. The basics of English language learning such as word formations, listening, vocabulary based topics and many language learning activities. Despite the fact that this site is designed considering the need of ESL students; many native English speakers get benefitted by this site. Thus, both TESL/TEFL may ratify this site to their students.

## 2.4. Conclusion

In the light of the introduction and new technology based tools suggested for enhancement of English Language, it can be stated that in the fast growing and dynamic world, implementing afresh and novel strategies for English language pedagogy has become very crucial and indispensable. It is obvious that there have been many considerations and viewpoints in the case of employing new strategies in teaching and learning of English as second

language in the non-native countries all over the world. I shall conclude my viewpoint that rather than replacing the classroom role of teachers, the above mentioned internet based resources empowers the informal engagement of students in learning of English language skills at its optimum level.

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## FROM SILENCE TO PROTEST: AN ANALYSIS OF WOMEN IN INDIAN ENGLISH NOVELS

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### **Abstract**

The problems and predicaments peculiar to the Indian woman found artistic expression in Indian English Literature. The novels of women novelists in Indian have become powerful paradigms of struggle and protest of women. The present paper aims to analyze the four women protagonists Geeta, Jaya, Asha Rani and Virmati by the novelists Rama Mehta, Shashi Deshpande, Shobha De and Manju Kapur respectively. These woman protagonists belong to different periods and different strata of society. They represent the problems faced by women and how they face and protest these problems.

**Key words:** Protest, Patriarchy, Oppression, Male Domination, etc.

“Man for the field and woman for the hearth:

Man for the sword and for the needle she:

Man with the head and woman with heart:

Man, to command and woman to obey

All else confusion” (The Princess: Alfred Lord Tennyson)

The above lines portray the untold sufferings of the woman who is perennial victim of patriarchy. Indian woman's identity is one that is usually connected to and defined by social and cultural norms of a patriarchal family structure. Her identity is identified within the parameters of her social relationship to men. As Simone De Beauvoir comments-

“This has always been a man's world...

History has shown us that men have always kept  
in their hands all concrete powers; since the earliest  
days of the patriarchate they have thought best  
to keep woman in a state of dependence; their codes  
of law have been set up against her and she has

been definitely established as the other”

(De, Beauvoir, 1980: 1971)

Women were suffering from economic and socio-cultural disadvantages in a male-governed society. The society was patronized by patriarchy. The women were silent and remained as rubber dolls for others to move as they wanted. They had been deprived of their basic rights, aspirations to their individuality and self-reliance. Indian women keep on struggling against the burden of tradition, against the legacy of the past and the orthodoxy of patriarchal system. In patriarchal society, women have been waiting patiently to achieve their place in the male-dominated world.

The problems and predicaments peculiar to the Indian woman found artistic expression in Indian English Literature since 1970s. Fiction by women writers centers on the problems faced by women, their position in the society and their attempts to overcome the shackles imposed upon them by society. It endeavors to establish their identity and individuality. Their fiction gives the new women a voice against the atrocity and injustice done to them. Through novels they dare to pronounce their violations and convictions.

In the novels of Indian English Women Novelists like Rama Mehta, Shashi Deshpande, Manju Kapur, Anita Desai, Shobha De, Namita Gokhale and others there are reflections of social realities of the times. The female protagonists of their novels evince sufficient vigour and courage to question the oppressive role of the society, religion and culture. The position of women is necessarily an element in a total culture. She is never regarded as an autonomous being since she is always assigned a subordinate and relative position. The novels of women novelists in India have become powerful paradigms of struggle and protest of women.

The present paper aims to analyze the four women protagonists Geeta, Jaya, Asha Rani and Virmati by the novelists Rama Mehta, Shashi Deshpande, Shobha De and Manju Kapur respectively. These women protagonists belong to different periods and different strata of society. They represent the problems faced by women and how they face and protest these problems.

Rama Mehta, an Indian sociologist and writer depicts the conflict between tradition and modernity in her novel, *Inside the Haveli* (1977). This novel won 1979 Sahitya Academy Award. The protagonist Geeta, born and brought up in Bombay took co-education and enjoyed youthful liberty, got married to Ajay Singh, a Professor of Science in Udaipur University at the age of nineteen. She comes to Udaipur and becomes a part of the haveli Jeevan Nivas, the biggest and the most prestigious haveli that represents age old traditions and culture. Geeta, an educated and energetic girl faces a terrible shock to adapt herself to the strict and rigid traditional way of life in haveli. She at first is instructed to cover her face with veil. She experiences the suffocating and stifled lives of women behind the veil. She finds it difficult to exist as one among the other women in the haveli. Without any complaint she perfectly plays the roles of a sincere house wife and a dedicated daughter-in-law. At the same time, she takes certain decisions through which she reveals her own self.

Lakshmi, a maid servant serves as Geeta's other self. She, unlike Geeta expresses her complaints and discomfort of her marital life, she moves around her face uncovered and even leaves the haveli, her husband and her small daughter for her self-respect. Geeta remains in the haveli, silently, suppressing her desires. But at the same time, she tries to change certain customs. She decides to send Sita, the daughter of Lakshmi and Gangaram to school, she starts sewing classes for women. In this way brings a ray of education, independence and hope in the lives of women. She escapes from the marginalized state and attains supreme position as 'The Mistress of the Haveli'. She is successful in keeping the balance between tradition and modernity.

Shashi Deshpande's *That Long Silence* (1989), won the Sahitya Academy Award, is a story of not only Jaya but every middle class educated woman. She lives with her husband Mohan and Kids Rahul and Rati. Her role of a dutiful wife and affectionate mother starts after her marriage. Right from the childhood Jaya has been told the stories of Sita and Draupadi who shared their husband's sufferings. But Jaya rejects those role models. After marriage she becomes 'Suhasini' and losses her identity. She is silent to sustain the harmony of her family. When she is forced to live in Dadar Flat instead of her Churchgate

bungalow because of Mohan's corrupt way of money making, again she mutely follows him. But he is disturbed and takes excuse by saying that he has engaged in malpractices to keep his wife and children comfortably. "I did it for you, for you and the children" (p.10). This creates a sense of anger in Jaya still she stays silently with him. She often feels that there is no marital harmony between them. She thinks:

Two bullocks yoked together... it is more comfort  
for them to move in the same direction. To go in  
different direction would be painful and what animal  
would voluntarily choose pain. (12)

Jaya was a good writer but decided to quit writing because of disapproval of her husband. Finally, she decides to break the silence. Silence for women can't be only mute acceptance but it can be disapproval, anger and a kind of protest. Jaya takes decision to start writing and to erase the silence. It is this erasing of silence that symbolizes the assertion of her feminine voice, a voice with hope.

Shobha de, one the most eminent and popular Indian novelists of the present day is gifted with intimate understanding of the psyche of woman and her problems. Her novels carry a strong woman's voice *Starry Nights* is the story of the struggle and survival of a woman in sex-starved society. Asha Rani carries a feeling of disgust and hatred for men. Shobha De's *Starry Nights* is an extension of feminism and a protest against the established patriarchal order of the society. Through her protagonist Asha Rani, De candidly and boldly puts forth in her novel what a woman always feels but is ever afraid to express. De's characters protest against the massive oppression and exploitation of patriarchal male domination. Asha Rani is a new woman who defies rebelliously against orthodox patriarchal social norms. She is not emotional but rather strong, not weak but assertive. She has the power to protest and oppose.

Manju Kapur though hates to be called a feminist writer but all her fictional work project the feminist concerns. All her women belong to middle-

class educated white collared urban world who struggle to establish their identities in the patriarchal world.

*Difficult Daughters* (1998) represents Virmati as an innocent girl hungry for knowledge. Prof. Harish is bored of his uneducated wife Ganga and is unable to resist the charms of Virmati. He forces himself into her mind and charm. Virmati surrenders herself because of her inner need to be loved for herself as a person rather than being only a responsible daughter. The professor is very possessive and doesn't allow her to marry someone else. He takes the advantage of Virmati's youth and innocence. The professor doesn't give her consent for marriage, neither he wants to give divorce to his wife. So, she decides to commit suicide but is saved by her family, branded by them as "sick and selfish" and is locked up in the godown. She is agitated when she realizes the hopelessness of her illicit love when Ganga becomes pregnant. Even though she pursues higher education, goes away from the professor, he doesn't allow her to live with dignity. He goes to Lahore, meets her, possesses her physically, emotionally and mentally. He postpones their marriage. She even loses her prestigious job as the principal of women's college due to his surreptitious visits. She finally decides to go to Shanti Niketan. Finally, Harish marries her but after marriage Virmati gets only humiliation.

Virmati is perceived to be breaking all social conventions set for women. She gets education, more than generally acceptable for women. She disobeys her parents by refusing to marry the man chosen by them. She even goes to the extent of having premarital sex. Virmati breaks the patriarchal norms to assert her individuality and hopes to achieve self-fulfillment. But she fails to create a space for herself for which she is starving. Perhaps it is the inability of Virmati to strike independent roots and grow steadily.

Ganga, the first wife of the professor, a typical housewife is the very antithesis of Virmati. She is uneducated, submissive, humble and obedient and devoted wife whose value is never recognized by her husband. Virmati and Ganga could be observed as modern and conventional women respectively. Virmati who breaks the social standards undergoes torments and Ganga experiences injustice.

In the context of literature related to women, silence is used as a metaphor. Geeta silently suffers but also waits for right time to change. Her silence can be called as 'patience'. For Jaya, silence can be her anger, her protest but it is taken as submissiveness by her husband so she decides to erase that silence. Asha Rani protest and opposes boldly as she has suffered silently in her puberty. She has been used and abused by men and so decides to revenge and revolt against men and social norms. Even though Virmati achieves everything that she wishes, still she finds loneliness and hopelessness in her life. All the protagonists of novel underline the protest in the different ways.

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## WOMEN IN ANURADHA ROY'S AN ATLAS OF IMPOSSIBLE LONGING

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### **Abstract-**

Since the past time gender discrimination is stand as the curse for the woman because, she has been treated as secondary sex. The current research paper has attempted to portray the suppressed condition of women that have been pushed to the lower status by the system. Like the other entire novels, present novel has depicted the struggles from the lives of Indian women. Many feminist writers have attempted to bring forth the agonies of women through the various movements like the feminism. Feminism opposes the domination of women and fights for the rights of women. To create that awareness the novel *An Atlas of Impossible Longing* comments on equality in between man and woman. Rather, the novel has demonstrated the image of women and their sufferings that are searching their own identities in the society as well as they are struggling to get them their own rights. In the paper, an attempt is made to study female characters in Anuradha Roy's *An Atlas of Impossible Longing*. It is also found that women characters from beginning to the end have been encountered with different issues and problems in their lives. There are different females who endure domination on them by patriarchal system and the way they treat to the women in the family without offering any liberation to them. In the patriarchal Indian society seems that woman is considered as lower in comparison to a man. As an inferior person, according to the man who always thinks she should live under his burden and orders. The novel highlights the same about various women like Kananbala and Meera from whom one is aged and other is a widow. Such kinds of female characters have been dominated, pressurized, exploited, humiliated, and tortured by the patriarchal system. Against such domination they could not fight as they are supposed to be pious, helpless, and dependent. This novel has represented the pathetic condition of women in the society, and their struggle for existence and identity. They also try to make their own image but the male dominant society thwarts their way. There are some of the women's that tries to acquire the freedom and right for themselves

but unfortunately, they are oppressed by the domination of men. As a result, various novels express and depicts image of women in family and society. In the present novel entitled as *An Atlas of Impossible Longing* by Indian novelist Anuradha Roy has focused on the women of three generation from the family of Amulya Babu and Bikas Babu who are living in their house in the lap of nature in Bengal. The novel is stand as a family saga that dealt with the three generation and has been narrated from different characters point of view. The present research paper explores various women characters, which are living in the both of the houses from the year 1907.

**Keywords:** Gender Discrimination, Feminism, Domination, Secondary sex, Exploitation.

Indian society is male dominated where women are considered as secondary. She is supposed to be a mother, align wealth and house keeper with various roles attributed to her. Though she is inseparable part of human life, she has to suffer and make the adjustment at every bit. She has to tolerate humiliation and suffering. Once she is supposed to be Laxmi, the goddess of wealth and peace and on the other hand she is tortured, harassed and exploited. Being regarded as a weaker sex, she is the victim of gender discrimination and domestic violence.

*An Atlas of Impossible Longing*, the debut novel by Anuradha Roy, a wonderful writer of Indian English literature, and is the tale of three generations of an Indian family. In the year 2008, the novel, is originally published in English and also published in thirteen languages around the world. Anuradha Roy has worked as the publisher of an independent publishing house in Delhi, India. The first novel has given her immense popularity because of the depiction of Indian history, which has reflected in a novel from the beginning to the end. It is divided into three sections and each section dealt with three generations where there are found different narrators with different point of view. In addition, the novel has different settings according to the sections of *The Drowned House*, *The Ruined Fort*, and *The Water's Edge*. Novel dealt with the settings like Dulganj Road, Songarh, Manoharpur and Calcutta and it brings forth the every generation together by describing their appearance and thinking

abilities. The writer has begun the novel with description of Amulya Babu who has settled his own factory of potions and pills at Songarh. Meanwhile, breaking away from Calcutta, he builds his house at the place of Songarh, which is described as a little town situated in the hills of western Bengal. His wife and relatives perceive the house as the Wild West in 1950s and 1960s. The beginning part of the novel shows the life of tribal people, where he has gone to attend the ceremony held by his one of the employee. Section first of the novel focuses on the life of an austere learned man Amulya Babu, and it is related to him and his family in Songarh. The house of Amulya Babu in Songarh has been stressed with the dual meanings as a building and dynasty and giving an insight of the house, where in the house there is living wife of Amulya Babu, Kananbala with her two children because her husband used to live busy in findings of medicinal plants and does not pay much attention at them. A novel explores the situation of Kananbala in her own house as prisoner and leads an unhappy life. The first section stresses the unhappy and secluded life of a woman Kananbala, whose very seclusion leads her to the depression and mild form of madness. As a result, she has reinforced her imprisonment in her house as per the orders of her husband Amulya. This section indicates that from beginning to the end character of Kananbala is not free from the burdens of her husband that are imposed on her due to some causes.

Her life is a means of Amulya's desire, where she suffers from many problems without any kind of liberty because she is the woman and as the social norms of society and its system woman is taken into grant as secondary gender, who has to follow the orders of her husband. She is remained in the novel as the prisoner and struggling to find the right way for her enjoyment of life but it is all in vein because her life has been fully designed by husband Amulya, who restricts her to come out from her room and she remains as caged in the house. On the other hand, across the road there lives one couple from it Larissa Barnum one of an Anglo-Indian woman is described as free woman without any burden, she lives her life very happily in the beginning of the novel. She provides opportunity to Kananbala to enjoy her life coming out of the house. She always feels herself trapped in a single room of her house, where she is treated as

trapped animal by the Amulya family. At Songarh Amulya Babu build house to live in the company of nature to enjoy life and prefer to live away from materialistic world of Kolkata.

The writer has focused on the barrenness that gave pains to the woman where sometimes there is no fault of her. The woman character who lives in the Amulya's family is Manjula, wife of Kamal elder son of the family, she is childless woman who becomes frustrated because of this situation in her life, where she lives as barren woman and she shows jealousy on other female characters in the family. She hates Bakul, the motherless girl and daughter of an archeologist as well as wanderer Nirmal younger son of Amulya. Manjula is a typical woman, who has faced critical life of childless mother. Novelist demonstrates her situation, where she desires to be mother and tortures other in the family for her own gratification. Her agony is represented in the novel through her actions. Bakul is the girl of the family and motherless child as well as daughter of Shanti and Nirmal. The novel mainly focus on Bakul whose mother was died at her birth in Manoharpur in grandfather house, due to the obstacle of flood that cover surrounding house with river water during the time of monsoon. This incident in the life of Nirmal brings unhappiness where he does not look at the girl child in earlier and start to wander everywhere for archaeological survey. Bakul is the childhood friend of Mukunda an orphan boy of the family, who is being treated as the other in the novel by the family members. Kamal his wife Manjula treats Bakul differently because they have no child and they both tries to keep her away from Mukunda for the reason that she is much attached to Mukunda. She also in the novel suffered with the many burdens that are imposed on her where she strives to search her identity. But in the end she is joined with the married man Mukunda who loves her much as well as novel ends with the meeting of the both.

Shanti is the another woman from the family of Amulya Babu, the wife of Nirmal and daughter of Bikas Babu from Manoharpur who is an elderly eccentric lives in a once-grand riverside mansion in rural Bengal, who build his house on the banks of river, where always water of the river touches to the steps of the house during the monsoon days. Shanti at the time of pregnancy goes to

her father house that is located on the banks of river where she has experienced some of the horrible incident. Shanti is highly attached to the house because of its setting and ecological background. She gives the birth to Bakul at the time of heavy rain where the water of river has covered the house from its four sides and other members of the family were unable to fetch the doctor, because water has entered into the house as well as it has surrounded the house and flood. Shanti suffer mostly because of that pregnancy and in the house she gives birth to Bakul, this is the event described by the writer as the water of river rises woman like Shanti died at the same time. Nature shows its role where human have interfered into the nature, therefore nature is stand at the opposite of humans, where Shanti has become the victim of the deeds for the reason that she does not receive the treatment at the time of Bakul birth. She is the innocent character who is died untimely and left her daughter alone who struggles in the remaining part for motherly love. This situation is explored in the novel very differently by Anuradha Roy by focusing on the lives of Indian women.

Meera is the one another character in the house where she is living as a widow woman following all the social perspectives that are imposed on her by the society as well as she is restricted to eat the good food because she is the widow woman. Her life story is peculiarly depicted in the novel by novelist, who gets the shelter in the family of Amulya because she is the distant relative. She is brought in the house to take care of Bakul at first but afterwards she also look at the Mukunda when he was brought home from the school. She is connected with the nature and loves to draw the picture of nature that attracts an attention of Nirmal. Being young widow she is treated badly because she is helpless and faces various issues in the family. She finds humanly love in the Nirmal who gives importance to her where he develops relationship with her. It is the society about which the fear is there in the mind of Meera that widow woman should not develop relationship with the other because she is widow and have to live a lonely life. Her liberty as one human has been destroyed because of the restriction of society. She is always afraid to the society and other characters whereas she finds the love for her in the heart of Nirmal but keep herself away from him and leads her life lonely. She is humiliated by the Kamal in the house

where he tries to seduce her talking intimately but she does not pay attention at his talking. She is kind hearted woman and loves the Bakul as well as Mukunda very deeply. She express finally her desire at Nirmal that she want to eat the food that is prohibited by the society and it is given to her by Nirmal. Woman is considered as secondary in the society and family, where woman suppress her desire for the fulfillment of society and becomes the victim of such type of rules. As a widow, in the novel Meera is searching her own identity, who struggles to get the identity.

Wife of Mukunda is another female in the novel, who similarly dealt with the problems in her married life because of her husband, who does not pay attention at her and his son. She leave to him and went to her father home for the reason that Mukunda behavior with them was becoming rude and she does not like it. She finds that Mukunda shows interest in other things and people but does not pay attention at them. This real cause creates frustration in her mind and she decides to leave him. She is treated badly and she craves for her husband love whereas he does not love her and neglect her for the reason that of his love for Bakul his childhood friend, in her younger age remains unmarried at the end of the novel. Novelist, Anuradha Roy has focused on many women characters in the novel that encounters with various problems in their lives, she has shown all of them with their relationships, and how they dealt with the relationship by accepting the sufferings as well as burden on their mind.

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**SEARCH FOR EXPLOITATION AND SUFFERINGS OF WOMAN  
CHARACTER BHAGIRATHI REFLECTED IN SUDHA MURTY'S  
NOVELLA 'THE MOTHER I NEVER KNEW '**

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**Abstract:**

An icon of English literature, Sudha Murty is well known prolific author. Her books have been translated into several languages. She has written novels, technical books, travelogues, collection of short stories and non-fictional pieces. She is the chief person of Infosys foundation. She is the recipient of R. K Narayan award for literature and Padmashri in 2006. *The Mother I Never Knew* by Sudha Murthy is combination of two stories in one novella which explores quest by two men each searching for a mother he never knew he had. Venkatesh is a bank manager. One day he discovers his father hidden past about an abandoned wife and child. Champakka is his grandmother. Champakka is an old widowed woman who lives alone. She raised her son like a tigress who protects her cubs. Sudha Murthy wants to throw light on the social typical tendency from ancient times. It is always a goat that is victimized and not a tiger. The same with Bhagirathi who struggled a lot still she overcame all those difficulties and lives only for her son. She does house works for many years. She works hard and makes her son primary teacher and makes him able to lead life honestly who has a lot of self-respect.

**Keywords:** Exploitation, Sufferings, Search, Discover, Identity, Struggle and Victimization

**Introduction: Sudha Murty an icon of English Literature**

Sudha Murty is considered as one of the most powerful and influential woman novelists in the realm of Indian Literature. She has identified sufferings of women characters very vividly and convincingly in her literary works. She is the person of Infosys foundation. She is the recipient of R. K Narayan award for literature and Padmashri in 2006. In spite of the many accomplishments, she

isn't portraying herself as a great soul but as an ordinary person. Her down to earth personality is a source of inspiration to all the people in Indian environment. She is an outstanding feminist championing the cause of women liberty and right. An intense awareness of her identities as a women and her attention to her feminine problems are discovered in her fictions. She presents to real world raising serious question about contemporary attitudes to men, women and marriage. She analyses the actual social and emotional bonds that bind women. They confront tradition oriented society and learn to live under the waves of heritage and modernity. Sudha Murthy is a discipline writer who never misrepresented the power of freedom on her protagonist like have extra martial relationship with others and lesbian experience with her mates. Sudha Murthy clearly voiced by her novels that the present age women realized that they are not helpless as well as dependent. They sense that a woman is an equal component just like a man.

Bhagirathi is an orphaned girl who was upbringing by her maternal uncle Gopal Kulkarni who was a postman in Shurpali. He takes care of her and loves her but his wife always scolds her as: "Your parent have given you and apt name Bhagirathi. You keep playing in the river all day" (*The Mother I Never Knew*: 63) Bhagirathi is unable to study further after fourth standard because in Shurpali the school is up-to fourth only. As an Indian custom she is not asks to study further because in those days the girls haven't send to other place for education. It means the doors of learning were close especially for girls.

Bhagirathi in very beautiful. Sudha Murty describes her as: "She was fair and attractive had long, black hair." (*The Mother I Never Knew*: 64). Though, Kaveramma scolds her, she looks at her carefully. she always has a watch on her. She never sends her alone in fear that someone may take advantage of her beauty. She is searching a suitable broom for her. People asks her as: "Why are you searching for a broom? Your son can marry her". (*The Mother I Never Knew*: 64) But she is wisely refused it and answers as: "No Hanuma and Bhagirathi have been raised like brother and sister." (*The Mother I Never Knew*: 64).

But actual reason behind it is different. She has an intention of getting a big dowry and other possession from the girl for her son. As Bhagirathi is orphan girl it is not possible to give dowry. Dowry is a big problem in India from past. When Champakka and her Setu Rao comes to live in Gopal's neighbour's house for few days. Champakka likes Bhagirathi and asks her son Setu to marry her. Kaveramma is very glad because she knows that there is no demand for dowry. Gopal agreed with her too. After the alliance the wedding is set for six months later. In those six month Setu doesn't contact her nor send letters to her. Bhagirathi is dreaming about her future and unfamiliar life in Mumbai.

After the marriage ceremony Champakka went to her relative in another town nearby. Setu stayed in Gopal's House for 15 days. Those two weeks passed in a flash. It was the end of Bhagirathi marital bliss. That forth night her mother in law lay down a condition that Bhagirathi will join them only after Setu will get job and settled. All have agreed but there is no one who may ask Bhagirathi's opinion.

In next month Bhagirathi missed have periods. She in pregnant when message in sent to Mumbai there is no reply from them. After few weeks Champakka send a letter. But she also adds that her son has not secured job. Champakka comes to the village for baby shower traditional ceremony with her step sister Parimala. Parimala listens the gossips about Bhagirathi from village women. While she is coming to fetch water. One of village women says as: "Bhagirathi is always siting with Hanuma on the banks of river." (*The Mother I Never Knew*: 67). The other woman replies as: "Even the midwife Hakinbai says that she is seven months pregnant now." (*The Mother I Never Knew*: 67). Parimala goes to Hakinbai and ask about it and decides to tell this to her sister while returning to Mumbai.

Champakka gifted Bhagirathi a pair of her old gold earrings, a green blouse and some fruits in blessings she says as: "I pray for a safe delivery. I will come back for your son's naming ceremony." (*The Mother I Never Knew*: 69). Returning back Parimala poisoned her mind and fixes that the baby in the Bhagirathi's womb is not baby of Setu's as: "Look at her belly it's so big and the

other woman in the village can't stop talking about it.” (*The Mother I Never Knew*: 70). By the end of this journey Parimala had completely convince Champakka. When she returned home she tells this fact to her son and takes promise from him to leave Bhagirathi as she is a fallen women. After few weeks she wrote the letter to Gopal she is simply write as: “We don't want your niece you can keep.” (*The Mother I Never Knew*: 71). The baby is Hanuma and not my sons. We will not take her back. The young and pregnant Bhagirathi is shocked she pleaded Hanuma to go to Mumbai and meet her in laws and convince them. She asks to beg for mercy and fall on his steps. She also adds that tell her husband that there is no *Agni Pariksha* in this *Kaliyug* if it is she will give that to prove her purity.

Hanuma comes to Mumbai somehow. He doesn't know Hindi or Marathi. Somehow he reaches to Champakka's house. But it is locked. From neighbours he comes to know that Setu and his mother are going to Pune for an interview. In afternoon he was shocked to hear the news of an accident of Deccan Queen on radio. Several bogies had turned upside down. When they come on the railway station. They read the names of Setu and Champakka the list of deceased. Bhagirathi is waiting at home desperately. When Bhagirathi hears the accident news she can't tolerate it and becomes unconscious. And Labour pains starts. After 18 hours she gives birth to a premature baby boy Shankar who is an unwanted child. In Shurpali, Brahmins are very orthodox. A teenager Bhagirathi widow has to tonsured and it has been described as: “Her head, her long, shining black hair was cut and her head was shaved. Bhagirathi was very aware of what was happening to her.” (*The Mother I Never Knew*: 75). Kaveramma also hates her and openly talks about Bhagirathi as: “The girl has seen an endless burden and Cursed to our family. She killed her parents as soon as she born. And she killed her husband as she was married.” (*The Mother I Never Knew*: 76). Everybody in the village avoided her like a plague. She curses her fate and always lost in her own negative thoughts. She blames to her destiny. She thinks that no one cares about her and her baby. The thought of suicide comes in her mind she thinks as: “Why should we live? I don't have the strength to face this

harsh world. Yes it's better to put an end to such life.” (*The Mother I Never Knew*: 76). When everyone has gone to home she comes on the bank of the river, kisses her, son hold close to her and walked to the river. As it is rainy days river Krishna is full of water. She is smiling and thinking about Setu who left her alone in darkness and an unending ocean of misery. She is walking in the icy water praises to the river as: "I am an unfortunate orphan. Krishna you are my mother and I am coming to be with you forever. (*The Mother I Never Knew*: 77). Just then the baby Shankar starts crying and a drunken fisherman listens the cry and jumped into the water and dragged Bhagirathi out of water. That fisherman advises her to live life for her son and Bhagirathi leave that village and decided to go to Dharwad. For earning money she does very hard work does household works, cooking etc in other people's houses. In the same village Shankar is register in school with Shankar Setu Rao Joshi this name. She never tells tragic story to her son only because she wants Shankar to respect his father's death. She does a lot of hard work and does all kind of work to earn money. When Shankar grew up he doesn't like his mother doing work in others home. He left his study and fortunately he gets the job of a teacher in primary school. As a true traditional Indian women Bhagirathi never blames in-laws or husband.

### **Conclusion:-**

In this way an attempt has been made to identify exploitation and sufferings of woman character Bhagirathi reflected in Sudha Murty's novella '*The Mother I Never Knew* '

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## SUJATA PARASHAR'S THE TEMPLE BAR WOMAN: A PICTURE OF SLUM LIFE

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### Abstract

Sujata Parashar is a budding name in Indian Writing in English. She is woman of active movement. She shows her interest in common men and women. The present novel depicts the life of slum people. People are people whoever they are. Where do they live that decides their dignity, place in the society? Slums are created by the men for the men, that is their need to shelter. This is big problem for country like India, where major cities and Metro-Politan locality having the slums. Asia's the largest and biggest slum area named as Dharavi located in Mumbai, the financial capitol of nation. It has its own features. The topic of our discussion is how these people live? Life and literature cannot be separated from each other. Life is literature and literature is reflection of life. Sujata Parashar in her famous novel, The Temple Bar Woman shows how these people lead their life. Obviously, life of slum people is not easy. It is always under the threat of dislocation, migration. So in this paper an honest attempt is made to show slum life in Sujata Parashar's The Temple Bar Woman. Really speaking it is an honest attempt to prove that slum

**Key words:** life is the part of this novel.- Slum, Gang, Threat, Migration, Dislocation, Promises, Election, Bar, Brothel.

**Introduction:-** India is a rich country of poor people, it is said and truth of Indian life. Many issues are there in Indian society. Poverty, unemployment, religious, social, economical, and political aspects are responsible. Heterogeneity of country is considered, then we come to know that 1 to 3% people having the power and wealth and 95% of total wealth of nation is in the hands of these lords and rich business men and political leaders. It is a fact that 95% people are divided into caste, community, class, such as middle, lower, and poverty stricken. All these religious groups having the same categories of rich and poor. The richer are becoming rich and poor are becoming poor. So these poor lower middle class people turned towards criminal life. It is & it is truth to that criminals are not born they are created by the society. Injustice treatments to people lead them toward the slum life. For the sake of job,

service & business people or a large number of sections of society migrate to urban locality. Mostly attraction is Metro Politian city. This is a specialty of our country that each city or district place is occupied by the slums. As everyone knows that Dharavi is the biggest and dangerous slum area in Asian countries. So far as slum can termed as a force inhabitant or trespassing on government land. This is an illegal construction occupied on government land. Where majority of people from Muslims, minority, lower caste, class people for the sake of their livelihood live together in a shade and hut like houses. These people are from backward economically so they turned towards criminal activities unemployment illiteracy poverty lead a man towards criminal world. It creates gangs and gang wars. This is a social threat and issue to be handled by law as well as literature. Literature depicts this to change improve their life, it's not glorification of underworld but journey from bad to good. A dictionary meaning of slum is, "A squalid and overcrowded urban street or district inhabited by poor people" Merriam Webster dictionary defines in following way, "A slum is a residential area with substandard housing that is poorly serviced and/or overcrowded and therefore, unhealthy, unsafe and socially undesirable" Keeping this in mind the men of letters turn towards these issues Sujata Parashar is one of them. She has handled them of revenge, rise in her novels. The present novel Temple Bar Women is realistic picture of underworld or slum life. Sujata Parashar is a post modern female writer handled these themes in her popular novel The Temple Bar Women as the right example of depiction of slum life. It is a story of young girl called Radhika Choudhari. She is gang raped and left in a brothel by a son o powerful politician Bharat Singh. Sujata Parashar is an activist who is also working in women's issues. Prostitution is a course to women, a woman of a low status and dignity is treated as abuse to society. As the writer is a progressive thriller. She wants to shoe the plight of such women as well as men in her fiction. It is observed that majority of people are from the Muslims community. Who lives in slums areas of city and semi urban locality? The present novel is not exception for this the character of this novel is Habiba Bi. Who runs a brothel, house of prostitute in a red right area? Habiba Bi is a keep of Bharat Singh who is a strong politician. She has a son Arif from Bharat Singh. But he is not ready to give his right as father. Habiba is having a bar originated from British colony. It is in the course of time renamed as The Temple Bar it is located in SP Nagar, one of the crowded cities of the Agriya Pradesh. Habiba with her sex worker lives in two stored house. The first floor is a meeting place of customer and suppliers of girls. There are many rooms in which private meeting are ordered with clients. Many agents visit this house with many customer and suppliers of girls. There is

question the mind of readers and researchers what is a slum life? The word itself describes the life of slum means those who are living in slum area their life, their problems of livelihood, everyday issues, and meant slum life. How the farmers life is different from the life of workers and teachers life. In a same way the life of slum dwellers are different to all. There is controversy of urban life, where sky creeper building showing the height and light of richness. Poverty, riots, murder, prostitution, kidnapping, underworld, gundaraj, bloodshed are the major characteristics features of slum life. We can see it in present novel. Just see it how Sujata Parashar has created a picture of slum life, everyday problems, dirt, etc. The SS colony falls under Rakshit Singh's constituency, Lat Sarai (central) He was aware of their issues, but his hands were tied. As MLA he could not do much about unauthorized colonies, it was a tricky situation. No taxes were applicable there. The water in area came from the local tube well. Garbage kept accumulating in the open. Even electricity in many places was stolen through illegal connections of power supply. In fact only when electricity came to the area through various legal means that place saw huge influx of migrants. The ruling party had actually promised to regularize many such illegal colonies in the cities and had won the last election on that promise. However no major change were undertaken even after the party came into power. (TBW.106) This is what the life of slum people? Everyday issues, like water, power, and shelter are the core topic of discussion. Even no political power can heal and give solution of certain issues. Assaults and gang war is the common issue in to slum locality. This novel is not exception to this topic. The present novel is the right example to examine the assault. The following conversation is the best suitable to understand the concept of threat and assault. Let's see A couple of week after the gruesome incident that almost killed Arif Khan the doctor informed Habiba that her son would live but would be bedridden for a long time. The wounds were deep and due to sever loss of blood his body had become extremely weak. Habiba received the news with mixed feelings. She was relieved to hear that her son eventually be fine but Her mind was occupied by a greater worry- their dwindling finance, Arif had been handling all her business except that of Temple Bar before the unfortunate incident left him unfit for work. (TBW.108) Underworld activity never stops, they are continued at any cost, men and women are replaced. This is like show must go on. Habiba is a representative of underworld, fight assaults, attacks and gang war are the regular practice of slum life or its picture of slums. Now let's see once again, what is gundaraj? This is a abusive conversation between Habiba and Vikram Singh. Open the door you whore! Shouted Vikram! Your son tried to cross his line.....but somehow escaped death that night I

warn you if I see him on Lat Sarai road again I will kill him, thundered Vikram. (TBW.111) This is direct threat to Habiba. Her reaction to Vikram too is powerful just glance. Vikram sahib only god has power to give or take life. She said now don't forget you are standing at Habiba Khan's door steps.... a word from me and my men will not hesitate to shoot you further, each one of my men are sharp shooter and have been playing their toys for a longer time than your nincompoops here. She warned him, unfazed by his threat. Be careful what you say or do like you I have flying temper too. But I have maintained my peace so far as one wrong move from you, you will never be able to full fill your dream of contesting an election ever in this life time. (TBW.112) This is very aggressive reaction of Habiba to Vikram. Whose political career can be destroyed by a woman? This is not a simple life but it is full with threats, challenges, hurdles and up down. This is a real picture slum life. The houses, huts and shelter are always under the threat of operation of Municipal Corporation. All these houses, sheds, huts are not permanent, it can be moved if the commissioner is strong enough. This is restlessness of people, very realistically captured by Sujata Parashar. She describes the movement of these people during the order of commissioner and district collector to vacate the place and take possession of government land. Let's see this is a conversation which shows the restlessness of *Zopadpatti* people. Sir actually some officials from the municipal corporation's of Lat Sarai went there at around 11 in the morning today and told the residents to empty the premises within two days. Trouble started after 2, when shopkeeper and residents joined hands and started protesting on street (TBW.130) This is not enough to show the restlessness but the following one more declaration or rumor will definitely clear that life of slums dwellers are always on threat of migration. Yesterday some MLCs fellows came to the slum and threatened everyone to vacate their houses immediately. They said that the land has been encroached upon for ages and the present government wants to develop it. Inhabitants will be shifted to another place. (TBW.131) Now as we know that our development going not yet developed, every government gives promises during the election campaign. After election MLAs and MLCs and MPs forget their words. This is real picture of nation. Indian knew everything and learns nothing. It is saying by European about our short memory people. We are short memory and short tempered people. We forget the promises given by our politician and leaders. So that every election we listen the words of development but actual development is like a dream.

**Conclusion:-**

slums are not good place to live but it is worst place to survive. India and many other south Asian countries especially Islamic nations of south Asia are facing the same problem. India too is under the threat of migration from many other countries. These migrated people by hiding their original identity live in Indian slum area. Mostly the major cities and metropolitan cities of nation having the same problems. Political leaders for the sake of voters and political gain give shelters and support these people. In the course of time gang war, massacre, blood sheds, firing, robbery and theft become the means of income. This becomes headache to country like India.

Sujata Parashar wants to touch this subject through this novel. There is clear cut message by the writer to stop this migration and unwanted rehabilitation and residents. It creates problem within problem and controversy. So this is very good elaboration of slum life in the novel of Sujata Parashar. The title '*The Temple Bar Woman*' is apt to show the pathetic picture of slum life. The above discussion is quite enough to support and clear the vision of the writer.

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## **A STUDY OF CULTURE OF SILENCE AND CHAIN OF VIOLENCE**

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### **Abstract**

Violence against women is a worldwide yet still hidden problem. Violence against women is any violation of a women's personhood, mental or physical integrity, or freedom of movement through individual acts and societal oppression. Living free from violence is a human right, yet millions of women and girls suffer disproportionately from violence both in peace and in war, at the hands of the state, in the home and community. Women in Indian society have been victims of humiliation, torture and exploitation. Ideologies, institutional practices and existing norms in the society have triggered to their harassment. In spite of legislation measures in favor of women, their education and their gradual economic independence countless women across the globe, are beaten, raped, mutilated, and killed with impunity. Violence against women is woven into the fabric of society to such an extent that many of us who are victimized feel that we are at fault. Gender-based violence stems from the failure of governments and societies to recognize the human rights of women. It is rooted in a global culture of discrimination which denies women equal rights with men. Every day, all over the world, women face gender-specific persecution including genital mutilation, sexual slavery, forced prostitution, and domestic violence. At least one out of every three women worldwide has been beaten, coerced into sex, or otherwise abused in her lifetime.

**Key Words :** Culture, Silence, Violence, Women, Patriarchy, Right

Violence against women means any act of violence that results in or is likely to result in physical, sexual or psychological harm or suffering to women. It also includes threats with such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life (UN Declaration on the Elimination of violence against Women, 1993). Violence against women includes, but it is not limited to violence occurring in the family, marital rape or rape in a

relationship, other sexual abuse, sexual harassment at work, trafficking in women and girls with intention of sexual and other forms of exploitation, forced prostitution, abortion of female fetuses and infanticide of baby girls, traditional practices harmful to women such as genital mutilation, forced or too early marriage, widow burning, honor killing, acid attacks, stoning, war rape, and other. Thirty year ago, most form of violence against women were hidden under a cloak of silence or acceptance. As more and more women talked with each other in the recent wave of the women's movement, it become apparent that violence against them occurs on a massive scale; that no women is immune; and that family, friends, and public institutions have been cruelly insensitive about it. Gender-based violence undermines the health, dignity, security and autonomy of its victims, yet it remains shrouded in a culture of silence. The woman is subjected to psychological and sexual violence in the family. Through the ages, women have been subjected to violence within the family in one form or another. The family socializes them to bear their trauma with sealed lips. Nevertheless, women have resisted oppression both within the family and in society. Some of the important stages in this process in India. Family prestige and status are at stake if a woman goes out and speaks about the abuse she suffers at home. Strictly laid down gender roles are an essential component of patriarchy. Patriarchy gives privileges to men and withholds them from women, resulting in their subordination. There is a power structure in each family specific to its economic, cultural and social background. All the members are on different levels of this power structure. It is usually the male members who assume power and control the other family members, especially women. Following are some of the facts related to women in day to day life:

1. Religion tells her – 'the honor of the family lies in your silence'.
2. Customs tell her – 'only bad women talk about such matters'.
3. The law asks her – 'what proofs do you have?'
4. The police shrugs her off – 'it is a family matter so you have to go to court'.
5. The judge dismisses her – 'it does not constitute cruelty since the allegations are not substantiated'.
6. Education is denied to her for long.
7. She can access the public health system with great difficulty where her complaint is unaddressed but at the most she receives some painkillers.

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8. The health authorities tell her –‘you breed more children and are the real cause of all problems’. The chain of violence continues.

**Types of violence:** The perpetuation and acceptance of domestic violence is deeply rooted in the minds of women and men, and the first step in preventing it is to study and understand the prevalence and types of this violence, which affects not just women but men and children as well.

**Violence against women can be categorized as:** Criminal Violence Rape, Abduction, Murder....

1. Domestic Violence Dowry-deaths, wife battering, sexual abuse, maltreatment of widows/elderly women....
2. Social violence-Eve teasing, harassing daughter in law for dowry, forcing for female feticide, sati practices, refusing for share to women in property.

The Police Research Bureau, Delhi has referred to “crime against women” under two categories.

Crimes under the Indian Penal Code

Crimes under the Local and Special Laws

The seven crimes identified under IPC are Rape, kidnapping and abduction, homicide for dowry, torture, molestation, eve teasing and importation of girls. While the four crimes under local and specific laws are sati, dowry prohibition immoral traffic and indecent representation of women. Violence against women is compounded by discrimination on the grounds of race, ethnicity, sexual identity, social status, class and age. Such multiple forms of discrimination further restrict women’s choices, increase their vulnerability to violence, and make it even harder for women to obtain justice. States have the obligation to prevent, protect against, and punish violence against women. States have a responsibility to uphold standards of due diligence and take steps to fulfill their responsibility to protect individuals from human rights abuses. Yet, such violence is often ignored and rarely punished. Too often no one is held accountable for these crimes

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**Human Rights and Fundamental Freedoms of Women :**

Violence against Women is a Violation of Human Rights and Fundamental Freedoms of women. Violence against women is an obstacle towards gender quality. Women are entitled to equal enjoyment and protection of all human rights and fundamental freedoms that include among others:

- 1.The right to life;
- 2.The right to equality;
- 3.The right to liberty and security of person;
- 4.The right to equal protection under the law;
- 5.The right to be free from all forms of discrimination;
- 6.The right to the highest attainable standard of physical and mental health;
- 7.The right to the just and favorable conditions of work;
- 8.The right not to be subjected to torture, or other cruel, inhuman or degrading treatment or punishment.

(UN Declaration on the elimination of violence against women, 1993)

Violence against women is a social (economy, health, welfare, politics) problem and not a private problem of each individual woman or a family. Violence against women perpetuates gender inequality within society and of existing structures of power in gender relations. It is rooted in cultural patterns, especially in harmful influences of particular traditional practices or customs, education systems, religious beliefs and media influences.

**Effects of Violence:**

The following lines by Neena Nehru express the pain a woman goes through in the family and how solidarity is created:

Breasts bruised, brains battered,  
Skin scarred, soul shattered,  
Can't scream – neighbors stare,  
Cry for help, no one's there.

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In the intervening silences  
I gather up the jagged fragments,  
Try to re-arrange them into some semblance of  
The jigsaw puzzle I once called “me”  
I see you’ve got some fragments too,  
If we put them together, can we start a new?  
There are lots of pieces everywhere,  
But the picture we make is one we’ll share

Violence stands as an obstacle to achievement of equality, development and peace. It restricts women in all areas of social life and their access to sources, services and activities. It is also a reason for so called hidden homelessness of women and their children, who have to move to safe houses, maternity homes or to their relatives’ homes. Violence against women is an additional reason for poverty of women and their children. It is difficult for women to leave an abusive partner due to a lack of financial independence, high unemployment rate, low social and healthcare security, housing problems, fear of losing children, and lack of protection by state institutions, etc. all of the above are also risk factors, making it more difficult, longer and less effective to end violence against women.

### **Preventing Violence :**

Woman is the companion of man, gifted with equal mental capacities. She has the right to participate in the very minutes details in the activities of man and she has an equal right of freedom and liberty with him. She is entitled to a supreme place in her own sphere of activity as man is in his. Understanding and preventing domestic violence is critical to the goal of transforming society. Upbringing and education should neither encourage traditional society and cultural patterns about the role of girls and boys. We should avoid fostering prejudice or stereotypes about each gender. Create social climate with no tolerance for violence against women or any other form of violence. Provide women with effective protection from violence, strict stringent laws protecting women. Educate and empower women. A psychologist best expresses this as:

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Changing men is difficult but possible.

An alternative to violence means learning to act non-violently.

It means co-operation instead of competition.

It means respecting instead of degrading.

It means equality instead of dominance.

It means dialogue instead of monologue.

It means communicating instead of control.

It means love instead of fear, hate and contempt.

Men must take responsibility for their violence and dominance. The road ahead is long but we have to continue to struggle and resist. We have to remember that all of us have the right to live a violence free life. Those who perpetrate violence are responsible for it. There is no excuse for violence. We all have a role to play in changing society. Women's struggle inside the family is connected to broader struggles outside. Total transformation calls for solidarity. It is difficult but not impossible!

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## NECESSARY CONDITIONS FOR THE LANGUAGE EFFICIENCY

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### Abstract

Human beings are learners throughout the life. Ease of learning shapes language structure. Efficiency is a gradual phenomenon which is best described in terms of probabilistic or so called 'soft' constraints (Bresnan et al 2001). The constraints are tested by large Corpora and Quantitative techniques. There is phonological and grammatical reduction and enhancement such as hypo- and hyper articulation in language production (Aylett and Turk 2004; Levy and Jaeger 2007). A more recent trend is to use large scale-cross linguistic corpora to investigate efficiency due to increasingly easy access to large and parallel electronic corpora including the Universal Dependencies Corpora (Zeman et al 2020) and so on. Linguistic strategies are of different types which are emerged due to common cognitive, biological and social pressures shared by language users around the globe. The paper consists of analysis of activities by children, observations based on linguistic supports, refines and refute claims. It provides illustrations of different factors and operations in the light of advanced methods, data which resolve the various controversies in present day functional linguistics (Schmidtke-Bode et al 2019). The paper illustrates the process of language acquisition and production. Moreover, language is an instinct that is driven by human evolutionary adaptations. Furthermore, it includes the basic components of human language along with the methods used for learning English. Finally, there is discussion of phases in language development to gain knowledge in registers and foster the connections among auditory, vocal, memory areas and linguistic patterns and experiences for increasing the efficiency.

**Keywords:** Corpora, quantitative, cross-linguistic, electronic corpora, illustrations, operations, language acquisition and production, efficiency.

### Necessary Conditions for the Language Efficiency:

The acquisition of language plays vital role in the life of a human being. The use of language makes man unique as compared with the other living creatures on the earth. The present paper gives an account of the components of human language, methods for studying Language Acquisition, Phases of the Language Development. Finally, there is analysis of the responses of the students studying in std III and std V. Moreover, there are findings based on the observations and information derived from 20 students so as to derive conclusions. Language is an instinct just as breathing or blinking eyelids and so on. In fact it is the most complex skill that humans will ever master. Noam Chomsky and other Linguists state that language having universal core from

which individual languages select out a particular configuration of features, parameters and settings. Eventually, it's an instinct that is driven by specifically human evolutionary adaptations.

### **Basic Components of Human Language:**

Language involves both acquisition and productive use. The language is acquired during the understanding words and sentences. Productive language use involves idea generation and articulation of words. Both the processes utilize four structural components. These are as follows-

1. Phonology- It is the system of sound segments that humans use to build up words. Children quickly recognize and then produce speech segments.
2. Semantics- The system of meanings that are expressed by words and phrases. Children get this by picking out the correct meaning to vocabulary as a part of learning. Task.
3. Grammar- The system of rules by which words and phrases are arranged to make meaningful statements. For example sentence synthesis using subject or object.
4. Pragmatics- The system of patterns that determine in different settings for particular purpose. Children learn conversations using greetings, turn taking and concern a shared topic. They adjust the content to match the listener's interest, knowledge and language ability. Finally, these systems are elaborated using language for special purposes, scientific discourse and social discourse.

### **Methods for studying Language Acquisition-**

These methods are observed in 20 students studying in std III and std V of Scholl termed and Mary Matha High School. Usually, the child begins babbling and production of words with growth. It was found that child links the verbal gestures and non-linguistic cries to draw attention to their desires and interests. If observe their activities closely it seen that they speak, play, imitate the words, look at the toys tell names. The data is collected and analysed to draw conclusions.

### **Phases in Language Development-**

The world of new born is "blooming, buzzing confusion" (William James, 1892). At the auditory nerve (which connects the inner ear with the brain) provide extensive processing of signals for pitch and intensity e.g. /b/,/p/ sounds. The language grows for one word to 150 to 450 to 14000 words by the age the child grows till 6 years .This acquisition of words varies depending upon the exposure, surrounding, socio-economic strategy of the child, the physical, mental aspects and so on. Verbal input is developed more in educated than uneducated background of the child. There are differences in learning in school years, social interaction (quality of attachments, parent responsiveness, involvement and sensitivity) and general intellectual climate (providing toys, things, reading books, encouraging learning, creating interest) predict development of language competence. Moreover, the vocabulary development depends on interest, individual difference. Learning of language is based social skills, efforts of teachers at school as well as parents at home. They listen and tell stories, perform numerous activities for learning. Eventually, they gain knowledge of

religious, scientific and other registers. They rely on role models, fantasies and conversation.

### **Conclusions-**

After, the study it is analysed that there are elaborate connections among auditory, vocal, relational and memory areas children are able to store linguistic patterns and experiences for later processing. The left frontal cortex is involved in the production of patterns in vocal and sign language whereas the left temporal cortex is basically involved in language comprehension. The efficiency of language learning, acquisition and production depends on gender, language background, interest, attention, socio-economic status and the educational setting in which the children grow.

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## THE ECOLOGICAL DISASTER AND ITS AFTERMATH IN INDRA SINHA'S NOVEL ANIMAL'S PEOPLE

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### Abstract

Now a days, we all are facing ecological disasters like rapid growth of exploitative technology, nuclear wars, excessive growth of population, pollution, depletion of ozone layer, extinction of species, climate change, deforestation, desertification, earthquake, land-sliding, drought, flood, tsunami, covid-19 pandemic etc. Mostly, human beings are responsible for these disasters. In this context, Ecocriticism is an emerging school of thought that investigates the relation between the human being and the environment. It is an interdisciplinary study which focuses on literature, philosophy, natural history, psychology and environment. Ecocriticism is not only the study of literature and environment but also it analyses the environment and suggests the possible solution for the current environmental situation. The present paper attempts to show about environmental pollution and environmental degradation and its aftermath on the characters and the whole ecology described in novel *Animal's People* by author Indra Sinha. The 'Chemical Gas Leak' disaster in 'Kampani's Factory' in Khaufpur is the fictionalization of the 'Bhopal Gas Tragedy' happened on 3<sup>rd</sup> December 1984, Bhopal, Madhya Pradesh, India.

### Keywords:-

Ecological disaster, Ecocriticism, Pollution, Interdisciplinary Study, Bhopal Gas Tragedy

### Introduction:-

The present study *The Ecological Disaster and its Aftermath In Indra Sinha's Novel Animal's People* highlights the environmental degradation due to the chemical gas leak in kampani's factory. In this context, Ecocriticism new emerging school of thought refers to the critical writing that investigates the relation between literature and environment taking into account the destruction

caused to the biological of physical surroundings by the human kind. According to Barry Commoner, the first law of ecology is that “ Everything is connected to everything else”. Ecocriticism expands the idea of the “world” to incorporate the entire ecosphere. It is the combination of “ecology” and “criticism”. Eco is the short form of ecology. Ecology is the science that studies the relationship between living organism (biotic components) and their physical environment (abiotic components). The word ecocriticism was first coined by William Rueckert in his essay “Literature and Ecology: An Experiment in Ecocriticism” in 1978. The working definition of ecocriticism, according to Cheryll Glotfelty in *The Ecocriticism Reader* is, that “ecocriticism is the study of the relationship between literature and the physical environment. Just as Feminist criticism examines language and literature from a gender-conscious perspective, and Marxist criticism brings an awareness of modes of production and economic class to its reading of texts; in the same manner ecocriticism takes an earth-centered approach to literary studies”.(xviii) Indra Sinha is an ecocritical writer. He is British Writer of Indian decent. He is born in (1950) Mumbai, Maharashtra, India. He is an active social worker related to the campaign of charity organization like Amnesty International and the Bhopal Medical Appeal. He creates the first advertisement for the Bhopal Medical Appeal using the photograph of dead child being buried. He has raised money to build a clinic for Bhopal survivors. He has also written several articles on the Bhopal gas tragedy and also given an interview in “The Guardian”. Rachel Carson in her book *Silent Spring* creates an awareness about environmental pollution just like her, Indra Sinha wants to create an awareness about environmental degradation and its effects on the whole ecology. Indra Sinha’s Novel *Animal’s People* (2007) is set in the fictional town of Khaufpur. The Chemical Gas Leak disaster happened in the novel is closely related to the Bhopal Gas Tragedy. The struggle of the people described in the novel for survival clearly depicts the real people of Bhopal who suffered for survival after the disaster. In the review of the novel, Priya Naik says, “In *Animal’s People* the Union Carbide is kampani, Bhopal is Khaufpur and Anderson, the man who come to represent the evils of the union Carbide is

Peterson.” Another reviewer Lesley Mason says, “The place you should seek is not Khaufpur. It is Bhopal. Remember Bhopal ? If you do, then I urge you to read this book to ignite your anger and your compassion anew. If you do not, then I urge you to read that you might learn or reconsider or, at the very least, remember.” There is no doubt that *Animal's People* is the fictionalization of Bhopal Gas Tragedy that happened in 3<sup>rd</sup> December 1984, Bhopal Madhya Pradesh, India. The Union Carbide India Limited (UCIL), the part of US based Multinational Company, Pesticide plant in Bhopal leaked around 40 tons of poisonous Methyl Iso-Cyanate gas instantly killed thousands of people. As per government records, in Bhopal Gas Tragedy killed 3787 people, caused 558125 injuries and approximately 3900 permanent injuries. Research Scholar Smita Sahu in her article “The Emergence of Environmental Justice in Literature”, says, “...Indra Sinha, who gives a fictional account of the world's biggest Industrial disaster, the Bhopal Gas Tragedy, in *Animal's People* (2007).” The novel discusses the devastating impact of the gas leak from a chemical factory on, not just the people, but on the ecology”. (549)

There are so many characters in the novel. Zafar was one of them. He was the professional activist who fought against the Kampani. He was college student and gave up his education for the justice of the Khaufpur people. He had a group consisted of Farouq, Somraj, Nisha, Animal. Animal used as a spy. Elli Barber also joined them. People called him Zafar Bhai, Zafar brother. He was a legend in a basti. He had given up everything in his life for the poor people. People worshipped him, who lived among them, dressed like them, shared their poverty and drank the water from the same stinking wells. The people of Khaufpur worshiped him as their god. They gave respect to him. Zafar want to do something for the people of Khaufpur. He never gives up and always speaks truth. He did not like to tease the disabled Animal. He motivated Animal and said that “... okay you don't walk on two legs like most people, but you have skills, and talents that they don't”. (23) The group fought against the Kampani and the politicians who supported the Kampani. Zafar went on hunger strike before hearing the court case. On the steps of court Zafar made a speech and told

people about the current situation of the people of Khaufpur. "... Friends, the Kampani sitting in Amrika has everything all its side, money, powerful friends in the government and military, expensive lawyers, political masseurs, public relations men. We people have nothing, many of us haven't an untorn shirt to wear, many of us go hungry, we have no money for lawyer." (54) He died in the hunger strike. He sacrificed his life for the justice of the poor people of Khaufpur. Zafar's death made the court case to win by the Kampani. The people of Khaufpur were left to deal with their terrible condition without hope of getting better. Many characters in the novel were affected by the chemical gas leak tragedy. Animal the central character, protagonist, orphan 19 years old boy told the whole incident in 23 recordings in tapes. Through these tapes we can understand the sufferings of the people, struggle of the people for survival corruption, political issues, the Kampani's irresponsibility, peoples struggle for justice and effects of gas leak on environment as well as on the characters. The whole story is based on after "that night". At first he was normal child but slowly toxins affect his body. When he was 6 years old, the pain started with scorching sense at his back. He could not lift his head he had gone with some medical treatment but in vain. "Further, further, forward I was bent" (15). That night incident totally changed his life. He had no education, no identity, no fixed abode, no parents, roaming in search of food. Sometimes he sold his blood for food. The very first line of the novel indicates his sorrow, pain and otherness due to the chemical gas leak. "I used to be human once. So I'm told. I don't remember it myself, but people who knew me when I was small say I walked on two feet just like a human being"(1). The gas tragedy changed him physically, psychologically and mentally. He became physically disable. He lost his parents and his childhood. He became orphan and lived a miserable life. Nisha another character of the novel lived with her father in a part of Khaufpur known as Chicken Claw. She lost her mother and brother on that night. Her father Somraj Punekar, was famous singer. His name was known throughout India. He won so many awards and honors. People called him Aawaaz-e-Khaufpur, the voice of Khaufpur. In his younger days he was always singing on the radio. He had got

many awards and honors for singing. Somraj was also the victim of that incident. He got lung disease which he could not sing properly. That incident stole away his breath. later Somraj became solemn and private man. Even he started music class, he got no pleasure, and nobody saw him smiling. “Somraj Pandit rarely laughs. Nor will he sing aloud. Out of his suffering he makes songs that he alone can hear”(155). He lost his identity “Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa, these are the notes which all recognize. Somraj says that for him the octave now runs Sa, Re, Ga, Ma, Kha, Si, Kha, Si,”(155). It was not a joke. His lungs damaged totally. When he started singing cough could not stop. He was affected physically and psychologically. His whole personality changed. He lost his voice. The next character of the victim of the gas leak was Ma Franci. The Orphanage which Ma Franci worked, was badly suffered due to the chemical gas leak from Kampani’s factory. Many of the children and nuns died. Those who survived were sick. The Orphanage was run les religieuses francaises, it was in Jyotinagar near the factory and on that night it was badly hit. Ma Franci, a nun came from France more than forty years ago to spread the word about Isamiyan and did some service to poor in Khaufpur. When she came there, she knew several languages. But after that disaster she forgot all the languages she had known except French. She was affected mentally a lot and she had some madness. The orphanage, which she was a part, was badly hit by that poisonous gas. She was kind-hearted and gave mother like love to Animal. “Ma stroked my face and comforted me in words. I did not understand. Tears were falling down her face. Mine too.” (15) Aliya was a small school girl. She was a granddaughter of the couple Huriya and Hanif Ali. “When Elli, American doctor who opened a free clinic for people of Khaufpur, asked Huriya regarding her granddaughter’s health. She replied that Aliya had been ill almost a year with a cough and fever. Elli found that she had an infection on her throat due to poisonous gas. Elli asked Aliya how long had she been coughing Aliya replied “forever”.(181) later, she became serious with her strange face even after the heavy treatment, she could not be saved, and Aliya was dead. She lost her parents, becomes physically disabled due to chemical gas leak. Pyare Bai had been married to Aftab, who

had worked in the kampani's factory and told about that dangerous chemical in that factory. "If by chanc you got any on your hand. Aftab said, the skin would blister,"(84) On that night. Aftab was badly affected and many were damaged by the poison. As the days passed his condition grew worse. "He was too breathless to be able to do physical work". (84) With that illness, they could not afford money for their family. Not only his story, there were many innocent people had their pathetic story like that. Animal said, "All of us worked every day with people with awful tales to tell," (85) Pyare Bai lost her husband and became poor. Once Elli watched a woman with a child poured her milk on to the ground. Elli asked the reason she replied, "I won't feed my kid poison... Our wells are full of poison. It is in the soil, water, in our blood, it's in our milk. Everything here is poisoned. If you stay here long enough, you will be too'.(107) The toxic gas affected eyes, lungs, even uterus of the people. Some girls frequently had their menstrual problems due to that toxic gas. On that night when poison came from Kampanis factory many people suffered badly those who were alive, faced lot of physical problems "... Those who weren't them and their killed found themselves in a bad way with fainting , fits, pain, blood's coughed up, can't see hardly can breathe etc." (112) Sahara was 46 years years old woman she was also the victims of the gas leak. One day blood came from her womb. It was cancer she was died. Rafi was a poor man. He spent all he had on his medicine, to recover, but in vain. He had gone. Nafisa had her physical problem. She could not lift her arm. She told that she felt like someone pulling her nerves from the inside. One day he was died. Safiya has women's problem. She had a pain like she was losing a baby. Doctor told her to drink milk and eat fruit. She was so poor and she could not spend on medicine and fruit. One day she was gone. Not only characters, but also so many people of Khaufpur had lost their loved ones. They were suffered badly on that night. The toxic gas released from the factory changed the whole life of so many people of Khaufpur. People suffered physically, economically, socially and psychologically due to the chemical gas leak. The toxic gas that leaked from the factory affected the life of many people in Khaufpur. Thousands of people died and their health had been distressed. Khaufpur

remained poisoned for decades after that incident. “On that night all sorts of people lost all kinds of things, lives for sure families, friends, health, jobs, in some cases their wits.” (37) The unborn babies suffered a lot. Animal called them kha-in-the-jar. These lines by Animal’s illustrated how dangerous the poison was. “Listen how quite it’s. No bird song. No hoppers in the grass. No be hum, Insects can’t survive here. Wonderful poisons the Kampani made, so good it’s impossible to get rid of them, after all these years they’re still doing their work.” (29) The unborn children paid the highest price for the Kampani because those little creature did not know what happened them. Because of the toxic gas so many unborn children had been aborted. The climate of Khaufpur was also changed. At the time of ‘Nautapa’ the air was so violent. Kampani did not take any responsibility of the people of Khaufpur. Doctor Elli Barber, who came from America to help the victims of the gas leak, through her free clinic. At first people of Khaufpur suspected her that she was the person of Kampani later they trusted her. She told the bad health condition of the people to her ex-husband Mr. Frank, who was lawyer and who worked for the Kampani. Elli pleaded her husband to try at least to clean the factory. The Kampani did not have any sympathy on the victims. The careless activity had made the disaster, but people did not realize the ill effects of the gas leak. “The Kampani has been saying that the damage to people’s health has been exaggerated, it would like to have studies which show that things here are normal, that the last effects of the disaster are vanished”. (159) Thus, Indra Sinha presents the ecological disaster and its aftermath throughout the novel. There are so many environmental disasters like Minamata disaster, Love canal disaster, Chernobal disaster, London fog disaster happened in the world. The poor illiterate people and their places are utilized by those kind of corporate world. Thus, as an ecowriter Indra Sinha has taken the responsibility to create environmental awareness among the people through literature because literature is a voice of the oppressed. He ends his novel by saying, “All things pass, but the poor remain. We are the people of the Apokalis. Tomorrow their will be more of us”. (366)

## Conclusion

At the age of environmental crisis critical theory like ecocriticism highlight the burning issues of environment. It also highlights the alarming ecological issues in literature with earth centered approach. Indra Sinha in his novel focused on the environmental issues like air pollution, soil pollution, water pollution and environmental degradation and its aftermath on the whole ecology. Environment is a life. We should preserve our mother earth and we should take care of our mother earth. In future the more ecocritical writings will come into focus, the more human beings will learn to preserve the nature.

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## NISSIM EZEKIEL'S SOCIAL VISION REFLECTED IN HIS POETRY

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### **Abstract:**

Nissim Ezekiel (1924-2004), the pioneer of modern Indian English poetry, is although known as a cosmopolitan poet, especially as a poet of Bombay, his poetry also dealt with a variety of social themes from the Indian landscape and milieu. Ezekiel's Jewish background often made him an outsider and critical of society and circumstances around. But it did not lead to him to hold any bias against the Indian society; his Indian themes are rather tinged with satire and irony. His academic and urban background cultivated his poetic sensibility and from this stand point he took dig at the limitations in the society. Ezekiel was a keen observer, critic and commentator of India and the people of India. The virtues and voices, the follies and foibles, innocence and wickedness, corruption and poverty, skyscrapers and slums, superstitions and enlightenment – all the juxtapositions and contradictions that he had witnessed in Indian life are sympathetically and ironically reflected in his poetry.

**Key words:** Nissim Ezekiel, exploitation, hypocrisy, Indian society, orthodoxy, poverty, superstition Ezekiel acknowledges the influence of India upon his poetic upbringing:

I am sure that I am influenced by Indian culture as I am by Western culture. I've tried to cope with both the experiences... by Indian culture the reference is largely if not wholly to a tradition, the influence of the latter may be less easily recognizable in individual cases (Trikha, M B, 1994, pp26-27).

Ezekiel portrays India with felicity of expression and a matter of fact diction. The image of India comes alive in his poetry that too in a very Indian English diction. He incorporates both poverty and deprivation and even writes about both urban and rural ethos. John Thieme makes an apt assessment of Ezekiel's social vision:

... his verse offers a social vision which moves outwards from his urban experience and minority background to provide optics on many areas of Indian life... his work is centrally concerned with perception and his poetic persona is both that of an observer who regards his social world and his own behaviour with a degree of amused detachment, and that of a complete insider (Thieme, J, 2008, pxxi).

Ezekiel satirizes the faults in Indian society. However, his satire never seems to be contemptuous and the irony aims at creating laughter. He is always sympathetic and has a didactic zeal wherein he anticipates the amelioration of the contemporary society and culture. The objects of his ironic observation are drawn from various strata of society. They include superstitious villagers ('Rural Suite'), fake *babas* ('Guru'), insensitive government officials ('The Truth about the Floods'), prostitutes ('On Bellasis Road'), maid servants ('Ganga'), miserable poor ('Poverty Poems'), etc.

### **Women in India:**

The hypocrisy and prejudice especially against women and the treatment given by religion and culture to them is described in Ezekiel's poetry. Women in India are revered as goddesses, thought to be the epitomes of tolerance on the one hand and on the other they are subjected to subordination and are denied all the earthly pleasures.

The men live with double standards. At once they are progressive and traditional, modern and orthodox and secular and communal. They reap all the pleasures of modernization and western culture, but when it comes to women they are very conservative. The men cherish all the worldly pleasures but expect their women to be chaste and pure. The poem 'In India' presents a

picture of parties and social gatherings where Indian women sit like wooden stocks without involving actively, enjoying and relishing all the pleasures or amusements:

The wives of India sit apart.

They do not drink,

they do not talk,

of course they do not kiss.

The men are quite at home

among the foreign styles

(what fun the flirting is!)

*(Ezekiel, Collected Poems: p133)*

There is a pure scorn and satire about the manner in which women are considered as minor by their men. The reference to an Indian girl, who is a secretary to an English boss, in the poem 'In India' suggests the subjugation of the natives by the Europeans. It also suggests that the subjugation or colonization of Indian women with respect to European colonialism had been double. First, they are colonized as natives and secondly, their colonization takes place from the fact that they are women. Their sex and sexuality becomes the cause of their exploitation. Their honour and chastity are many times at stake if they want to obtain or sustain through a job. The European boss advances towards her sexually and in the attempt her blouse is torn. It reflects the helplessness of Indian women who are prone to sexual abuses and humiliations:

The struggle had been hard

And not altogether successful

Certainly the blouse

Would not be used again.

But with true British courtesy

He lent her a safety pin

Before she took the elevator down.

*(Ezekiel, Collected Poems: p134)*

The women servants are not treated with honour. They are thought to be slaves. Despite the fact that they render the service for the money they are paid, the attitude of the masters towards them is as if they are no humans like themselves. The women servants also do not seem to be offended with their marginalization because they have become accustomed to the kind of treatment they receive from their masters. They are grown habitual to humiliation and dishonour. Ezekiel's poems 'Ganga' and 'Servants' are the portrayals of Indian women servants. These poems present a faithful picture of merciless and hypocritical attitude of the rich urbane towards the commoners. This is described ironically in the opening lines of the poem 'Ganga':

We pride ourselves  
on generosity  
to servants. The woman  
who washes up, suspected  
of prostitution,  
is not dismissed.

*(Ezekiel, Collected Poems: p202)*

Ganga is a maid servant who is suspected of prostitution but is not dismissed. The benevolent master gives her a stale chapatti, an old sari or some coins as a reward. The concluding comment, "These people never learn" (*Ezekiel, Collected Poems: p202*) seems to be directed towards servants but it ironically exposes the miserable treatment the domestic servants get at the hands of their masters. The name of the protagonist is quite reflective. It symbolically indicates that like holy Ganges the servants like Ganga have existed since ages in this Indian civilization. Ezekiel's keen observation of Indian society gives the readers an insight into his social concerns and the desire to make us aware of our false generosity.

The condition of woman in the poem 'Servants' presents the lot of the domestic servants in India. The girl of fourteen was married when she was a child and now has a child. The husband, might be a drunkard, often beats her. She does the manual job for the livelihood of her family. Early childhood marriages, the consequent responsibility of children and family at a tender age and poverty are the lots of poor urbane female:

At twelve or fourteen, married off  
to the usual brute,  
she has a child,  
and tells my mother every time  
her husband beats her  
for the fun of it.

*(Quoted from Chindhade, S, 2001, p45)*

The poem 'On Bellasis Road' reveals another aspect of poverty stricken womanhood. The woman in the poem is a street prostitute who waits for the customers. Ezekiel's approach to India is both sensual and spiritual. In selling the sex the woman has no choice of selecting a sex partner.

She doesn't glance at me,  
waiting for her  
hawker or mill-worker,  
coolie or bird-man  
fortune-teller,  
pavement man of medicine  
or street-barber on the move.

*(Ezekiel, Collected Poems: p189)*

The poor women select prostitution as a profession because of the compelling circumstances. Their work is neither healthy nor prestigious. The poverty and hunger makes them adopt this profession. It consequently becomes a snare for all women in their families. Certain communities in India have been known to work in this profession since ages. The religion and culture compels

them to take to this profession. Thus, the women cannot abandon the profession even if they are unwilling to pursue it. The poet gives a vivid picture of a whore standing in purple sari. She is a short, thin and dark woman. But what one can do nothing but sympathize with her:

Of what use is then to see and think?  
I cannot even say I care or do not care,  
perhaps it is a kind of despair.

*(Ezekiel, Collected Poems: p189)*

In the reflection of women Ezekiel is a realist. He does not glorify woman as a goddess or sculptor like the romantic idealist who lived in a dream world neglecting the facts in the Indian society.

The poem 'Night of the Scorpion' presents a sublime aspect of Indian womanhood – motherly love, care, affection and tolerance. The mother in the poem gets stung by a scorpion on a rainy night. She undergoes through pangs of venom. The villagers chant prayers to diminish the impact of the sting. Her husband pours some paraffin on the toe and lights it with a match stick. Nothing helps in appeasing the poison of the scorpion. After some time when the poison loses its power she comes to consciousness and thanks God for the scorpion did not bite her children:

After twenty hours  
it lost its sting.  
My mother only said;  
Thank God the scorpion picked on me  
and spared my children.

*(Ezekiel, Collected Poems: p131)*

### **Poverty Stricken Landscape:**

Like the romantics of the earlier generation Ezekiel does not evade the pathetic picture of India. He does not glamourise or glorify the country as a mother goddess. He is very realistic in his outlook towards the Indian society.

He is aware of the squalor and filth in Indian cities. City forms the cross-

section for the image of India in his poetry. His conscience makes him comment on the social reality. Therefore, poverty a major social issue in India becomes a major theme in his poetry. 'A Morning Walk' presents the deplorable condition of poverty stricken India:

Barbaric city sick with slums,  
Deprived of seasons, blessed with rains,  
Its hawkers, beggars, iron-lunged,  
Processions led by frantic drums,  
A million purgatorial lanes,  
And child-like masses, many-tongued,  
Whose wages are in words and crumbs.

*(Ezekiel, Collected Poems: p119)*

In another poem titled 'Entertainment' he describes the plight of the monkeys and their poor masters who conduct shows on the streets. The poem presents a common scene on Indian streets where the nomads perform plays and earn their livelihood. The family – the man, his wife and children, unfamiliar with school – together perform the shows. In India where primary education is compulsory and free and where child labour is banned nobody takes the heed of the children of the poor. The reaction of the spectators at the end of the show is amazing. They enjoy the show with glee but when it is their turn to reward the performer the crowd disappears. The entertainer does not get enough rewards for the entertainment he renders. The poet presents a faithful picture of the poverty stricken entertainer who despite his earlier failure in getting money from the spectators prepares for another show because the show must go on:

Anticipating time for payment,  
the crowd dissolves.  
Some, in shame, part  
with the smallest coin they have.  
The show moves on.

*(Ezekiel, Collected Poems: p194)*

Ezekiel mocks at the concern of the white foreigners towards Indian beggars in 'Poverty Poem'. The image of India in the mind of the foreigners is of a country where beggars live in great population. For them India is a poor and hungry country. They feel sympathetic for the beggars but their concern and sympathy is confined to verbal level. The poem also ironically presents the attitude of the Indian beggars who are friendly only with foreigners:

She didn't know beggars in India  
Smile only at white foreigners.

*(Ezekiel, Collected Poems: p231)*

The personal life of the common people living in cities is surrounded by economic constraints. They find no hope in getting rid of poverty. The poem 'Yashwant Jagtap' depicts the portrait of a Bombay coolie whose dwelling is a dilapidated shanty dripping all over during heavy Bombay monsoons. The coolie is helpless and accepts his miserable lot:

a true-blue Indian, he  
is reconciled to his lot,  
and so are we.

*(Quoted from Chindhade, S, 2001, p47)*

India is a country where majority of people live below the poverty line. It is a country where housewives are anemic and the children suffer from malnutrition, still we boast of becoming a super power. It is a country where every year new satellites are launched and every year thousands die of hunger. What Ezekiel comments upon the poverty in the country and its future is really an eye opener:

My view is that culture in that positive sense, when it is surrounded by poverty on the scale we have it in India, cannot find its own natural level of expression, it cannot evolve as a healthy organism, it suffers a whole host of distortions and exaggerations (Ezekiel, N, 1992, p79).

**Exploitation – Religious, Economical and Intellectual:**

If poverty is one side of the Indian society there is other side also which is more hideous and criminal. In India, the poor are misguided and made to believe that their situation can be changed by God's grace and so they have to resort to God's middle men and agents. These middle men show themselves to be pious and virtuous, but the fact is that they loot the society in the name of God and religion. The portrait of a self proclaimed saintly figure in the poem 'Guru' exhibits corruption in the field of spirituality and religion. The 'man' is a personification of hypocrisy and exploitation. The 'guru' possesses all the wickedness and vices that a saintly or pious man is not expected.

The 'guru' is truly 'a walking museum of vices'. A holy man is supposed to be free from all the vices, but this man is not. He led a life of sins when he was an ordinary man but even after becoming a 'guru' he is no better. He is guilty of everything – he is faithless, obstinate, ungrateful, greedy, merciless to servants and poor, discourteous to disciples, unrestrained in fleshly enjoyments and what not. But the surprising thing is that the disciples are so intellectually enslaved that they are either ignorant or they neglect the villainy of this creature:

we too one day  
may grow up like him,  
dropping our follies  
like old cloths or creeds.

*(Ezekiel, Collected Poems: p191)*

This reminds one of the 'celebrity' gurus and 'Babas' of today who have occupied the electronic media scene. Unfortunately, in India the media gives a vast coverage to such people who wear saintly orbs and claim themselves to be religious men and preachers of religion and God's message, but in reality they are the exploiters of faith. Everyday various scandals and debaucheries of such 'holy' men are heard. But the minds of the people in India are so enslaved that even after the true face of such humbugs are exposed, there is

no dearth of followers to them. It is the ignorance, superstitions, the influence of false religious beliefs of the common people and the lack of will on the part of the government and the officials to control such hypocrites that make them thrive. And, such ‘gurus’ go on exploiting the people

If such is the situation of the moral and religious teachers then to whom the common masses will look for their moral and spiritual upliftment. Therefore, there is a rhetorical question:

If saints are like this,  
what hope is then there for us?  
(*Ezekiel, Collected Poems: p192*)

The modern saints and ‘gurus’ cheat and exploit the people in India in the name of religion, God and salvation. Indeed, if such people are treated with piety, India has no bright future. The question remains unanswered – what future will India have, a country where superstitions, orthodoxy, humbug, fanaticism and communalism rule?

The poem ‘Rural Suite’ describes how the villagers are exploited by religious men in the name of gods and religion. It is the priestly class that exploits the farmers. The illiterate villagers are made to believe that it is in their favour that the donations given by them to the priestly class will earn grace (*Punya*) for them. It will give *Moksha* not only to them but also to their forefathers. It is a conspiracy of the priestly class (*bhikshuks*) from ages to loot the ignorant people of India as it is described by Mahatma Phule in his famous treatise ‘*Shetkaryancha Asud*’. Every year in the season of crops they appear before the house of farmers and demand donation in the name of God and religion:

Because of the superstition  
rampant in these villages,  
they’re royally treated –  
may well be God testing his people –  
and carry away huge quantities of rice,

chillies, fruit and nuts.

*(Ezekiel, Collected Poems: p197)*

The people are shamelessly looting their own brethren in the name of religious duties and rituals:

It's a shameless exploitation  
of the people's ignorance.

*(Ezekiel, Collected Poems: p197)*

The farmers work throughout the year in their field and at the end of the harvests the *bhikshuks* arrive and take their share from crops not because they need food but to amass the wealth and that too without any labour:

It's not even as if they need food:  
most of them are wealthy farmers  
from the neighbouring villages  
with a taste for hoarding gold.

*(Ezekiel, Collected Poems: p197)*

Ezekiel focuses on ordinary events of Indian life in his four 'In India' poems. Here, he is bit satirical of the communal groups who are mischievous in social behaviour but never miss their prayers – such is their ambivalence.

'In India' is a satire on local social manners and modes of behaviour where, in

the words of Immanuel Narendra Lall, we are given "vignettes on the subcontinent and its people" (Lall, I N, 1983, p80). The Roman Catholic, Anglo-Indian and Muslim boys led a corrupt and debaucherous life but still wanted to pose themselves to be religious. They were actively involved in sinful activities like sex, theft, cheating and mischief:

They copied, bullied, stole in pairs  
They bragged about their love affairs  
They carved the table broke the chairs  
But never missed their prayers.  
The Roman Catholic Goan boys  
Confessed their solitary joys

Confessed their games with high-heeled toys  
And hastened to the prayers.

*(Ezekiel, Collected Poems: p132)*

The elderly Christian and Muslim people who are otherwise orthodox and puritan under the day light and follow religion strictly, enter the wine shops furtively after the fall:

The Anglo-Indian gentlemen  
Drank whisky in some Jewish den  
With Muslims slowly creeping in  
Before or after prayers.

*(Ezekiel, Collected Poems: p132)*

Through the above cited examples Ezekiel exposes the hypocrisy of the men of different religions. There is a difference between what is preached and practiced by them. The people of all religions are like that who boast themselves as religious but in reality behave exactly opposite.

### **India through Poet's Background:**

The Indian milieu and Ezekiel's reaction to it forms the major corpus of his poetry. It is his background, his Jewish consciousness that has developed his attitude towards Indian society and culture. Therefore, whatever observations and remarks he makes about India are to be received considering his belonging. It is his persona that comes into play when he writes about India. B. K. Das remarks:

Ezekiel in his effort to identify himself with contemporary India dramatizes his own failure and success in love, sex, politics and religion. To read his poetry is to see an actor enacting his tragic play on the stage. It is to know him inside out. It is in this sense that his autobiographical poems assume a greater significance (Das, B K, 1995, p32).

The sense of belonging always haunted Ezekiel's mind. He earnestly wanted to belong to India, but his acceptance of the past of India was never blind and so he could not identify himself with its past. Ezekiel's quest for

belonging or reconciliation was always in conflict with the reality of his Jewish background. In his autobiographical poems his acceptance of the country is always cynical. His rationalism and the desire for a better way of life make him feel that the country lacks in sublimity and grandeur. But, at the same time he realizes the fact that he cannot quit the country of his birth, because despite all its 'backwardness' and 'hypocrisy' it his own country. In the poem 'A Small Summit' he makes his stand clear that he has no desire to suffer in some remote and unfamiliar place than to suffer at home to which he is fully acquainted with all its limitations:

Do I belong, I wonder,  
to the common plane? A bitter thought.

I know that I would rather  
suffer somewhere else  
than be at home  
among accepted styles.

*(Ezekiel, Collected Poems: p153)*

'Background, Casually' is the verse biography of Ezekiel through which in the manner of confessional poetry he describes the India of his observation. Although India is a constitutionally secular country the different religious groups look down upon one another, especially towards the minority communities. In the poem there is an indictment of the school children of the Hindus, Muslims and Christians, who torture the poet, a minority Jew boy. But, in spite of all the difficulties, Ezekiel has remained attached to the place where he was born. In a way he is committed to the region. What the poet says in the closing stanza of the poem leaves no scope to think of his estrangement:

The Indian landscape sears my eyes.

I have become a part of it  
To be observed by foreigners.  
They say that I am singular,

Their letters overstate the case.

*(Ezekiel, Collected Poems: p181)*

Ezekiel's acceptance and reconciliation with Indian society was never complete and whole hearted. His background made him create his own image of India, which is quite natural in a multicultural country like India. There are many Indias as there are diverse cultures of different social groups. And one's India is different from that of another. P. K. J. Kurup rightly remarks about Ezekiel:

... the human effort of the poetic self to get itself re-rooted in the Indian soil by understanding the alien life and belief system mutes to a great extent the contempt for Indian milieu he had inherited from his background (Kurup, P K J, 1991, p71).

#### **'Night of the Scorpion'- Night of the Evil:**

Ezekiel is regarded as the poet of common people and common human situations. Ezekiel's poem 'Night of the Scorpion' is one of the best poems written at the Leeds University in 1964 when he was a visiting professor there. He was asked by some students to write a poem about India and he recollected an incident for the purpose. This poem presents the conflict between rationalism and superstition. The poem is characteristic Indian in which significant use of Indian life is made and that too in a formalized diction. In this poem the speaker remembers the night his mother was stung by a scorpion when he was a child:

I remember the night my mother  
was stung by a scorpion. Ten hours  
of steady rain had drive him  
to crawl beneath a sack of rice.  
Parting with his poison – flash  
Of diabolic tail in the dark room –  
He risked the rain again.  
The peasants came like swarms of flies

and buzzed the name of God a hundred times  
to paralyze the Evil One.

*(Ezekiel, Collected Poems: p130)*

The poem is important in the sense that the poet has made a common incident the subject of poetry instead of resorting to the sublime and romantic subject in elevated and artificial diction. The poem speaks about family life and the conflict between old and new. It also juxtaposes rationalism with superstition. The scorpion bite is considered as an influence of evil on the part of the sufferer which will be diminished by the suffering. So, the villagers chant together to lessen the poison in the body of the mother. Whereas the rationalist father of the speaker considers chanting to be a useless thing. The father, the peasants, the mother and the holy man have different approaches to scorpion bite. The poem displays the tension between personal crisis and mock social observation.

The social problems are emphatically highlighted by Ezekiel in his poems. Many times the superstitions of ignorant and illiterate people prove to be fatal when it comes to the bite of poisonous reptiles. The rural people in such situations instead of consulting a physician either visit a quack or rely upon holy chants to pray for the survival of the sufferer. These kinds of incidents are still observed in remote villages and tribal areas where the light of education and knowledge has not reached yet.

The night of the ignorance has superseded all the reason among Indians. The superstitions, myths, fatalism, belief in the supernatural and the dependence upon god men and women have killed the spirit of rationalism and wisdom among Indian people. It is this evil that has stung the generations in India.

#### **Natural Calamities and General Insensitivity:**

‘The Truth about the Floods’ is a poem by Ezekiel which presents the lack of social responsibility among the society and public servants. It also shows corruption in the manners and morals of the people. The poem was

based on a newspaper report by V. K. Dixit published in 'The Indian Express' (Bombay, 25 September 1967) about the flood situation in Orissa and Bihar. The poem shows the lack of sense of duty of the government officials who are not seriously engaged in the rehabilitation of the flood victims. The apathy and indifference on the part of the government officials is exposed in the poem. The havoc and destruction caused by the floods is not just physical or material but it is mental also. The victims get morally collapsed but the government officials are not interested in helping the survivors rather are busy in counting the death toll. The government provides no aid to the people but compiles statistics and blames the Nature. The poem also presents the hideous scene during natural disasters where the government officials hijack the funds allocated to the victims. That is why each government official claims his area to be worst affected.

Meet any official,  
he will claim his district,  
sub-division or block  
is the 'worst-hit',  
and pass on a hand-out  
with statistics of relief-work.

*(Ezekiel, Collected Poems: p186)*

Even the callousness of the students is evident from the fact that although they came there for relief work they behave as if they have come to visit some picnic spot. They come there to take photographs and exhibit no sense of social duty:

the biscuits were distributed,  
the camera clicked.  
Then the students left  
humming the tune  
of a popular Hindi film song.

*(Ezekiel, Collected Poems: p187)*

The public servants have distanced themselves from the public and that is why the people don't believe in them. It makes one think that whether the welfare state has failed. Because the people who are elected by the society as their representative have lost their sense of duty and the same is the case with the government officers. Thus, the poem portrays hypocrisy and false promises to the people:

The district authorities  
at Balasore  
admitted they had failed,  
but they claimed they could not have done better.  
Nature, they said,  
had conspired against them.  
'Write the truth,' they said,  
'in your report.'  
And so I did.

*(Ezekiel, Collected Poems: p188)*

A serious issue raised in the poem is lack of trust among the people of India about one another. In a republic country where the government represents the public, the common man has lost faith in the government and its officials. The question is has the independence failed, has the *Swaraj* failed? Ezekiel's social conscience makes him question the very existence of a republic welfare state.

### **Goodbye Party- A View of Social Gathering:**

The poem 'Good Bye Party to Miss Pushpa T. S.' is one of the most anthologized poems of Ezekiel. It presents the satiric self revelation of the speaker. The title itself is paradoxical as it is a farewell party and not a goodbye party given when a person is going abroad. It is an Indian way of speaking to use initials after the last name of a person in speech, it is ungrammatical. Wrong use of English is also one of the concerns in Ezekiel's

poetry. The difficulty of the speakers with the English language is brought out sympathetically and humorously.

Ezekiel is a very keen observer of the manner and modes of behaviour of the urban elite. The Westernised Indians wanted to imitate the Europeans both in speech and manners, but they failed to do so successfully. Ezekiel was aware of the craze for visiting foreign countries. This has been significantly brought up by the poet through Miss Pushpa and the speaker. The poem reminds us of any farewell scene in India, when speakers shower praises in superlatives on the person who takes a farewell. The praises are so superfluous that they seem to be insults.

You are all knowing, friends,  
what sweetness is in Miss Pushpa.  
I don't mean only external sweetness  
but internal sweetness.  
Miss Pushpa is smiling and smiling  
even for no reason  
but simply because she is feeling.  
(*Ezekiel, Collected Poems: p190*)

The person needs to be praised in India whether he may deserve it or not. Flattery becomes the norm of such conventional farewells. It is again a common experience in gathering where audience has to tolerate aimless digression during the speech.

Her father was renowned advocate  
in Bulsar or Surat,  
I am not remembering now which place.  
Surat? Ah, yes,  
once only I stayed in Surat  
with family members  
of my uncle's old friend,  
his wife was cooking very nicely...

that was long time ago.

*(Ezekiel, Collected Poems: p190)*

Ezekiel perceives India from the point of view of an urban educated male and its portrayal also revolves around the same urban educated male. This male is nothing but the poet himself. It is by this person by whom India, its people, manners, modes of behaviour, etc. are perceived. G. J. V. Prasad meaningfully summarizes Ezekiel's ability to portray the life of urban male in his poetry:

His personal life became a poetic corpus for the construction of a space for the Westernised Indian urban male who, from the anonymity, his very de-centredness, asserts his right to belong, to contest and critique other spaces and positions both inside and outside the nation (Prasad, G J V, 2008, p500).

#### **Life of Urban Indian Clerks:**

'The Railway Clerk' is a very interesting poem as it moves from satire to sympathy and from humour to pathos. The miserable existence of lower middle class society is captured in the poem. The railway clerk's poor English reflects his poor economic and social status. The poem also exhibits the plight of the clerks who are always harassed by their seniors. The speaker, i.e. the railway clerk is harassed by the fact that he does what he is told but still he is always blamed for everything. The wives of Indian men nag their husbands for money without understanding their job situation. In India, if one wants to earn money the job should be such that it brings bribe:

My wife is always asking for money.

Money, money, where to get money?

My job is such, no one is giving bribe

*(Ezekiel, Collected Poems: p184)*

The poem presents the life of the middle class working men in the metropolitan cities like Bombay. They face difficulties in fulfilling the needs of their families due to limited economic resources and continuous price

hikes. The clerk is the representative of the employees living in cities – a dilapidated and miserable existence – who get neither praise nor honour.

I am never neglecting my responsibility,  
 I am discharging it properly,  
 I am doing my duty,  
 but who is appreciating?  
 Nobody, I am telling you.

*(Ezekiel, Collected Poems: p184)*

### **Orthodoxy- Cultural and Religious:**

The question of orthodoxy and mutual distrust are raised by Ezekiel in 'How the English Lesson Ended'. The speaker is requested by his Muslim neighbour to teach English to his daughter. But, ungratefully he was accused of making advances to this grown-up taught.

They probably decide I made advances,  
 and almost hint as much  
 to my poor mother, who's outraged.  
 There's gratitude for you, she says

*(Ezekiel, Collected Poems: p201)*

The 'burkha' the girl wears is a symbol of the repression of women by male dominated society. It is intended to make them curb their all desires. But the basic desire like lust or sex cannot be repressed artificially. Therefore, the girl furtively watches the pictures in a particular kind of magazine, might be some adult magazine. The poet is afraid that orthodox attitudes of men may ruin the lives and dreams of innocent girls. He satirically and wittily remarks:

A month later she was married.  
 Now she does not need that picture-book.

*(Ezekiel, Collected Poems: p201)*

In India people talk of culture, tradition, sacredness and piety. The orthodox held that the great Indian culture should be conserved and it should

not be spoiled by Western influence. They maintain that art and literature should be free from obscenity and vulgarity. For them the obscenity and vulgarity is centred around the body of a woman and her nudity. But they forget the fact it is in Indian culture where the carnal is celebrated in stones at Khajuraho. Ezekiel wants to remind such people that even in ancient Indian literature the portrayal of woman anatomy were not a taboo. Ezekiel takes the inspiration from ancient Indian literature to celebrate the nudity. In the poem titled *The Sanskrit Poets* from 'Passion Poems' Ezekiel acknowledges the ancient poets:

How freely they mention  
breasts and buttocks.  
They are my poetic ancestors.  
Why am I so inhibited?  
(Ezekiel, *Collected Poems*: p214)

The poem 'Healers' reflects how faith is traded and sold by the humbugs and agents of God and religion. The people are ignorant, credulous and superstitious and so they fall prey to the high promises of the self proclaimed saints or God men and women. They claim to heal all the pains, sufferings and problems of the people. The common people are hoodwinked by these 'healers' of faith who pose to know the secret of all cures:

The unplanned city has a death-wish:  
everybody is in the business, buying cures,  
so the healers come in droves.  
(Ezekiel, *Collected Poems*: p231)

### **Hypocrisy in Indian Life:**

In the poem 'Hangover' the poet exposes the people who are double dealers. There is a contradiction between what they preach and practice as there is no coherence between their words and deeds. The poet describes a scene in a five star hotel where people talk of Marx but order expensive

dishes and express lip sympathy for the suffering people and eat costly and nutritious food.

The expensive menu and the shadow of Marx.

The Biryani Hyderabad and the sighs for Bangla Desh.

The see-through dress and the show-nothing sari.

The fog in the head and the sense of success.

The music Indian and the language English.

*(Ezekiel, Collected Poems: p232)*

The so called Communists or the representatives of the poor and marginalized in India relish the bourgeois pleasures when they get an opportunity. They claim themselves to represent the working class but eat and drink in five star hotels.

In a state of law and a welfare state both the law and welfare of the people are put on wane. Although the government talks of law and its duty towards the people nothing is observed in reality. The responsibilities are neglected and laws are violated. The poem 'Undertrial Prisoners' speaks about the flawed judicial system.

Let me show you, friends

a man in jail

they offered him bail

but he didn't have the money

so he lives in jail

he did something wrong

he doesn't know when

five years ago or maybe ten.

*(Ezekiel, Collected Poems: p240)*

The judiciary is considered infallible because it is supreme. But, it is not the case in reality. People suffer disproportionately for their crimes. It is a common saying that 'justice delayed is justice denied':

We have our rules

made long ago  
he's got to wait,  
the law says so.  
it's not our fault  
he lives in jail.  
he did something wrong  
and he can't pay the bail.

*(Ezekiel, Collected Poems: p241)*

The delayed process of the trial sometimes results in the harassment of the innocent people. The undertrials are kept behind the bars for years without actual trial. Ezekiel's concern is that In India the trial method and the judicial system in general need to be modernized.

I've shown you, friends,  
how justice meets its ends.  
A crime is a crime:  
the law must take its time.

*(Ezekiel, Collected Poems: p241)*

In the poem 'The Patriot' Ezekiel ridicules the view that Gandhism is the panacea for all problems of the country. Some claim that solutions are in Communist ideology. Some want to resort to the ancient wisdom of the ancestors and the rich heritage of the country instead of running after the modern European ideologies. It shows that the people are confused which ideology to follow so as to answer the questions of the nation.

I am standing for peace and non-violence  
Why world is fighting fighting,  
Why all people of world  
Are not following Mahatma Gandhi,  
I am simply no understanding.

*(Ezekiel, Collected Poems: p237)*

The speaker in the poem, the patriot, is a confused mind. He stands by Gandhian ideals and wonders why a philosopher like Gandhi is ignored by the world and even by the country of his birth. In modern India with neighbours like Pakistan and China his solution to national problems is to drink milk and talk of brotherly love.

### **Superstitious India:**

Ezekiel is a seeker of true and false in Indian life. India is a country steeped in superstition, a fact that engages Ezekiel's attention. The ambiguities of virtue and vice always engage him. It is a country where myths and false beliefs prevail. The poem 'Crow' describes how the 'caw caw' of the bird is taken as a symbol of evil or ill omen. It is interesting that anything weird and disgusting is considered evil but not the proportionate and the beautiful. It means that ideas of good and evil are associated with the nature of the objects or things. It is out of ignorance that Indian society has created such foolish myths, but it is surprising that even in an age of knowledge and enlightenment the educated people believe in such concepts. It is the weird blackness and the repulsive sound of the bird that discourages the human soul. But one has to understand that good and evil is within and so has to come to terms with his own self:

I am reduced to that sound  
caw caw caw  
sucked unto the sound  
which seems to hold  
the secret of evil  
in the bird and me,  
I really must stop  
hating the crow  
self-hatred is a terrible thing  
I have to master you  
or let you master me.

*(Quoted from Singh, S, 1980, p55)*

There is one more myth associated with the caw, caw of crow. The cawing of the bird is supposed to indicate that a visitor will arrive. In the poem 'The Visitor' the speaker eagerly awaits for the coming of an important visitor to his home because he has heard a crow cawing three times at his window.

All day I waited, as befits  
The folk belief that following  
The crow a visitor would come,  
An angel in disguise, perhaps,  
Or else temptation in unlikely shape  
To test my promises, to ruin my sleep.

*(Ezekiel, Collected Poems: p138)*

The cawing of the crow heralds, according to folk tradition, the approach of an important guest. But, the speaker is despaired to see that the visitor who arrives is not glamorous but just a common acquaintance that comes 'only to kill time'.

I see how wrong I was  
Not to see precisely this:  
Outside the miracles of mind,  
The figure in the carpet blazing,  
Ebb-flow of sex and the seasons,  
The ordinariness of most events.

*(Ezekiel, Collected Poems: p138)*

### **Contemplating Social Problems:**

Ezekiel was truly conscious about the problems and prospects of the Indian society. He raised some serious issues through his poetry. As a realist Ezekiel took the heed of the situations and the people around him, surprisingly no other poet of his generation, who had Indian origin, was as

sincere as Ezekiel with the Indian environment. A. C. Nair and R. I. Patel remark:

Ezekiel, the Indian, is constantly conscious of the contemporary problems that India face and these problems find a mention in his poems (Nair, A C and R I Patel, 2000, p252).

A creative writer just puts forth before the readers the problems and issues in the society which he observes around. He is not a reformer or a revolutionary in the true sense of the word. His sensitivity and subjectivity makes him expose the social evils, he is never a solution seeker. When asked whether a poet can offer answers to social problems Ezekiel replied:

Solutions to social and other human problems may be offered most effectively in prose. In poetry and in all the arts, they are more appropriately implied... For me, solutions in poetry seem pretensions and, in any case totally inadequate. (Sharma S K, 1994, p43).

#### **Future of India:**

Ezekiel had witnessed freedom struggle and national Independence. He also saw the emergence of the Indian Republic into a sovereign and secular state and the partition of India based on religion. He also witnessed the disillusionment of people's hope from Independence. The Emergency and the encroachment of the spirit of Indian democracy was a shock to sensitive creative writers and intellectuals like Ezekiel. The rise of communalism at the wake of Mandal Commission's implementation, the Ram Mandir campaign and the demolition of Babri mosque, all made the intellectuals think that whether Indian republic will survive. Ezekiel had witnessed so much discouraging events in post-Independent India period that he had lost the faith that India will survive as a nation in the years to come. He opined: All talk of national integration has so far proved to be an exercise in futility. None of the remedies for preventing a tragic series of crack-ups from taking place has the significant chance of succeeding. Though well intentioned, they

are hardly adequate for the task of holding India together as a nation, politically and culturally (Ezekiel, N, 1992, p75).

As a matter of fact a poet cannot be considered as a problem solver or a reformer. It is the job of the philosophers, thinkers, activists and politicians to change the course of the country. However, the conscience and consciousness in the poetry of Nissim Ezekiel which always promoted him to contemplate over India, its people and circumstances cannot be neglected. R. S. Pathak rightly remarks:

In his poems Ezekiel has tried to give vent to Indian cultural and social ethos. Indian's hopes and aspirations, their trials and tribulations, their feelings and frustrations have found a befitting expression in them (Pathak R S, 2003, p49).

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## RETROSPECTIVE VIEW: WOMEN'S IMAGE DEVELOPMENT IN INDIAN ENGLISH LITERATURE AND INDIAN FILM

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### Abstract:

The research paper investigates, preserves, and recovers women's literary and filmic traditions. Mary Wollstonecraft's "A Vindication of the Right of Women" treatises are considered landmarks that encouraged the way for many women. Led Barbauld is the only renewed personality in women's history to retake her plea in the literary canon and A Room of One's Own (1929) by Virginia Wolf is considered a driving force behind the literary movement. The most popular source of entertainment is the cinematic industry. The development of women in the Bollywood industry is influenced by factors like economic structure, culture, and politics' and the approach of women in film. In a 1972 essay on art criticism 'Way of Seeing', novelist and critic John Berger of English said, "Men act, women appear, men watch, women watch themselves being watched." This description implies that the Indian film industry is often overlooked as a male dominated environment. This examination of how women are portrayed in the media introduces the concept of "male gaze."

**Keywords:-**Film industry, ambivalent, Male gaze, Feminism.

**Introduction:** From the establishment of the feminist movement in the west in 1960, so many words have been written about women But the women writers who accepted stringent norms in the name of social censure made their contribution to the women's movement against this. There was an influence on India in the spring of a new strain of Indian feminists. Anita Desai, Namita Gokhale, Nayantara Sehgal, and Nshobha dey are among the prominent feminist novelists in the breed. R.P. Jhabuwala and Feminist writing considers a variety of colures, visions, and shades. Contention of identities in their writing considers a variety of colures, visions, and shades. Consternation of identity in their

writing The Indian English writer uses oriental approaches to feminism; they aptly depict the actual position of women in Indian societies

**Women in Literature:** While speaking depiction of women in reference to Indian poetry. Mahadevi Varma ,a freedom fighter, activist and educationist ,became the torch bearer of Hindi Poetry on issue of women .she wrote on women sexuality and female emancipation .Amrita Pritam proved to be leading voices in Indian regional poetry in 20<sup>th</sup> century .Her Punjabi poems spoke about the impact of India Pakistan partition in the region of Punjab and oppression of women due course achieved a cult status amongst poetry lovers and kamala Das paved way for a Kamala das is famous for her confessional poetry in which exploration of women –men relationship is a common theme this style is promptly used by other poetess such as Chitra Narendran and Gouri deshpandeFeminism, in particular, emphasizes respect and compassion rather than women's rights or equality. One of the laws of Manu says: 'In childhood a woman should be under her father's control; in youth, her husband's; and when her husband is dead, under her sons she should not have independence." Not all castes of women enjoyed the same privilege. In the repressive patriarchal social structure, women had to negotiate survival through various patriarchal attributes like kinship, caste dowry, community sati, etc. The position of women was justified by male writers whose philosophy was considered to be part of the larger social collective, self denial for the greater good and dependent for its survival upon cooperation. In various families, women were more adverse to each other. .They was pitted against one another as Indian women novelists who gained their ideals through writing and bear a curious resemblance to one another in some ways; some of them are from the urban middle class. Writing about women has given literary work in India an unmistakable edge. They are able toShe depicted sensitively a world that has in it women rich in substance. .Women are real flesh-and-blood central figures who make you look at them with their relationships to their surroundings, their society, ,their children, their men, their families, and their mental make-up.The modern novels of the 80 are focused on the sorrowful plights of contemporary middle class urban Indian women. They attempted to rebuild Indian women's self-esteem, which had been

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characterized as gentle, ideally worm, submissive and the view that women deserved only to be kept in inferiority to the male members of their family. Shanta Krishnaswamy comments on the general lot of women thus: "she is a creature who as a child sold to strangers for a bridal price or when she grows up serves as a supplier of dowry for her husband's family or who as a widow, in final act of obliterations, imitate herself on her dead husband's funeral pyre to be acclaimed as 'Sita-Sitas family."With the introduction of liberal English education, the ideal image of females, like traditional savitri and sita, was moderately replaced by a rational one. It raised a consciousness of freedom in the minds of women. In those days gone by, the problems of women were much more of an emotional nature due to their attachment to home and family. A revolution in women's position would create a revolution in literature. Elain Showalter's Anthropological interesting circles lay precisely in the history of women's writing. Earlier, only the men's area was active as he dominated in literature as well as life. Even if they wrote, they should have written about the reality around them, so they write about their longing for love, sexual needs, loneliness, betrayal, motherhood, nameless existence, and about their body.

**Women in Films:** All over the history of cinema, the story of every hero is incomplete without saving the "damsel in distress' the heroine. Women play an important role in Cinemas; after the film's success, the actresses became more than just actresses; they became heroines, and people became engrossed in their lives. The impact of popularity was on their lives with this level of acceptance and stardom in society. In earlier mythological classics, women were depicted as goddesses and dassis, but due to change over women are now starring in bold blockbusters and narrating untold stories in contemporary women's centric movies that have swept the theaters. The progress of women's roles in the industry can be appreciated by watching movies such as 'Raazi' by Alia Bhatt, the storey of a female Indian spy in Pakistan.

Not only on screen, but the eminence of women can be seen in the technical side of movie making as well. Women confidently take charge of movie directors, camera people, Technicians. Several women's rights activists, feminist movements, empowered women, and educated women raise their voices for their

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rights. In various instances, they have stood up for women's rights and supported the opportunities that have opened up for them today. Gender equality has become an increasingly eminent social issue. The analysis will outline an improving trend. In spite of the masses thronging to the theatres and blockbusters making it big. The majority of films released have something in common: men are depicted with characters that meet society's definition of masculinity, while women's roles are reduced to femininity, and women's roles are reduced to misogynistic ideals. Lack of equality both on and off-screen has raised questions about gender stereotyping, the misinterpretation of a balanced society, and the quality of media being viewed by the public. Various films force their outlook on the perfect woman, even though supporting characters they in act love interests or indulge in careers that appear 'nurturing', coming off as submissive and frail, a far cry from reality. An inaccurate impression is created by such films of the capabilities and interests of women, thus concomitantly planting the seeds of equality in the minds of people. The development of women in the cinema industry can be noticed through the viewers gaze. Influenced by factors like as economic structure, politics and culture the opportunities towards women by film enthusiasts and the like have supported to define boundaries both behind the scenes and on-screen. While discussing the Indian film industry, the limelight brings several successes brought through changing times. Many films are directed by women, such as Deepa Mehta's 'Fire and Earth', 'Gully Boy' by Zoya Akhtar, and the most popular film, 'English Vinglish' by Gouri Deshpande. Representation of women from all walks of life. A pink film casting by Tapsee Pannu and Amitabh Bachchan was encouraging, and a progressive film dealt with the issue of the consent of female actors such as Anushka Sharma and Priyanka Chopra, who are backing and producing movies with women in leading roles, and Vidya Balan with Kahani and Kangana Ranaut with Queen are strong female leads in movies. Patriarchy is a deeply rooted and ingrained part of Indian society and its mindsets. Film is primarily viewed as a form of escape, and thus caters to a large male audience. Filmmakers don't want to stray away from the reason why cinema is a business. This is a failure on the part of the watchers to break this vicious cycle of demand and supply by making progressive

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movies successful. Testimony to this is the success of films like NH10, Neerja, Tumhari Sulu, and Parched, among others. It was proven that the actors can be trusted and are ready to carry on the entire film on their shoulders, yet there is much work to be done. The change is much delayed and slow, but the representation of empowered women in film as well as literature is steadily increasing.

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## **JOURNEY OF FEMALE CHARACTERS IN INDIAN CINEMA FROM SELF- GUILT TO SELF- ESTEEM THROUGH SELF- REALISATION**

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### **Abstract**

In Indian Cinemas, Women characters have mostly been seen through the male perspective. The main reason behind this is women in India have been viewed in relation to the men. She is a mother, wife, friend, colleague, daughter, hence adored by men, but never just a woman having her own life. Hence the portrayal of the female characters in Indian Cinema is judgemental. This study aims to analyse the journey of women from self –guilt to self-esteem through self-realization picturised in Indian Cinemas. This research paper will study some female protagonists from Marathi and Hindi Cinemas like Umbaratha, Arth, English Vinglish, Thappad, Panga, Queen and Saand ki Ankh. The study will be mainly based on the Self-Guilt undergone by the protagonist while balancing her career and home, struggle for Feminist agency, Self-Realisation and search for Identity and regaining Self-Esteem. During this journey, women not only fight against the Patriarchal Society, but also fight with their own self. So, this study will try to fathom the depth of her anxious mind through the select female characters in Indian Cinema.

### **Keywords:**

Self-Guilt, Self-Realisation, Self-Esteem, Feminist Agency, Identity, Patriarchy.

### **Introduction**

Indian Film Industry is among the most popular source of entertainment in our nation since its beginning in 1930s. But majority of the films released from 30s to 2022 are having male as a protagonist or hero centric. The heroes of these films fulfil all the expectations of the society regarding masculinity. In these types of films, female roles are of love interest of the hero, mother, or sister of him etc. Female roles are reduced to anti-feminist ideals. As a result of this, the gender inequality both on and off-screen has raised several questions on gender stereotyping and the misinterpretation of the balanced society. The evaluation of women in the Indian Cinemas is based on the viewer's own perspective of offscreen women. In his 1972 essay on art criticism, Ways of Seeing, English novelist and critic John Berger said, "Men act, women appear, Men watch, women watch themselves being watched". Gradual changes in Indian Cinemas occurred after the classic films like 'Mother India', 'Bandini', 'Sujata' directed by Mehboob Khan, Bimal Roy etc. Bimal Roy's cinema was far ahead of time while others took right time to make such films. In 80s, 90s and 2020, directors like Mahesh Bhatt, Jabbar Patel, Aparna Sen, Meghana Gulzar took special efforts to erase

the line between these classifications. But it is noteworthy that the male centric cinemas are called Mainstream and female centric as Feminine or Womanly. Indian women became successful in every field and left impressions of their inner talent in it. Despite this there is a long thorny path still untrodden to reach in the minds of Indian men.

### **Research Methodology**

The use of Feminist Film Theory is done in this research paper. A foundational work of feminist film theory is Laura Mulvey's 1975 essay "Visual Pleasure and Narrative Cinema," in which she coined the term "male gaze." Feminist theory investigates how filmmakers objectify and sexualize female characters without regard for their subjectivity. Also, studies related to Patriarchy are referred. The term 'Patriarchy' has been used to refer to autocratic rule by the male head of a family; however, since the late 20<sup>th</sup> century it has also been used to refer to social systems in which power is primarily held by adult men. The term was used by writers from the 'Second-wave feminism' such as Kate Millett. The feminist writers like bell hooks expresses, "The first act of violence that patriarchy demands of males is not violence towards women. Instead, patriarchy demands of all males that they engage in acts of psychic self-mutilation, that they kill off the emotional parts of themselves" bell hooks (2004)." The Will to Change: Men, Masculinity, and Love", p.66, Simon, and Schuster A feminist theory of 'agency' means an account of women's capacity for individualized choice and action. This concept developed by poststructuralist analysts. This Research paper tries to analyse the selected films in the light of these theories.

### **Analysis Through The Selected Films**

#### **Umbaratha**

Umbaratha is a 1982 Indian Marathi language film directed by Jabbar Patel. The film is based on the Marathi novel 'Beghar' by Shanta Nisal. The protagonist of the film, Sulabha Mahajan, played by Smita Patil, has completed her post-graduation in social work. She is a gold medallist from Tata Institute. In her family, everyone is supportive to her but still she feels alienation. Her mother-in-law is also a social worker, but Sulabha is not interested in working with her. She wants to do something in her field of specialization which is related to socially cast away women's problem. When she decides to accept the job offer as a Superintendent of Orphanage for Women in a small village, nobody in her family is ready to send her away for social work. But finally due to intervention of her husband, Subhash, she gets the permission. While crossing the boundary of her home (Umbaratha), Sulabha is in dilemma. She is eager to work for her passion but also cannot leave her husband and small

daughter. She condemns herself for being so selfish due to the feeling of self-guilt that she is doing injustice towards her family. Finally, she crosses the boundary (Umbaratha in Marathi) to chase her own dreams.

In the orphanage or Mahila Ashram also she meets new challenges every day and night. She fights every situation tactfully which gives confidence and self-realisation about her own capabilities, for which she was waiting from such a long time. She tries to change the corrupt system by fighting against it determinately. At the incident when she faces the interrogation for the charges against her, she expresses her feelings which highlight her self esteem. After resignation from the job, she returns home. She realises that everything in her home is changed including the relationships. Her own daughter behaves indifferently towards her. Subhash, her husband reveals the truth regarding his relationship with another woman, though he declares that she can also live in home, by making compromise with the situation. But Sulabha maintains her agency and crosses Umbaratha ... this time permanently.

Sulabha's story again reveals the truth that every woman must live her life within the boundaries decided by the patriarchal society. She is allowed to fly higher in the sky but like a kite, relying on the control in the hands of someone else. When the manza (thread) cuts, kite becomes aimless. In the end scene when Sulabha decides to leave home, her daughter is singing one poem, in which struggle of a bird is described, and the poem concludes as "...and she fly away." Sulabha's search for identity ends here and with self esteem she flies with all liberty.

### **Arth**

It is a 1982 Hindi film directed by Mahesh Bhatt. The protagonist of the film, Pooja, played by Shabana Azmi is an ordinary housewife who always dreamt of owning a house. One day she finds that her husband, Inder who is related to film industry has an affair with an actress named Kavita. The feeling of self-guilt overpowers her, she finds herself degraded and becomes helpless. In the similar situation in the life of her maid, she advises her to leave her husband's home. Pooja who grew up as an orphan girl feels insecure when she decides to leave Inder. She steps into the outside world with only Rs.2000 that she had when she got married, in search of her own identity. With the help of Raj, the singer, and her friend in women's hostel, she faces all the difficulties occurred during this journey of a single woman. She regains her confidence after meeting Kavita. When Kavita breaks up the relations with Inder, he tries to reconcile his relationship with Pooja, but she refuses. She also modestly denies the marriage proposal by Raj by telling him that she has perceived the new reason for

her existence, found arth (meaning) for her living. She decides to live life independently by taking the responsibility of her maid's daughter as a mother. The situation occurred in Pooja's life is a next-door story. Many such women like Pooja, continue the degraded life. But Pooja maintains her feminist agency and decides to live her life with self-esteem. In the scene, where she meets Kavita, feeling of self-realization transpires in her mind and she overpowers her self-guilt. Her search for identity concludes in self-esteem.

### **English Vinglish**

Is a 2012 film directed by Gauri Shinde. Shashi Godbole, played by Sridevi, is an Indian homemaker. She runs a small home-run business of making laddoos. Her husband, Satish, and her daughter Sapna take her for granted and make fun of her being unable to speak proper English. They behave with her disrespectfully, making her feel insecure. There is always a guilt in her mind due to her weak English. Shashi gets a chance for going New York for five weeks to help her older sister Manu in the preparation of wedding. In New York, she has a very shocking experience at a café where the waitress treats her rudely because she is unable to communicate in English. This is the moment for self-realisation and Shashi decides to overcome the shortcoming learning English. Using her savings, she secretly enrolls in a English Speaking Crash Course for four weeks in New York. But it is not easy for her to attend the class regularly in the unknown and big city. Here her journey towards self-exploration begins. By joining this class, she not only pursues English but also regains her self-confidence. Her consistency in studies, her Indian modesty, and her excellence in making food, make her popular in the class and she gets true friend like a French chef, Laurent. With the help of her Instructor David, her niece Radha, and other friends in the class, she successfully completes the course and gets an academic certificate for it in a very dramatic way. She delivers a Wedding Speech in her niece's marriage, in which she expresses her thoughts regarding importance of family, love and respect among the family members and the virtues of being married. Hearing her emotional speech in fluent English, Satish and Sapna feel embarrassed for treating her disrespectfully. Her speech is considered by David as an assignment for the final examination and she is awarded with the certificate.

Shashi's story is a truth in many Indian homemakers who are performing this thankless job with minimum expectation of respect and love, but they do not get it in most of the cases. Satish mocks her in the wedding party by passing harsh remark as "Shashi is born to make laddoos." His behaviour is quite non compassionate. In the incident, when Shashi meets the Principal of Sapna's school, Sapna's behaviour makes her feel inferior. Despite of

getting humiliation from her family, she sticks to her morals and virtues which is the peak point, where she achieves her self-esteem. Shashi's character is an eye-opener for patriarchy system. Speaking fluent English is not a very important thing for which anyone can be mocked. But Shashi's initiative and efforts to overcome her short coming and gaining confidence is a lesson to all.

### **Queen**

Queen is a 2013 Hindi film, directed by Vikas Bahl. The protagonist of the film, Rani Mehra, is from a Higher Middle-Class Punjabi family, living a very secure life. Her life drastically changes when her fiancé Vijay refuses to marry her, explaining that his lifestyle has changed after living abroad and Rani is not a perfect match for him. He declares his decision one day before their marriage, which is very shocking for Rani and her family members. After recovering from this shock, Rani tells her family that she wants to go for her honeymoon to Paris and Amsterdam alone. Considering her disturbed emotional condition, her family gives her permission and Rani embarks for her honeymoon and the quest for her own identity begins. This journey from Rajouri, Punjab starts with the self-guilt and enlightens her with self-realisation during her stay in Paris and Amsterdam and finally ends with self-esteem when she returns to India.

Being an ordinary Indian girl, she is born and brought up in the society which follows the rules of Patriarchy. Before her marriage only, she follows all the instructions of her fiancé Vijay. One incident in the movie when she is dancing in the marriage of her relatives, Vijay scolds her as such type of behaviour is uncultured. While learning driving from Vijay, she is frequently scolded for not driving properly, hence loses her confidence. When Vijay refuses for marriage, she feels inferior and guilty and urges him to change his decision. During her stay in Paris she meets Vijayalaxmi, a freedom loving woman of French Spanish-indian descent, who is the employee in the hotel where Rani is boarding. With the help of Vijayalaxmi, Rani moves on towards self-realisation. She enjoys the freedom to dance, drink and wander as per her own wish. Her next journey destination is Amsterdam, where she meets three men, Taka from Japan, Oleksander from Russia, and Tim from France. Their self-less and unconditional friendship helps her to explore her identity with a new perspective. She drives the car in Amsterdam confidently, for which she was previously discouraged by her fiancé. She accepts the challenge given by an Italian Restaurant owner for cook-off and wins it by selling "Gol Gappas". Vijay shows interest in Rani after watching her Selfie in a glamorous outfit which she accidently sent to him. He tries to contact her and

invites her for a date in Amsterdam. But when she arrives, he is awestruck by her confidence. Bored by Vijay's conservative thoughts regarding gender discrimination etc., she abruptly leaves him and joins her friends in the Concert. As per the assurance given to Vijay, she meets him in Delhi at his home and returns him the engagement ring by saying "Thank you". The gratitude shown by these words are for the opportunity Vijay gave her to regain her self-esteem by humiliating her brutally by breaking the marriage. With this expression, she liberates herself from the shackles of Patriarchy.

### **Saand ki Ankh**

Saand ki Ankh (Bull's-eye) means any act that is precisely to the point or achieves a desired result directly, something that is crucial. The 2019 film directed by Tushar Hiranandani is a biographical drama film. It is based on the lives of Sharpshooters Chandro and Prakash Tomar fondly called as "Shooter Dadi" "Ke Tai nishana to tu bada Ghana lagave hai, ke khave hai?" (Sister, you shoot the exact target, what do you eat?) The answer given by Prakash to this question is "Gali" (Abusive words) which is self-explanatory about their oppressed, humiliated life. This story is about the two older women living in Johari Village at Uttar Pradesh. The two protagonists, Prakash and Chandro decide to fight against the patriarchy, not for themselves but for their daughters and granddaughters. They have guilt regarding being an ordinary woman who do not have right to wear the colourful duppattas of their own choice. In the film it is shown that the three sisters in laws must wear a specific coloured duppatta only. None of them can wear the colour allotted to another sister-in-law. It looks funny but the pathos behind it makes the viewers uneasy. They do all the household duties, including giving birth to lot of children, they work hard in their fields and do the tedious job of making bricks. Despite this, they are called "useless" by the men of their family, who are mostly seen sitting and smoking hookah. The Headman of the Tomar family, Rattan Singh, says, "Mhare ghar ki chhoriyaana age na jaave hai, dusro ke ghar jaave hai (The girls in our family don't go ahead and succeed, but are married off to another home)." When Chandro gets to know shooting can help her granddaughter secure a government job. She joins the shooting academy run by the village youth, for her granddaughter Shefali. Prakash also joins with her daughter, Seema and all four ladies of the Tomar family start their training in shooting. Under the ruse of going to temples and attending Satsangs, Prakash and Chandro participate in various National Level Competitions and win several medals. They have self-realisation which gives them the confidence to overcome from the patriarchal oppression and make their journey towards success as well as self-esteem.

There are so many incidents in the film which highlight this journey. Not only Prakash, Chandro but their elder sister-in-law also has self-realization in the end, and she scolds her husband, Rattan Singh for his misbehavior towards the women. The women in Tomar family fight to regain their self respect with the help of each other, they do not cry or beg for it. There are still so many Chandro and Prakash who are fighting for their self-identity. In the light of the courage shown by both, the darker paths are visible to walk for all the women who are the prey of patriarchy.

### **Panga**

Panga (Clash) is a 2020 Hindi film directed by Ashwini Iyer Tiwari. The lead role of Jaya Nigam was played by Kangana Ranaut. Jaya is a former Kabaddi player who has performed as a captain of Indian Kabaddi Team at National level. But now she is performing the role of a loving wife and mother successfully and without any regrets. She quits Kabaddi after her son, Adi's birth because he is a premature baby and needs extra care. She works as a railway reservation clerk in Bhopal. Though her recruitment is through Sports Quota, she is no longer playing Kabaddi for Railways. Though outwardly she shows no regrets for leaving Kabaddi, in her subconscious mind she still recalls her past life of a sports person. The guilt of suppressing passion for sport for the motherly responsibilities nibbles her day and night. The film opens with a scene where Jaya is shown kicking her husband Prashant in her sleep, which shows her passion for her game. She is restless like a fish without her game. When Adi, her seven-year-old son learns her achievements from his father, he decides to convince her to return to sports. But she refuses by telling, "Maa ke koi sapane nahi hote aur yadhi mai dekhati hun to mai ek selfish maa hun." (Mother has no dreams, if she dreams then she is a selfish mother) Finally, she agrees with her family and decides to give herself a new chance. But Jaya's comeback is not easy due to lack of physical fitness and competition with the new young players. Despite all these constraints, she decides to make comeback at the age of thirty-two which is a retirement age for a player. Her Friend Meenu, who is a Kabaddi coach, helps her to regain her form and fitness and finally, Jaya gets selected in the Indian Team to play Nationals. Her journey starts with self-realisation of her own short comings while competing with other experienced and young players and she tries to overcome it. The incident, when her coach asks her to do a difficult move named by her as "Tiger Chan", she is afraid of breaking neck or other bodily injury saying that she is a mother of a seven-year son and so cannot afford such risks. At that time, she is in dilemma for her exact role, of mother or of a sports person. But in the Climax scene she successfully performs that difficult move

and regains her self-esteem by self-realisation of her inner sports man skills. Her achievement is an example for all women who hesitate to chase their dreams, “Sapanon ko pura karane ke liye umra mayane nahi rakhati, bas chunoutiyonse ‘panga’ lene ki jarurat hai” (When you try to fulfil your dream, age is not a barrier).

### **Thappad**

Thappad (The Slap) is a 2020 Hindi film directed by Anubhav Sinha, is based on The Slap, a 2008 novel by Australian author, Christos Tsiolkas. Amrita Sandhu, the character played by Tapsee Pannu, is the protagonist of this film. Amruta and Vikram Sabharwal are happily married couple. Amruta is a joyous woman and a homemaker. Her life circulates around her husband and mother-in-law. She has passion for dance, but she does not persuade it as a career. To celebrate Vikram’s promotion and their proposed shifting at London, Vikram throws a party. In the mid of the party, he gets information that his promotion contract has been compromised for his junior, who is a relative of his boss. Vikram gets furious and indulges into arguments with his superior, Rajhans who is present in the party. Amruta tries to calm down him, but Vikram slaps her in the presence of everyone. This shocking incident not only creates feeling of self-guilt and humiliation in her mind but also inflames self-realisation. She remembers all the little unjust things, which are ignored by her previously.

While talking with her Mother-in-Law, she says that she had only expected Happiness and Respect from her husband and due to this incident, she has lost it. Everyone in her family, advises her to “Forget it and move on”, but Amruta is unable to forget it. She fights for her self-esteem. That one slap reminds her all those incidents of humiliation which she previously tried to “Forget and move on” Her battle to regain her feminist agency, insists that you cannot slap a woman and expect her to ignore it, and move on. Not even one slap. Women are not property. Dreams have no gender, and everyone is allowed to realize them. Every woman has a right to maintain self respect. It is a bitter truth that a traditional Indian married woman can never go back her parent’s home (Mayaka). Amruta’s mother tells her, “Wohi tumhara ghar hai” (Now that is your home). She advises her about the importance of maintaining relationships “Rishtey nibhana” (maintain relationships) and to keep control over her feelings. Amruta leads all the home makers who are consoled for every injustice made to them by telling, “Sirf ek thappad hi to hai ” (That is only one slap). Amruta tries to break patriarchy and in the end gains respect which she deserves, from her husband and family.

### **Conclusion**

This Research Paper successfully achieves the aim to analyse the journey of women from self-guilt to self-esteem through self-realization picturised in Indian Cinemas through the study of female protagonists from Marathi and Hindi Cinemas like Umbaratha, Arth, English Vinglish, Thappad, Panga, Queen and Saand ki Ankh.

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## **ECO-CRITICISM**

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### **Abstract:**

In years, the environment has moved from a marginal concern to the average citizen to a major political, personal, and philosophical issue that fills everyday life. In response to rising concerns like increase of sea levels, melting of ice etc..a large amount of fiction, nonfiction, movies, and music that tackle the issue both directly and indirectly have infiltrated our daily rosters of cultural consumption. Though the environment factors heavily in literature and entertainment throughout the ages, the environment and our relationship to it are present in contemporary cultural production, as words like “green” and “sustainable” become increasingly popular in our vocabularies. The present paper seeks to study of literature brings about an Ecological literacy among the readers who in the process become ecoconscious, thereby taking good care of Mother Nature. Environmental concern being one of the major concerns of the day, Ecocriticism has undergone rapid development during its short tenure since introduction. It is Interpretive tool of analyzing nature writing which is commonly associated with Environmental Criticism, Animal studies, Green Cultural Studies, Ecosphere, Deep Ecology, Ecofeminism etc.. The Humans have only one earth to live in and we are at the brink of our forthcoming destruction unless we are careful of the blue planet. If we want to hear the song of the earth, we should change our anthropocentric vision without any delay.

**Keywords:** Ecocriticism, Man, Nature , Green, Ecology, criticism

### **Introduction:**

Ecocriticism is a term used for the observation and study of the relationship between the literature and the earth’s environment. It takes an interdisciplinary point of view by analysing the works of authors, researchers, and poets in the context of environmental issues and nature. The word “ecocriticism” first appeared in William Rueckert’s essay “Literature and Ecology: An Experiment in Ecocriticism” in 1978. However, it was only in the 1990s that ecocriticism emerged as a separate discipline although it is a fact that the relationship between man and his physical environment had always been interesting to literary critics. The interest is at the scientific level as well as various forms of literary expressions. Human beings have a natural quest to find their „roots“ And be a part of the natural environment that they belong to. But the same time, they have overexploited natural resources and exploited nature to its fullest. Ecocriticism is a branch of literary criticism which has is being discussed

worldwide as an Interdisciplinary study of literature and the environment. It covers the study of subjects like science, Literature, anthropology, sociology, psychology etc and attempts to study the attitude of mankind towards nature. Some popular names for this relatively new genre are ecopoetics, green culture and environmental literary criticism. It is study in which has invoked the interest of scholars worldwide. Ecocriticism is not only the application of ecology and ecological principles but also the study of literature and theoretical approach to the interrelations of nature, culture and sometimes even supernatural elements in nature. It attempts to explore the expressions of environment in literary texts and theoretical discourse. It is also a study of language through which literature is expressed.

### **Origin of the word Ecocriticism:**

The word ecocriticism is combination of ecology and Criticism.

### **Ecology :**

The word ecology is originated from Greek word Oecology-eology [ekoloji'] from Greek, oikoc credit for coining ecology in 1869 goes to Ernst Hackel a German zoologist. He is founder of biogenetics. Ecology is the branch of biology that deals with the relations of organisms to one another and to physical surroundings. It is also the study of the interaction of people with their environment.

### **Criticism :**

Etymologically the word criticism is derived from the Greek word meaning 'judgment' and literary criticism is the exercise of judgment on works of literature. Criticism is play of the mind on a work of literature and its function is to examine its excellences and defects and finally to evaluate its artistic worth. Eco-criticism is known by a number of other designations such as "Green studies", "Eco-poetics", "Environmental literary criticism", "Literary-ecology", "Eco -theory".

### **Definitions of Ecocriticism**

- 1] Cheryll Glotfelty defines "eco-criticism is the study of the relationship between literature and physical environment.
- 2] William Ruckert in his essay "Literature and Ecology"-.An Experiment in Eco-criticism defines eco-criticism as "application of ecology and ecological concepts to study of literature because ecology has greatest relevance to the Present and future of world."
- 3] Eco-criticism is the study of literature and environment from an

Interdisciplinary point of view where all sciences come together to analyze the Environment and brainstorm possible solutions for the correction of the Contemporary environmental situation.

4] Lawrence Buell defines “ecocriticism ....as a study of the relationship between literature and the environment conducted in a spirit of commitment to

Environmental praxis

5] It is literary discipline which seeks to examine the intersections of culture, Literature and ecology.

6] Ecocriticism is the study of the relationship of the human and non-human, throughout human cultural history and entailing critical analysis of the term ‘human’ itself.

### **Relationship between Nature and Literature:**

There has been a close relationship between nature and literature. This relationship has been reflected through writers and poets throughout different cultures across the world. A variety of novels, poems and other expressions of literature have been depicted on the backdrop of issues concerning nature. Today, Environmental issues have become a matter of concern for many departments and disciplines of Knowledge and development. It is an interesting study for a literary critic to study the texts of writers who have discussed the close relationship between man and nature. Ecology and ecocriticism have become important terms in today's literary expressions. Many authors have expressed their concern for Nature due to the cupidity of human beings and growing population.

### **Ecocriticism as an Interdisciplinary Approach:**

Ecocriticism is an intentionally broad approach which is by its very nature interdisciplinary. It draws its sustenance from the existing literary theories. All sciences come forward to contribute to the field. Therefore, new theories like Post-colonial Ecocriticism, Ecofeminism, Ecomarxism, Ecospiritualism are coming into light. But it differs from the other theories in that while all of them consider earth as a social sphere, Ecocriticism considers it as an ecosphere. All other theories are marked by their Individual ego-consciousness while Ecocriticism is characterized by eco-consciousness. In short, it is an earth centric approach to literary studies which promotes the understanding of who we are, where we stand, how we should behave with our mother nature etc.

**Ecology and Culture:** Literature can be perceived as an aesthetically and culturally constructed part of environment, since it directly addresses the questions of human

Constructions, such as meaning value, language and imagination. It can be linked to the problem of ecological consciousness that human need to attain. Within this framework ecocritics are mainly concerned with how literature transmits certain values contributing to ecological thinking. Ecology studies the relations between species and habitats, Ecocriticism must see its complicity in what it attacks. Nature and culture constantly mingle like water and soil in a flowing stream. Ecology appeared when naturalists began to write about the detrimental impact of mass societies. Literary ecology is a projection of human ideas about human responsibility into the natural environment ecology studies the relations between species and habitats, ecocriticism must see its complicity in what it attacks. Nature and culture constantly mingle like water and soil in a flowing stream. Ecology appeared when naturalists began to write about the detrimental impact of mass societies. Literary ecology is a projection of human ideas about human responsibility into the natural environment.

In the interests of transcending and anthropocentrism that is the bane of ecocriticism. The great dreams and plans tend to be anthropocentric, and in the long term, our desires are likely to weak significant damage to the habitats around us. All these are the result of destroying the man-animal relationship. The culture of nature is the ways we think, teach, talk about, and construct the natural world and it is as important a terrain as the land itself. From the ancient point of view, writers have always assign ethics toward nature that directly followed their famous representation in the modern world. Without presentation an idea of inclination to the mythical or allegorical conception, the modern writers have developed their own method of using eco- literature or nature as a vehicle for expressing difficult thought. Every part of ecocriticism has the profound thought that human beings are connected with this material world, influencing and influencing it. Ecocriticism connects culture and nature, especially the culture and art of language and literature. Representations of nature both in environment and traditional Literature project an effect of reality but do not merely represent the real material condition of nature. In fact what they do is create a model of reality that fashions our discourses and shapes our cultural attitudes to the natural environment.

**Conclusion:**

To sum up, as a distinctive approach to the practice of literary criticism “Eco-Criticism” gives increased attention to literary representations of nature and is sensitive to interdependence of man and nature. This approach shifts critical focus from social relations towards natural relationship and views the individual as a member of ecosystem.

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## **ADVERTISEMENT AS A MIRROR TO SOCIETAL STANDARDS**

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### **Abstract:**

The impact of advertising on society has been changing nowadays. It has made society and people think beyond their compact world of sensibility. Each and every social issue or aspect as well as culture are closely related to advertising. Society provides sources of content for advertisements. All contents are derived from society and culture including entertainment and awareness. Honesty is important for customers in order to create trust between a brand and a consumer, so maintaining ethics in advertising is become essential factor. By doing right thing brands are acting in a responsible manner towards the society and customer they are working for. Commercial messages mirror the current state of society. India is extremely rich in culture and heritage thus the advertisers get opportunities to project cultural and social values in different ways. Emotional appeals in advertisement reach to the hearts of society. Through the medium of advertising people get information regarding new products. As people use these new and latest goods, their standard of living gets boost. Somehow it have positive effects on the standard of living of society and people. Advertising is highly important socialization institution because it is both pervasive and persuasive. Advertisement heavily reflects what society desires because it plays on human desire to market their products.

**Keywords:** advertisement, societal standards, awareness, market, products

### **Introduction**

Advertising always create awareness about any product or a service in the society. Before making any purchases advertisements enables consumers to have knowledge about the service or the product. Advertising has grown on the levels of creativity and innovation. The average person sees between 280 and 310 advertisements per day. So it obviously leaves an impact on society or a target audience. But has Advertising become a problem for society? Is it intended to get into our mind and influence our thoughts and decisions of purchase sometimes? Don't we get attracted towards the products which are always advertised or blinks on our cell phones? Yes naturally, we get attracted towards unnecessary product

evenly. What content they adding to the advertisement is actually mirror of societal standards.

Advertisers observe the mentality of various social classes firstly then they implement it. If they are advertising some kind beauty products they pick a celebrity as a brand ambassador mostly to attract and convince the target audience. So though it is for highest price the consumer naturally attracts towards it no matter he/she from higher, middle or poor class. It means it affects to all though it's not affordable to all. But after watching the advertisement continuously everybody tend to purchase it somehow. Simultaneously some products are at low prices becomes a part of our life at every moment like breakfast, lunch or dinner. Some of the food products are commonly become our food on daily basis. We more prefer famous instant noodles than homemade in the name of busy schedule and lack of time.

How they pick the contents from society and present it to the society and make them to purchase it finally is a tact of advertisements. Especially children and youth are the main target audience for this. Some products are really become popular even common for all because the impactful and constant presentation. Out of curiosity, as a human tendency, customer easily becomes a target. Thus advertisement is such an impactful and powerful medium to represent the society and its standards. In modern information society, advertising remains essential for the formation of social norms, value system, and public consciousness especially in the conditions of pandemic. Previous researches in this field focused primarily on consumer behaviour, influence techniques, the effectiveness of various marketing channels and new forms of advertising centred as increasing trust among the target audience. How advertising impacts social process during the COVID-19 pandemic? By using latest technology advertising successfully follows the consumer from printed press to websites, from television to social networks. To control the behaviour and manipulation of consumer was difficult in pandemic. Just because the situation changed suddenly, even traditional way of life and established habits also have changed so the technique of advertising. Advertising is forced to change its measures radically. It advocates for not offering new goods and services, but rather for self-isolation and consumption reduction to the minimum possible level. Urbanization, globalisation suddenly loses the attractiveness. Instead of traveling, mostly and massively people return to their homelands. In this situation there was equality in demand of necessary things like mask and hand sanitizers in all social standards.

What has been advertised and actively promoted for a long time became unnecessary. As live communication is replaced by social distancing, entertainment industry loses its

ground, even education and many types of intellectual work go into remote mode. At the same time limited availability of technology and access to reliable information sources due to various social and societal factors, sometimes referred to the digital divide or digital gap, manifested itself at a critical juncture in the public health crisis. The boundaries becomes blurred between work and personal life, people work from home, study at home and relax at home, and since the consumer cannot go outside to the store. So advertiser must come to the buyer themselves. As the consumer have trapped in house for a long time they apply new technologies that facilitate work, study and consumption including information in a more convenient way. That's why the use of digital technologies has changed the existing habits of consumption of goods and information.

Government policies also changed and imposed new consumption habits. Due to pandemic and quarantine restrictions society moves towards the social networks more often for the latest updates, information and advice. Therefore the importance of advertising on social media has naturally increased. Now the role of advertiser also changed towards society and they not only spread the basically information about health, but also has the ability to change the attitude of the society towards the virus and security measures in pandemic. To create social awareness becomes their responsibility as they are also a part of society. Even Government, media, and the health sectors around the world were trying to use social media for advertising health information which can help to minimize the number of corona virus cases. Since the outbreak of the pandemic, the new term 'Infodemic' has been coined. Thus advertising deeply imprint on our emotional state. The pandemic removed all the differences between class and standards of society. Advertisers work wisely to create awareness in society at the same time advertising their products. Secure home delivery provides a job to so many jobless persons. So as an impactful and powerful medium advertisements plays key role throughout the situation in very responsible manner.

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## LITERARY INTERPRETATION OF THE NOVEL A BIG LITTLE LIES BY LIANE MORIARTY

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### Abstract:

The novel, *A Big Little Lies* is a story about a woman who comes across a mysterious past. She has been living a life of sadness for the past many years. The novel shows the Impact of parents' relationships on children. If the relationship between the parents is abused, it has a long lasting impact on the mind of the child and hence it can further negatively affect the life of such a child while growing into his or her youth. The writer seems to be putting light upon domestic life and relationships which should be peaceful and positive. The narrator depicts in the novel how she tried to hide herself under the bed just to escape her parents fighting as it was very much painful for the child to bear this pain. Visibility might look like a small incident taking place in the plot of the novel, but then, such kind of domestic violence or conflicts becomes very much painful for the children. The novel is a domestic suspense. The characters experience chaos.

**Keywords:** Domestic problems, psychological problems, school children's problems, murder, mystery, tragic accident, death and suspense.

### Introduction

The novelist has portrayed three major women characters in this novel, Madeline, Celeste and Jane. They befriend each other initially. Madeline and Jane become close friends and they feel jealous of Celeste; as she looks rich. Madeline is in her forties, she has a broken marriage with three kids. Abigail is her eldest daughter. She is from her previous marriage. Abigail likes Madeline's ex-boyfriend Bonnie. She feels extraordinary attraction towards him. She has developed some kind of attachment with him. The kind of relation she has with Bonnie is not normal as there is an age gap between them. Madeline is not comfortable with aging. She feels comfortable talking to teenage girls. She fights to talk with them and suppresses them. She takes one of the girl's phone and throws it to her friends; meanwhile she falls in a stiletto. Her kind of abnormal behaviour can be traced in this novel. Being mother of a five years old daughter named Chloe, Madeline has not expected such kinds of abnormal behaviour. Jane is haunted by her past life. She becomes pregnant at a very early age nineteenth. She was assaulted in one night stand. She has an eating disorder due to her mental

chaos. Her son Ziggy is wrongly accused of choking the little daughter of local power player Reneta. Actually the culprit is Celeste and Perry's son Max.

Through Celeste's son Max, the emphasis is put on school children's problems. Children learn from the family, it is their first institution before school. They get affected through the wrong activity that they imbibe from their family and friends. They learn without understanding its bad impact, children imitate and learn from the elders. Though Celeste's life looks perfect, she suffers domestic violence. She also has a very problematic life since she had been the victim of domestic violence, and often beaten up badly by her husband. Her husband is very abusive. Every time he comes and beats her out of anger. Therefore her aggression is voluntary because of her bad marriage. Celeste's marital life is completely disturbed. Her son Max sees his father beating and abusing his mother everyday. He idealizes this behaviour of his father and imitates the same in his school. He oppresses other girls in school, which shows the boy has adapted this nature from his father. Celeste tells Renata, *"My husband hits me, Renata. Never on the face, of course. He is far too classy for that."* (79) This is evident that she is beaten up brutally and injured all over her body except the face.

Liane Moriarty characterizes her female characters as opinionated and strong. Madeline, Jane and Celeste fight for their rights and existence in a male dominated society. They also suffer from domestic violence and mental torture. The problem of the second gender is depicted in the novel. "Maybe it was actually an unspoken instant agreement between the four women on the balcony: *No woman should pay for the accidental death of that particular man.* Maybe it was an involuntary, atavistic response to thousands of years of violence against women. Maybe it was for every rape, every brutal backhanded slap, every other Perry that had come before this one." (Moriarty, 78.18) Liane Moriarty discusses the male domination and unjust oppression of women from ancient times. The callous behaviour of the male, and their illogistic superiority complex and ego creates problems in family life. It becomes inevitable to change such a kind of nature of males since it has been a part of their inner nature being practiced by ages. The above mentioned lines by Moriarty give details of the lies which have hidden the truth in it. Perry deserves such a death. He has been an oppressive and criminal sort of husband.

He gets social justice when all other people come together at one point making it as if nothing has happened in his death investigation. As if he has received his reward for such behaviour towards Celeste. As if people knew about the character and the conduct of Celeste.

She is the victim; whereas she has received enormous empathy from Moriarty herself and then from the other characters in the novel. Investigation takes place, about Perry's death, it can be seen that all other characters in the novel have mutually agreed to keep quiet or answer in a standard pattern decided by them. When the question was asked by the investigation team about Perry White's death, there was an "unspoken agreement". There is the decision to claim. "I didn't see what happened... It's about safeguarding women who have been mistreated for far too long." Celeste is that woman in the novel who represents such kind of oppressed women in society. Moriarty proclaims that it is immoral and unjust to cover up such crime socially. It will be a social deception towards the oppressed victim if the society keeps quiet on such crimes. The novelist has put emphasis on social perspective where women are not just home material to experience oppression but they are also a social entity to meet justice. Society can not deceive such female victims by keeping mum on the crimes against them or highlighting their mistakes more often.

In the novel, *A Big Little Lies*, marriage is a complete disaster in the lives of the women characters. It is seen in the case of trio -Celeste, Jane Madeline. Madeline's first husband abandoned her with her newborn baby, in a party on a beach of Bali. This is very painful for any woman being deserted by her husband, especially having a child to look after as a single mother. Her second husband is very good, though they were not always happy in their relationship.

Renata is another character in the novel, who seems to have a happy marriage. She is a powerful and dominating woman character in the novel. But she is also seen unhappy in relationship with her husband. It is very shocking for her, that her husband has an extra marital affair with Nappy. Celeste, of course, also experiences somewhat the same thing from the marriage. Visibly they made an ideal couple. She married a handsome, super-rich man with whom she was in love. It becomes very much painful to her when she discovers that he is a violent psychopath.

The novel, *A Big Little Lies* deals with the themes like bullying, lying, parenthood, friendship, and domestic violence. There is a murder mystery which the opening chapter reveals. The incident's details are yet unknown. Throughout the chapters, testimonies from various members of the group arise. It shows that a member of the community was murdered that night.

*A Big Little Lies* chronicles the story of what happened in the six months building up to the *trivial night* (into the investigation).

Moriarty characterises Jane's plight as a single mother resonates with Madeline. Nathan, Madeline's first husband, abandoned her and their daughter Abigail many years ago. Jane reveals a dark secret to Madeline about her past life. Jane's son Ziggy was conceived out of rape and abuse by Saxon Banks. Jane could never trust a man again. She is still haunted by the past memories. Celeste, a beautiful woman married to a wealthy banker, Perry, is introduced to Jane by Madeline. Josh and Max, Celeste's twin boys, study in the same kindergarten class as Madeline and Jane's children. The first day of school goes well, everything is beautiful and pleasant. However, Amabella, Renata's high-strung daughter, accuses Ziggy of injuring her. Despite the fact that Ziggy denies bullying Amabella and there is no evidence that he did, the incident creates a split at school. Jane and her son are chastised by Renata and her pals. They talk about Jane and start a petition to get Ziggy suspended. Jane's side is taken by Madeline, who is enraged that parents are making a boy feel an outcast at school when there is no evidence he did anything wrong. Amabella is still being bullied by a pupil, but her parents have no idea who is to blame. Perry is secretly abusive to Celeste. Celeste considers leaving her spouse, but she is terrified of the repercussions. She sees a therapist, who assists her in making exit arrangements. Celeste lives in an apartment in a nearby neighbourhood but does not move in until later. The novelist depicts entangled and complex relationships between the bunch of lies that are fabricated.

Moriarty is not glorifying lies as Nietzsche in his essay, *On Truth and Lie in an Extra-Moral Sense* discusses this cognition. He finds lies, a means of preserving the individual, that manifests its greatest powers in simulation; for this is how the weaker, less strong individuals preserve themselves, because they are denied the opportunity to fight for survival with horns or the fangs of creatures of prey. Deception, flattery, lying and cheating, talking behind one's back, posing, living in borrowed splendour, being masked, the disguise of convention, acting a role before others and before oneself—in short, the constant fluttering around the single flame of vanity is so much the rule and the law that almost nothing is far more incomprehensible than how an honest and pure desire for truth could make its appearance. (Nietzsche, 1) Man seeks nothing from sincerity and truth. To protect himself from other individuals' judgement, he creates a masterpiece of deception. The above problems are experienced by the women characters in the novel. This is the fact that the school bully is still on the loose causes everyone to get increasingly upset. Jane is first concerned that Ziggy is the bully because his father was a violent man. Jane becomes certain that this isn't the case after taking Ziggy to a child psychiatrist and observing Ziggy's sweet nature. When Jane asks

Ziggy whether he knows who is bullying Amabella, he confesses that it is Max, one of Celeste's twin boys. Jane brings this shocking piece of knowledge to trivia night. Celeste's other kid, Josh, tells her the same thing as she prepares for trivia night: Max is the bully. Celeste is taken aback. Perry informs Celeste that he is aware that she has booked an apartment and intends to leave him. Before going to the trivia night, the couple has an argument in the car. Perry sobs, attempting to seduce Celeste by declaring he'll change. Celeste has already heard it all. Even when she tells him it's done, the two of them go to trivia night together. Several characters head to the balcony during trivia night. Renata apologises to Jane after Jane and Celeste discuss what they know about Max. Jane recognises Perry as Saxon Banks and confronts him as he comes out onto the balcony. Celeste is enraged when he ignores her. Perry instinctively strikes Celeste after she tosses her drink at him.

Everyone is disappointed by Perry's violent behaviour. Perry is pushed away from Celeste by Bonnie. Perry fell to his death because the balcony was wet from the rain. Before calling an ambulance, the gang agrees to tell a lie so Bonnie does not get in trouble. Bonnie is found guilty of manslaughter after telling the truth. She avoids facing prosecution. Everyone is brought together by the situation. Madeline grows to accept Bonnie and Nathan, Ziggy is vindicated, and Jane emotionally heals and resumes dating. Celeste relocates to the flat and resumes her career. She even gives a talk about domestic abuse at a conference.

Nietzsche explains how radically the same catastrophes affect the stoic man who learns from experience and directs himself by conceptions! This man, who seeks nothing but sincerity, truth, freedom from deception, and protection from ensnaring surprise attacks at other times, now creates a masterpiece of deception: he creates his masterpiece of deception in times of misfortune, just as the other type of man creates his in times of happiness. He wears a mask with elegant, symmetrical features rather than a quivering and fluctuating real face. He doesn't cry, and he doesn't even change his tone of speech. When a true storm cloud forms above him, he covers himself in his cloak and walks out from behind it with hesitant steps. Liane Moriarty, having a realistic approach towards life does not glorify the lies but attempts to show how lies exist in the life of these characters and how they try to accept it and face it.

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