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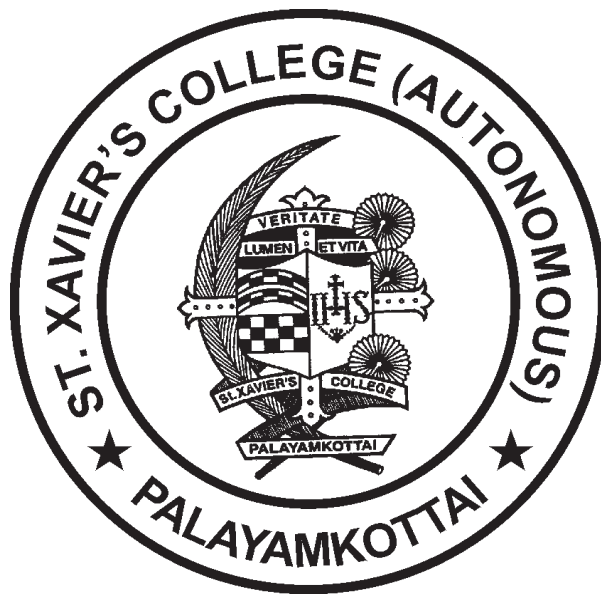
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Content

Page no

1. MINISTIC ASPECTS IN ARUNDHATI ROY'S THE GOD OF SMALL THINGS 5
S. HASSAN MURSHITHA SOWTHA
2. IDENTITY CRISIS IN ANAND NEELAKANTAN'S SASURA: 11
TALE OF THE VANQUISHED
G. PREETHI
3. SUBVERTING THE COLONIAL IDEOLOGY: 17
A SOCIOLOGICAL ANALYSIS OF KIM SCOTT'S TRUE COUNTRY
*** N. KRISHNAVENI **DR. R. PRINCEE,**
4. ANALYTICAL STUDY ON THE THEME OF DISGUISE IN 26
SHAKESPEARE'S TWELFTH NIGHT
***HARISH S *ANGEL JUDI FLORINA C *MELWINA**
5. UNDERSTANDING THE RELATION BETWEEN SOCIAL 30
CONSTRUCTS AND WOMEN'S BODIES IN MAHASWETA
DEVI'S DRAUPADI
K. SUNDARAVALLIABIRAMI
6. A CRITICAL STUDY OF SUBORDINATION AND 36
LIBERATION OF WOMEN IN VOLGA'S THE LIBERATION OF SITA
S. HASSAN MURSHITHA SOWTHA
7. COVID-19 AND BIOPSYCHOSOCIAL STRESS: STRENGTHENING 46
PSYCHOSOCIAL WELL-BEING OF CHILDREN AND ADOLESCENTS IN INDIA
R. SEBASTIAN ROMI
8. CASTE : THE CLASH BETWEEN 53
DR B.R. AMBEDKAR AND M.K. GANDHI IN ARUNDHATI ROY'S THE
DOCTOR AND THE SAINT
S. MUTHUNILA
9. DIASPORA: EXPERIENCES OF 'DISLOCATION' AND 'RESETTLEMENT' IN 59
CHITRA BANERJEE DIVAKARUNI'S ARRANGED MARRIAGE
Dr. C. BHARATHI
10. CULTURAL COLLABORATION: A CLINICAL OBSERVATION IN THE BONE 69
PEOPLE BY KERI HULM
Mrs. S. JESINTHA ROSALYND,
11. பின்னைக்காலனித்துவம் 73
Dr. . R. ANTONY RAJ

**FEMINISTIC ASPECTS IN ARUNDHATI ROY'S
*THE GOD OF SMALL THINGS***

S. HASSAN MURSHITHA SOWTHA

M.Phil., Research Scholar (Reg. No. 20212023102103)

Department of English

Aditanar college of Arts and Science, Virapandianpatnam, Tiruchendur.

Affiliated to Manonmaniam Sundaranar University, Tirunelveli.

The research paper deals with the elements of feminism in Arundhati Roy's *The God of Small Things*. Feminism and Gender bias are the two relevant themes explored by Roy in this novel. She has highlighted the issues of male domination in our Indian society. The themes of subjugation, oppression, struggles, domestic violence and gender discrimination have been discussed in the initial stage of the novel. Later she portrays the predicament of women through her female characters belonging to three different generations like Mammachi and Baby Kochamma, Ammu and Rachel. Mammachi and Baby Kochamma represent the first generation. Ammu represents the second generation and Rachel represents the third generation. In this novel Roy shows a sense of division that infuses the difference of identity between different generations of women. It shows the clash between the older and younger generations. Social, familial and political customs play a key role in disadvantaging women. In most social set up men are considered as a superior figure. The women characters in Roy's novel do not endure the pain but create their own identity instead of protesting against men. Through this novel Roy throws light on some important aspects like how love is always associated with sadness and how an incident from the past could disturb a person's perspectives of their life. Roy throws light on the

theme of untouchability. This novel deals with the havoc of caste classification in the South Indian states. Our freedom marks only political liberty from the British, but not the achievement of societal freedom. Roy visualises the dejected troubles of downtrodden people as well as the fight of women, who are questing for fulfilment in life in a patriarchal society. Roy deconstructs the rebellious and unruly women characters.

Key Words: Feminism, Subjugation, Oppression, Discrimination, Domestic violence.

The God of Small Things is the debut novel of Arundhati Roy. It is also a semi - autobiographical novel published in 1997. In 2006, she was awarded the *Sahitya Akademi Award* from India's Academy of letters for her collection of essays on contemporary issues, *The Algebra of Infinite Justice*, but she declined to accept it. *The God of Small Things* portrays the plight of Indian women in a male dominated society. It shows the women's struggle for seeking the sense of 'identity' in an averse and envious society. This novel shows the life of women in the patriarchal families of South India, which considers the creation of masculinity as a power figure. Women are considered as 'others' and a 'marginalized ones'. Simone de Beauvoir in her classical work *The second Sex* says, "She - a free and an autonomous being like all creatures - nevertheless finds herself living a world where men coupled her to assume the status of the other." (13). 8

The first generation of women includes Mammachi and Baby Kochamma. Mammachi is the wife of Imperial Entomologist Pappachi. She productively uses her kitchen talents into a business. Her pickle factory is a great success and soon it reaches the stage of a cottage Industry. Pappachi who is jealous of his wife's victory, turns more violent and beats Mammachi daily during night times. Moreover Pappachi is very much worried about the age difference between them. "Pappachi, for his part, was having trouble coping with the ignominy of retirement. He was seventeen years older than Mammachi and realized with a stock that he was an old man when his wife was still in her prime". (TGST 47).

Mammachi's story is an example of how too much age gap in-between a married couple can ruin the happiness of both. When Pappachi knows that Mammachi is excellent at playing a violin, he discontinues her classes. Pappachi's jealousy and insecurity leads him to beat Mammachi daily. The physical violence he inflicts on her increases day by day. Mammachi remains as a silent victim for years. When Pappachi dies, she even mourns. She feels a definite sense of loss. It is Mammachi's son Chacko who protects her. Chacko puts an end to his father's behavior. He comments, "I never want this to happen again," he told his father, "Ever"."(TGST 48).

After these events, Pappachi never talks to his wife. Mammachi's physical weakness and Pappachi's primacy are recognized in the patriarchal society, where a man is considered as the ultimate authority of sexual, economical, political and physical power. Mammachi thus becomes a slave to the cultural norms of our society. She is submissive, ungrudging and unresisting. Her son Chacko also reflects his father. After coming from England, he becomes the owner of the Paradise pickle and preserves. Mammachi was the one who worked hard to run the factory. Chacko's ideas leads to pickle factories loss. Mammachi then employs Velutha, a downtrodden as the chief mechanic. Velutha holds unique manners. Mammachi walks in a tightrope with her twin roles as a business women and a submissive housewife.

Baby Kochamma is the daughter of Reverend E. John Ipe, who is a priest. Her real name is Navomy, but everybody calls her baby. She falls in love with father Mulligan when she was eighteen. She enters the Convent in Madras. She thinks it could provide her an opportunity to be with Father Mulligan. But her love remains unrequited. She is snobbish in all sense. She pretends that she has a great literary knowledge. In today's society women can easily become another women's rivalry. Baby Kochamma says,

As for a divorced daughter – according to Baby Kochamma, she had no position anywhere at all. And as for divorced daughter from a love marriage, well, words could not describe Baby Kochamma's outrage. As for a divorced daughter from an intercommunity love

marriage- Baby Kochamma chose to remain quiveringly silent on the subject. (TGST 45-46)

She strongly believes that a divorced daughter holds no importance in her father's place. Specially a divorced daughter from interfaith love marriage is highly unacceptable to Baby Kochamma. That's why she does not want Ammu and her twins to be in her house. Baby Kochamma allows Chacko to have an illicit relationship with an unfamiliar woman but frowns upon Ammu for being in a relationship with Velutha. Roy never presents all her female characters as an ideal one.

Ammu stands for the second generation of women. Ammu is the major leading character of the novel. Through Ammu, Roy includes more coating to her significant review of the Indian patriarchy and its view of a single women. None in the family feels that Ammu is a notable daughter, as she transgresses the arranged marriage, and her love marriage ends in divorce. At the same time, her brother Chacko enjoys everything in his life. His marriage is also a love marriage, which also ends in divorce. Even during their childhood Chacko enjoys high privilege. Chacko is sent to Britain for higher education while Ammu is denied. According to Pappachi, college education corrupts women. Education is a powerful tool which brings equality in the society, but in patriarchal families, education is denied for girl children. Ammu's marriage life was also a failure as she was not given any dowry. She had to stay at home and be domesticated. She marries a Bengali hindu man in Assam from a Tea Estate. Ammu considers, to escape her father's violence but she ends up suffering in her marital life. "Anything, anyone at all, would be better than returning to Ayemenem." (TGST 39)

She finally decides to leave her drunkard husband. Her marital bliss vanishes soon and she plans to return to her parents' house in Ayemenem. Ammu is treated very badly even by her parents as she is a divorcee. The same thing also happens with Chacko, but he is treated with respect in the family. This shows the injustice which prevails in our society in respect to one's gender. Ammu and her kids are agonised and abandoned. Ammu becomes totally dependent on others as she is not financially independent. This shows how much financial independency is must for a

women to lead a respectable life. “For herself – she knew that there would be no more chances. Only Ayemenem A front verandah and back verandah. A hot river and pickle factory. And in the background of constant, high, whining mewl of local disapproval.” (TGST 43)

Roy highlights in this novel, how the right to property of women is denied in the Indian society. It is evidently seen in a scene where Chacko says, “What’s your is mine and what’s mine is also mine.” (TGST 57)

Ammu is denied her basic rights by her family and society. Ammu remarks in a comment in where she thanks the male chauvinistic society. Ammu is depicted as a tragic character, who is struggling against her family and society. Ammu’s life gets worsen when her family members come to know about her relationship with Velutha. As a result Velutha is beaten black and blue. Ammu tries to safe guard him but fails. She is called as ‘Veshya’ by the police personnel. Chacko has illegitimate relationship with a women working in the pickle factory. Mammachi calls it a ‘Men’s need’. There is no such concept of a ‘women’s need’. Ammu was not extended such understanding. When Mammachi comes to know about Ammu’s relationship with velutha, she vomits. She makes vulgar statements on their relationship. Most of the scenes in the novel depicts the difference between Ammu and Chacko. As Ranga Rao puts it, “In Ammu, the novelist has presented, with compassion, a women, a feminist locked in a struggle with her family, its ‘hidden morality’, with society and tragically with herself”.

With Ammu’s portrayal of characterization, Roy describes the supreme punishment that our society has given women. This is fighting against the domination that society has imposed on them. Ammu feels no shame in pleasing her bodily desires. Ammu breaks the taboo by loving a person from a lower caste. Often Ammu’s nature is compared with madness. Ammu’s wrecked marriage, her family situation, her care for her children and her female needs leads to her premature death in the lodge of Allepey.

Rahel represents the third generation of women. Rahel's character is opposite to other women's in the novel. She is deserted by her father, separated from her mother and has the worst marital life. Unlike Ammu, Rahel gets into college in Delhi. She meets McCaslin in Delhi and marries him. Like Ammu, Rahel moves in and moves out of an unhappy married life. But the only difference is, there is no physical abuse in Rahel's life. Rahel has a great sense of responsibility over her brother Estha. Rahel does not obey the manmade laws. She even breaks the traditional norms by committing incest with her brother Estha. Rahel establishes the author's ideas about women in the patriarchal society. Rahel breaks the old customs. Baby Kochamma and Mammachi represent the old ideologies. There is a clash between people of different generations. Baby Kochamma and Mammachi follow the old societal customs. But Rahel and Ammu represent the younger generation and become the inspirational figures of liberation.

Roy's *The God of Small Things* shows the femininity in a unique way. The novel shows the untold miseries faced by women in a patriarchal society. The novel explains the feministic jealousy among women and represents the plight of women in a male dominated society. In most of the civilizations, a male is considered as a superior figure. Arundhati Roy's novel challenges this notion. Feminism is one of the many strands in this novel.

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**IDENTITY CRISIS IN ANAND
NEELAKANTAN'S *SASURA:
TALE OF THE VANQUISHED***

G. PREETHI

M.Phil., Research Scholar (**Reg.No.20212023102105**)

Department of English

Aditanar college of Arts and Science, Virapandianpatnam, Tiruchendur.

Affiliated to Manonmaniam Sundaranar University, Tirunelveli.

Abstract

Indian English literature has a significant place in the world literature. Indian literature is an independent and a fast growing discipline at the levels of creativity. Indian literature is in the hands of Indians, is widely spread and accepted even outside the land of its birth. The term 'Indian Writing in English' refers to the writers in India who write in English language. Indian Writing in English has achieved a new range and power, and literacy in English. The themes, techniques and linguistic command of Indian English literature have broadened out as its writers are spread all over the world. Anand Neelakantan is an Indian author, columnist, screenwriter and public speaker. He is known for writing mythological fictions. His debut work *Asura: Tale of the Vanquished*(2012) was based on the Indian epic "Ramayana", told from Ravana's perspective. The author aims to highlight the voice of the vanquished which is not shown in "Ramayana". The novel portrays the life journey of Ravana and his struggles as a mixed caste which is not given much importance in the original version of "Ramayana". It also portrays the life of an asura, through the character of Bhadra a common civilian. The novel is in the narration of both Ravana

and Bhadra. The very expression 'quest for identity' has become a fashionable form in literary and other studies. The author Anand Neelakantan also deals with diaspora and identity crisis in this novel. Both Ravana and Bhadra face such consequences in their life. This novel gives immense description about Deva's and Asura's clash in the society and how it affects the lives of ordinary people.

Key words: Identity Crisis, Alienation

Anand Neelakantan's novel *Asura: Tale of the Vanquished* is a story of Ramayana in Ravana's point of view. The story of Ramayana is known to everyone and it focuses only on the incarnation of God who defeats Ravana. But the story of Ravana remains untold. He is portrayed as an evil king who does all sorts of injustice. But no one prefers to know about Ravana's life and the lives of Asuras. Anand Neelakantan tries to bring the voice of the vanquished in his book. It depicts the life journey of Ravana's achievements and failures in the society. It also depicts the life of common man, Bhadra who follows Ravana throughout his life. In an interview Anand Neelakantan says, "Ravana is considered as the fallen hero rather than an outright villain".

The term diaspora comes from the Greek word diaspeiro meaning "to scatter". It was first used in Ancient Greece, Diaspora refers to the people of dominant countries emigrated from the homelands to colonise conquered countries. Ravana faces forced diaspora in this story by his step-brother Kubera. This novel is the exploration of homelessness and loss of identity of Ravana and Bhadra. After his father gave all his wealth to his step brother Kubera, Ravana and his siblings have nothing in the palace. Kubera offers them few gold coins and was sent out of the palace. Ravana with his siblings decided to travel the country until they find right time to defeat Kubera and capture Lanka .

The term 'Identity Crisis' was first coined by Erik Erikson. Ravana is said to be a half caste, because his father is a famous Maharishi who is a Brahmin and his mother belongs to an unknown Asura caste. Thus he is of a mixed caste and this creates loss of identity in his life. The novel is narrated from Ravana and Bhadra's point of view. Both the narrators become the victims of caste classified society.

Ravana and his siblings were abandoned by their father. They face alienation and were neglected in the society for being a half-caste. They suffered from poverty and hunger in their journey. His father gave all his money to Kubera, his step brother. In the novel *Yakshini*, the protagonist Meenakshi was left alone by her sisters,

“The gulf between her sisters and her had widened. But she could not blame anyone. At times when she sat silently, weeping under the sal tree, she would question her existence itself. But she liked the solitude. Where humans were out of favour, nature won” (83).

Education was also denied to them. No Brahmin was ready to educate a mixed caste Ravana and his siblings. They were seen as wild, black and naughty. As a young boy who faced injustice and alienation in his life he had a burning ambition. The ambition was to defeat Kubera and conquer his kingdom. In the article *The Hidden Upsides of Revenge*, revenge was described as,

Revenge has been part of human behaviour for almost as long as we have existed on Earth. Literature has used it throughout history, from Greek tragedies such as Aeschylus’ Oresteia trilogy where Orestes wants to murder his mother to avenge his father to Shakespeare’s Hamlet. (Web)

In their journey they meet Mahabali, the great Asura king. Ravana chooses Mahabali as his master and follows him. Mahabali also acquaints Ravana and his siblings and fuels their ambition .

He showed how to listen to the chirping of birds, he made my mind dance to the tune of the flowing wild brooks, he made my inner self sour with the eagle flying high in the sky. I felt cleansed. If I owe anything to anyone in my life, it is my Guru, He gave shape to my ambition, wings to my dreams, clarity to my vision and power to my arms (34)

Ravana’s aim was not only to defeat Kubera, but also to put an end to the caste system in the society. Whenever an injustice happened to him, he questioned

it. This questioning attitude creates a lot of trouble for him but he never stops questioning. When Ravana and his siblings tried to steal milk in a house they were caught and punished cruelly. The housemates saw them only as a half-caste and not as children. Many such incidents fuel his ambition. So Ravana was stern, and he needed liberation not only for him but also for his Asura community.

Asuras are always considered as great warriors and Brahmins as the learners. Ravana wants to break this tradition. The quest for identity plays a vital role in his life. After Ravana becomes the king they conquer the city Anarnya of Ayodhya. He fights with the soldiers and asks their king to surrender. The soldiers inform them that their King Anarnya is in prayer. Ravana waits for him a long time and then he loses his patience and moves to king's prayer hall. When he touches the king, he shouted, "Do not pollute me, you untouchable Shudra" (210). Ravana takes these words to his heart.

Ravana's heart burns in insult and he says that he is an Asura and not a Shudra. But the king is not ready to accept it and he refuses to surrender to a Sudhra. When Ravana takes his sword to kill him, the king curses, "You shudra, I curse you in the name of Vishnu. My descendants will take revenge for polluting me. They will destroy your city, your clan, the honour of your wives, your sons, you..." (210)

Ravana as a half-Brahmin and a half-Asura prefers to live as an Asura. The imbalance in his identity creates identity crisis. Another narrator of the novel is Bhadra. Marginalisation takes place in Bhadra's life too. Being a civilian of an Asura clan, he considers Ravana as his God and not as a king. Bhadra helps Ravana in many situations. He even helps Ravana to become a king. But no one thanked him for his timely help. This is the fate of a common Asura who helps the king to get his kingdom. Even though Ravana faces marginalisation, he insults Bhadra in many situations. A parallel incident happens between Dhrona and Dhrupad in Chitra Banerjee Divakaruni's *The Palace of Illusions*. "Brahmin, he said sternly, how can a learned man such as you claim to bespeak such folly? Do you not know that friendship is possible only between equals? Go to the treasury door, and the gatekeeper will see to it that you get enough alms to live a comfortable life" (17).

When Bhadra fell in his leg Ravana hates the custom but he enjoys it being a superior. Because once Ravana fell on the legs of Mahabali who was powerful, while he was at his lowest. Later Ravana becomes powerful and Bhadra is poor and powerless. Bhadra has a strong hatred towards Devas because they kill his wife and his four year old kid in front of his eyes. His only intention in life is to destroy Devas who are responsible for the murders of his family. He is not much strong to fight with Devas, so he joins Ravana and give ideas to destroy Devas and accomplish his goal. Bhadra shouts in joy,”My heart jumped. ‘At last! Here was the moment I had been dreaming about, a chance to become a hero, an opportunity to become a legend and escape from the mundane” (219).

The relationship between Ravana and Bhadra is quite complicated. Since Ravana experienced caste difference and hierarchical difference in the society, he treats Bhadra as a lower caste. He does not trust Bhadra in any situation. After achieving his goal, Ravana’s attitude changes and considers himself as a superior and enjoys the power of superiority. Even when Ravana achieves success, the poor Asuras found that their life has not changed to a great extent. Ravana feels, “I was surprised and irritated to find the man showed no fear of my authority and did not act humble. It was absurd. Or was it? I had behaved just like him a few months ago, before Mahabali discovered me” (65).

In the novel, Devas conquer Asuras and they ill-treat the mixed races. Ravana’s dream of making a caste free society perished after his death. Rama makes Vibishana as the emperor of Lanka who established Deva Empire. Thus the caste system was resurrected. Bhadra is now placed in Dhobi caste. Thus the society prefers to follow the old tradition and refuse to break the boundaries. Ravana won many victories for the Asura people, but it did not make any difference in their lives. Anand Neelakantan succeeds in telling the story of Ravana which is unknown to people. Anand Neelakantan’s aim is not to portray Ravana as a hero, but to hear the story from his side. Thus the novel *Asura: Tale of the Vanquished* signifies the life journey of Ravana and Asura community.

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**SUBVERTING THE COLONIAL IDEOLOGY:
A SOCIOLOGICAL ANALYSIS OF KIM SCOTT'S
*TRUE COUNTRY***

N. KRISHNAVENI

Research Scholar (Full Time), **Reg.No.** 21111284012023,

Department of English,

St.Xavier's College (Autonomous), Palayamkottai

DR. R. PRINCEE,

**Assistant Professor Department of English, St.Xavier's College

(Autonomous), Palayamkottai

Affiliated to Manonmaniam Sundarnar University,

Abishekapatti, Tirunelveli-627012,

Tamil Nadu, India.

Abstract

This research paper focusses on how colonial ideology plays a significant role in articulating the identity of the colonized and aboriginal people as an 'other' in their homeland through the sociological reading of an Australian aboriginal novelist Kim Scott's *True Country* by using the theoretical concepts like Marxism and Postcolonialism. It distinctly analyses the dominance of colonial enterprise which offers the characteristic 'strangeness' as savage, uncivilized and despondent to the image of the aboriginal people quite contrary to the 'oxidant' such as enlightened and cultured. This paper demonstrates the ideological interface in the selected work by the thematic analysis that seemingly depicts imperialistic attitudes towards the

indigenous people. It elaborates how the subjugated position of the indigenous people is achieved by the social and material forces. It depicts that the literary works incorporate dominant colonial ideology which intends to support the colonial ideological constituents as well restrict the counter-narratives either by silencing the 'other' or positioning them as 'powerless' in both socially and politically.

Keywords: Colonialism, Marxism, Oppression, Colonial ideology and Discourse

Literary works of the particular era unfold all the political, economic and social powers as well as its functions performing within a complex network of the society as a 'whole'. It displays the reasons of the prepotency of the dominant group or class and the resistance of the marginal community. Literary products expose the phenomenon of different layers of perceptions and interpretations consisting of the productive conflicts in relation to race, class, culture and gender. It may also experimentally challenge the existing ideas and beliefs prevailing in every matters of life of the civilians that, its contextual core alters from individual to individual. Thus, the interpretations deviate from the critical monitoring experiences of the creator and reader, artist and audience.

This paper illustrates how the intellectual dogma of man structured by the material interrelations in the societal premises can be created, organized, modified and reproduced by the existence of corporeality. It determines and conditions the cognitive being of an individual and group in society. Therefore, the nature of ideas and beliefs differs from time to time, one society to another society and countries to countries which the renowned Marxist critic, Karl Marx developed through his concepts – 'base' and 'superstructure'. As Karl Marx in his Preface to *A Contribution of Political Economy* (1859) writes:

In the social production of life, men enter into definite relations that are indispensable and independent of the will. . . the economic structure of society, the real foundation, on which rises a legal and political superstructure and to which respond definite forms of social consciousness. The mode of production of life conditions the social, political and intellectual life process in general. It

is not the consciousness of men that determines their being, but on the contrary, their social being that determines their consciousness. (20)

The Marxist reading of the literary production lies not in the integrated critical account of the historicity of that work in particular, rather re-constructing our own understanding of the historical impression as remarked by Terry Eagleton. The Russian Marxist, Georgy Plekhanov says that “the social mentality of an age is conditioned by that age’s social relations” (qtd. in Eagleton 5). This research paper provides the knowledge about the contours of different ideological tenets, that is, ‘oxidant’ and ‘orient’ through the analytical study of the Australian aboriginal novelist Kim Scott’s *True Country* (1993) in which the natives have been portrayed as the agent of social and moral barriers by the settlers eminently with the manifesting imperialist attitudes. It also discloses how the material relations between different social groups in the society and interpretations with pre-determined cultural judgements have dominance over the ‘subordinate group’. It makes the counter-narrative against the imperialist arguments and develops with the theoretical conceptions like Sociology, Marxism and Postcolonialism. The social and economic engagements decide the formal cultural appearances of about which the cultural theorist, Raymond Williams derives his concept ‘cultural materialism’. Henri Matisse, a French artist remarks, “...all art bears the imprint of its historical epoch, but that great art is that in which this imprint is most deeply marked” (qtd. in Eagleton 3). Therefore, he is of the view that all the aesthetic and serious work of art carries the imprint of the authentic facts of history and it elevates to the greatest standards which is embarked with that impression in profound depth within.

The Western consumption and expansion shapes the discourses. Those discourses are quite sensitive to direct and dominate the course of attention that justify the Western canon treatment towards the group of the ‘other’, appropriate for their supremacy over decades. “Marxist Criticism is not merely a ‘sociology of literature’, concerned with how novels get published. . . Its aim is to explain the literary work more fully; and this means a sensitive attention to its forms, styles and meanings. But it also means grasping those forms, styles and meanings as the product of a particular history” (Eagleton 3). This research paper brings forth how imperialistic

power made an inextricable situations for the natives and colonized people from any attempts to subdue the dominant colonial narratives. Their oppressive political power control diplomatically shuns the resistance and counter-narratives to the colonial representations over decades with sociological and postcolonial insights. In *True Country*, Scott presents how the aboriginal people formulated their identity with false perception which is biased by the interests of the dominant ideology. Therefore, the contaminated perception and interpretations about the aboriginal people correspond to their experience of false reality.

In *True Country*, Scott captures a number of racial stereotypes attack against the natives by the settlers who constantly criticize the aborigines through the derisive accusations and call the aborigines as ‘dark’ fellas. The settlers evaluate the worthiness of the natives’ existence by the measure of their physical labour. In *True Country*, Brother Tom is very disappointed with the action of natives particularly in the winter season. He feels, “It really upsets when it rains heavily. The aborigines just sit at home, because there’s no work for them, and play cards. Play even more than usual, that is. Play guitar. Talk. The kids can’t come and work here straight after school... Everyone gets cranky, very cranky” (30). The same imperialistic ideological assumptions can be found in the poem, “The Lotos Eaters” by Tennyson in which the natives are portrayed as the ‘idle persona’ whose routine is to eat the enchanting plant and spend the time lavishly with no purpose. Tennyson portrays the prejudiced assumptions of the Westerners, that is, to maintain any alliance with those ‘uncultured beings’ would ease an offensive influence in his poem. It reflects the Whites’ hypocrite assumptions over the indigenous people. Scott deliberately mentions how the white settlers were consciously concerned to ensure a mean-looking image to produce any means of production by the indigenous people. In *True Country*, Scott explicably makes it certain that the settlers are not likely to maintain any equal societal status with the natives. It is quite evident through the conversation between Gerrard and Billy in *True Country*. When Billy asks Gerrard “Any of our mob working with them?” (127). Gerrard is quick to disapprove Billy’s statement of designating the natives with the dominant white class and dispose them as simply ‘lumpenproletariat’ and said “...whaddy mean, “our mob”? No, this lot don’t know how to work” (127). In “The Lotos Eaters”, the Westerners are depicted

as ambitious figures by the phrase in the very opening line, “Courage!” and in the following lines, “. . . voice was thin, as voices from the grave; / And deep-asleep he seem’d, yet all awake. . .” (stanza 4). Tennyson portrays how after consuming the mysterious plant the whites lose their high spirits and are reduced to the voices of dead. And in Scott’s *True Country*, the aborigines becoming addicted to grog and card games and forsake all their duties and legacy of cultural spirits. In the view of settlers, the aborigines have no potential or keenness to contribute to the good of society or their own family. As Murray in *True Country* said that “. . . they are none of them real top workers. Can’t rely on any of them really. Rather have a good time, and be with their mates, fishing, playing cards, talking” (31).

To the Marxists ‘art is an academic commodity in regard to the economic base’. The social and economic factors affect the production of art immeasurably. The contextual forces of the literary work depends on the social consciousness which includes the political spirits and its tendencies in the historical framework. In his famous essay, “The Author as Producer”, Walter Benjamin describes how the form of production and the relations involved within the productive forces are mutually interdependent. The conspicuous commitment between the ‘cause’ and ‘mode’ of production of art bears the coition of affairs related to social realms. As Walter Benjamin states that “. . . art, like any other form of production, depends upon certain techniques of production. . . These techniques are part of the productive forces of art, the stage of development of artistic production; and they involve a set of social relations between the artistic producer and his audience” (qtd. in Eagleton 57).

Kim Scott through his writing explicitly draws the truthful reminders that the European influences not only interrupt the interests of the discourses but also exceedingly secure its position at the ‘centre’. It also controls the linguistic and societal structures. In “The Lotos Eaters” Tennyson overrides the pronouncement of native consciousness by allowing the imperialist’s accounts to dominate the narration which condemnably disapproved the natives’ virtue, stressing their primitive nature and shrewdness. Scott, on the other hand, displays the tactic privileges enjoyed by the settlers taking advantages of the deplorable condition of the native

people who are addicted to alcohol at the Karnama community. The settlers use it as one of the tools to propagate their authority against the indigenous people. In *True Country*, the white settlers live in a furnished and air-conditioned home, whereas the aboriginal people in the Karnama community live in a shabby place as Billy witnesses it when he and his wife visit Fatima. He says, “Before us was a corridor of corrugated iron huts, and scattered in front of each were blankets, pieces of foam mattress, and a few old beds with wire bases” (53). The aborigines, in Karnama, are reduced to the position of ‘modern slaves’ and in other terms, they have become the ‘ordinary labourers’ in their homeland but definitely not for self-sustenance but to serve the bourgeoisie, that is, the settlers. As Marx and Engels in *The Communist Manifesto* (1848) have said that “Political power . . . is merely the organised power of one class for oppressing another” (ch. 2). According to the settlers in Karnama, the aborigines do not have the ability to manage their own finances but are always drinking, falling asleep and playing cards. In Scott’s *True Country*, as Alex says, “Before, ten years ago, the way we used to do it was with vouchers. That way you made sure there’s enough for food, for the kids, clothes. . . Then what’s left over, the cash, they can use for cards, whatever” (111). Thus, the excessive addiction of drinking and no sense of responsibility of the aborigines are one of the main reasons for the existing social and economic structures in the Karnama. It acts as the defending force behind the capitalist exploitation of the settlers who control both the means of production and the societal structure from the Marxian perception.

In the novel *Jack Maggs* by Peter Carey, the character Ma Britain is the adoptive mother of the protagonist, Maggs. She symbolically represents the ‘motherland’ of colonial enterprises, London to the ‘colonial product’, Maggs is an ex-convict from the Australian penal colony. At the same time, Ma Britain is a threatening figure as an abortionist which ironically reflects the ‘colonial hypocrisy’. The habit of alcohol consumption becomes exceedingly common among the Australian indigenous people after the invasion. The use of alcohol for commodity and trade purposes grew stronger with the foreign invasion and colonization among the indigenous group in Australia. A number of pubs have also been established. The aborigines consider the consumption of alcohol as one of the means of

acceptance and symbolic social conduct to maintain equal relationship with the colonizers. Poverty, unemployment and subjugation are the parts of important reasons behind the over drinking behaviours of the aborigines. In *True Country*, the Chairman and Council made the regulation that thereafter no grog would be permitted in Karnama by any means but they themselves become the 'law violators' as Moses and some other councillors indulge in drinking. These unfortunate stereotype frames against the aborigines for their indulgence in violence and so they are considered as 'social threats' that are all the result of drug abuses. The aboriginals do not possess any enclosed drinking venues like the settlers and the westerners. In an article of Ronald Groove's "Australia, Alcohol and the Aborigine: Alcohol Consumption Differences Between Non-Indigenous and Indigenous Australians," it is mentioned that Terry, an aborigine who was educated at the old mission says, "The main fact is for the gudija people, of non-aboriginals, they're hidin.' Yeah they hide and drink. The whitefellas are just as bad with drinkin' but you don't see them, they drink at home and in the pubs" (148-153). But the imperialist assumptions against the moral and social behaviour of the aborigines are conveyed as they exercise the power by imposing the law to forbid the aborigines from entering into towns and make them secluded to a shabby and rough tents, and in the outcasts reserves and missions. They are captured well by Scott in his novel *True Country*.

The complex system of state apparatus propounds the 'materiality of ideas' which confirms the committed relationship between the dominant white class and the inferior aboriginal group. As Louis Althusser states in his essay collection, *Lenin and Philosophy and Other Essays* (1971), the ruling ideology should be challenged by the revolutionary reproduction of the relation of labour power which is a counter-action towards the submissive means of the working class. However, as Scott argues the aboriginal people are obsessed with the habit of drinking and subsequently it subdues the chances of opposing the already existing state apparatuses. As the narrator says in *True Country*, "Little by little Aborigine going down. Drinking and dying" (144). The dismissal of the cultural belief and rituals which construct the 'true identity' of the natives distort their 'spiritual being' and they remain to exist in an 'imaginary' state or relations. Paul Hirst describes this conditions through the

notion 'as if'. As he expounds, "In living 'as if', subjects do not live in illusion, this 'as if' is the reality of their existence as subjects" (34-35).

As Eagleton points out, "For Marxism...the stage of development of a mode of production involves certain social relations of production; and the stage is set for revolution when productive forces and productive relations enter into contradiction with each other" (57). In *The German Ideology*, Marx and Engels point out that the 'ideology' is a 'deceptive conception' and it curbs the people to understand or experience their real ties with the world. The ideologies consistently circulate the interests and beliefs of the dominant class among the habitants of the social group. It implies certain consciousness by which the dominant social class demands the people to believe and prevents them from challenging the systems they have established. It distorts men from realizing their 'state of being' and 'oppressive exploitation'. They are misinterpreting the social and cultural appearances of the 'other' as Marx and Engels suggested using the metaphorical term '*camera obscura*' by which they have developed the idea of the 'inversion of reality'. It produces a series of ideological illusions that emerged from the world we live in and it is heavily influenced by the social and material factors. Anita Loomba remarked that "...ideology is not a failure to perceive reality, for reality itself is ideological, disguising its essential features in a realm of false appearances"(28). From the critical discussions of this research paper one can understand how Kim Scott's *True Country* defines the unbalanced social relations and conflicts between the settlers and aborigines. Scott's *True Country* also exposes how the prejudiced interpretations of the whites, reasons the subjugate position of the aboriginal people in their own land through the colonial discourses. It emphasizes that both the material and social forces are determined and have become the manipulating piers by the power groups to perceive the indigenous people as uncivilized and uncultured beings. They form the pretending fair base for their imperialistic patterns. The absence of economic dominance and political assertion direct the unchallenged instance of class struggle and lack of

revolutionary conflicts against the colonial threats. Kim Scott, thus underpins that the hostile condition of the aboriginal people in *Karnama* results from the unorganized state of the essentials of means of production and its overwhelming dullness which also justify the long-cherished canonical hegemony against the natives.

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**ANALYTICAL STUDY ON THE THEME OF
DISGUISE IN SHAKESPEARE'S
*TWELFTH NIGHT***

HARISH S

*M.Phil Research Scholar (Reg.No. 20212023102102)
Department of English
Aditanar College of Arts and Science, Tiruchendur
Affiliated to Manonmaniam Sundaranar University, Tirunelveli.

ANGEL JUDI FLORINA C

**Ph.D., Research Scholar (Reg.No. 21112144012006)
Department of English
Nazareth Margoschis College, Nazareth
Affiliated to Manonmaniam Sundaranar University, Tirunelveli.

MELWIN A

Assistant Professor,
Department of English
Don Bosco College of Arts and Science, Kela Eral
Affiliated to Manonmaniam Sundaranar University, Tirunelveli.

Abstract

The term 'Disguise' was made popular by the Elizabethan playwright, Shakespeare. Most of his plays has the concept of Disguise. Shakespeare portrays women as the stronger sex, because Shakespeare's heroines were more heroic than his heroes. Shakespeare brought out the heroic nature of women to the world directly but through disguise. In *Twelfth Night* Shakespeare has portrayed Viola as a wise woman. Viola is a young intelligent woman, who adroitly controls her feelings in *Twelfth Night*. This showed us that Shakespeare has a strong belief in women and thus portrays women as hero in his plays.

Keywords: Discrimination, Stereotype and Disguise

In the play *Twelfth Night* Shakespeare used disguise to show how women were brave enough to survive, even after the shipwreck. After the shipwreck, Viola reached the shore of Illyria. She wanted to live even after missing her brother, Sebastian. Shakespeare portrayed Viola as a strong woman. She did not lose her hope and gathered her courage to live disguised. Viola disguised herself as Cesario and went to court Orsino to protect herself.

Nobody in Illyria found out the truth because of her actions and behavior as a man. Shakespeare tried to break down the stereotypes regarding women. A woman was always expected to stay quiet, to be humble and not raise their voice at trials. Shakespeare brought out the hidden sufferings of women; a heroic quality which he found was echoed in most of his plays.

In the Elizabethan Theatre, 'Disguising oneself' was more popular because women were not expected to come to the theatre. They believed that a good woman must stay at home. Women who came out of their houses were considered as Prostitutes. Many women who were interested in dramas usually came to the theatres in 'Disguise'. Shakespeare, always reflected in his plays the evils of the society. Thus gave a glimpse of the Elizabethan society.

In *Twelfth Night*, Viola disguised herself as Cesario but this led to unexpected problems such as triangle love and Homosexuality. Olivia started to love Viola, without knowing that Viola is a woman. Disguising oneself naturally lead to homosexuality, this was not accepted in Elizabethan society. Thus disguising lead to such problems which were against the Christian beliefs.

It is mentioned in the Bible that "A woman must not wear men's clothing, nor a man wear women's clothing, for the Lord your God detests anyone who does this" (Deut. 22:5). Thus when a woman disguises herself as a man, it was naturally considered as a wrong doing against God. "Viola: Then think you right: I am not what I am" (Shakespeare 3.1. 26) Viola also disguises herself as Cesario, while

doing this Viola changes her entire costume right from head to toe. Shakespeare is not against any Christian law but unconsciously he was against the Christian beliefs.

Mostly Shakespeare's women characters disguised themselves as men. Even though Shakespeare's women characters are admirable, they are not revolting against the society but against God.

Breaking down this kind of stereotypes paved way for modernity such as women wearing Jeans, Shirts and more. The world has changed and started to adopt Shakespeare's style. Shakespeare not intentionally rebelled against the Christian law, but he tried to bring out the heroic nature which was hidden inside every woman. Shakespeare did not want to see women as inferior. He wanted them to raise and fight their own battle, in their disguises.

Viola disguised as Cesario, and she resembled her brother Sebastian. Viola disguised herself as Cesario in order to survive in Illyria and also to protect herself. In the Elizabethan Era women were not given more importance. Women were trained to be meek and feeble and proper education was not given to them. Women were forced to remain as illiterate. Shakespeare broke down all these stereotypes in his play *Twelfth Night* through the character Viola. Viola understood that living as a woman in an unknown Island may lead to various problems, so she disguised herself in order to survive.

Viola was known for her strength and intelligence. Shakespeare showed Viola's intelligence through Cesario. In the Elizabethan period women were treated as weaker sex, but Shakespeare understood that Elizabethan audience could not digest woman playing major roles in the play. Shakespeare wanted to lift up the status of women in his society but he failed practically. Shakespeare also shows gender discrimination in his plays. Shakespeare should have shown viola by her own identity but he shows viola as a man. Shakespeare's this failure shows that gender discrimination existed everywhere; it ruled every nation, every mind and even the work of art.

As women were not allowed to act in dramas, to the theatres and they were not even allowed to watch dramas. Shakespeare made small boys to perform the roles of women in dramas. Shakespeare used this concept of disguising to make his work easier. Shakespeare moved out from the Christian beliefs and marched towards modern traditions to engage his audiences. So Shakespeare used the plot device called 'Cross-Dressing' in his plays. Elizabethan audience loved disguise and they encouraged Shakespeare also. Queen Elizabeth I also loved to watch plays in which women played the roles of men. Thus disguise an important plot device music for 15th Century audience which Shakespeare played on.

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**UNDERSTANDING THE RELATION BETWEEN
SOCIAL CONSTRUCTS AND WOMEN'S BODIES
IN MAHASWETA DEVI'S *DRAUPADI***

K. SUNDARAVALLI ABIRAMI

M.Phil., Research Scholar (**Register No: 20212023102106**)

Department Of English

Aditanar College of Arts and Science, Virapandianpatnam, Tiruchendur.

Affiliated to Manonmaniam Sundaranar University, Tirunelveli.

Abstract

The world is full of diversities. Each society has different cultural phenomena. Various social constructs are built by the people of these societies. Patriarchy and misogyny remain the driving force in all of these societies. Men are always holding on to patriarchal ideas. It gives them agency to show dominance over women. Men like to hold control and ascendancy. Men assert their dominance over women in their bodies. Women are frequently reminded that they are weak and not equal to men. Women are suppressed for years and they have been constantly at the mercy of men. Women have to fight for their fundamental rights. Even in the twenty-first century the struggle remains the same for underprivileged women and girls. Mahasweta Devi's *Draupadi* is a story of an underprivileged tribal woman. The original short story is written in Bengali. The story is set in 1971. The struggle between

Naxalites and the armed forces of the government of India is the backdrop of the story. Dopdi Mejhen is the central character of this short story. The constant denial of her basic rights makes her a rebel. She fights against landowners, who deny the basic rights of tribal people. Dopdi is faithful to her people. She promises her patron that she will never reveal the whereabouts of her people. When she is captured by the armed forces, she stays true to her words. She is assaulted and raped multiple times by the officers in order to extract the truth. This paper is an attempt to understand how the society uses women's bodies to suppress them.

Key Words: Social constructs, Patriarchal society, Women's bodies, Shame.

Mahasweta Devi in her introduction to *Agnigarbasays*, "Life is not mathematics and the human being is not made for the sake of politics. I want a change in the present social system and do not believe in mere party politics." Devi's works vastly focus on the lives and struggles of tribal people. *Draupadi* also has similar themes. This short story is the story of Dopdi Mejhen, a woman of Santal tribe in Bakuli. Gayatri Chakravorty Spivak in her foreword to the English translation of *Draupadi* says: "She is introduced to the reader between two uniforms and between two versions of her name: Dopdi and Draupadi. It is either that as a tribal she cannot pronounce her own Sanskrit name (Draupadi), or the tribalized form, Dopdi is the proper name of the ancient Draupadi" (Breast Stories 9).

Dopdi Mejhen is a powerful character. Characters similar to Dopdi Mejhen are important to the world and its progressiveness. She is captured and her body is violated, but she does not allow those men to take control over her. She does not let them to shame her. In *Beginning Theory: An Introduction to Literary and Cultural Theory*, Peter Barry says:

The representation of women in literature, then, was felt to be one of the most important forms of 'socialisation', since it provided the role models which indicated to women, and men, what constituted acceptable versions of the 'feminine' and legitimate feminine goals and aspirations. (124)

Characters like Dopdi tell women to have a mind of their own and to never permit the patriarchal society to subjugate them.

From the Vedic period, it is believed that women are supposed to be protected. They are the symbol of honour and pride of the household. Any harm to girls or women is considered as a damage to their family. If a person wants to seek vengeance against a man, he/she will attack the women in his life. These ideas are reinforced recurrently in the society. These ideas or thoughts are social constructs. These social constructs have normalised the injustice done to a woman, both physically and mentally. Merriam – Webster defines social construct as an idea that has been created and accepted by the people in a society.

In *Draupadi*, Senanayak believes Dopdi will lead them to the other rebels. “Catch Dopdi Mejhen. She will lead us to the others” (Devi 27). Why is that? Why does he hold to this idea firmly? He is convinced that if she faces any threat to her dignity, Dopdi will tell them the information they need. Dopdi is apprehended at 6:53 P.M. When Senanayak’s dinner time has approached, he says to his officers, “Make her. Do the needful” (Devi 34). and leaves. The society is very versatile. It uses women’s bodies against them to keep them quiet or to force them to speak. In Meena Kandasamy’s *When I Hit You: Or, A Portrait of the Writer as a Young Wife*, the unnamed protagonist explains how her husband uses marital rape to tame her. She states, “Sex, actually rape, become his weapon to tame me” (168). Violating women physically is the patriarchal society’s way of silencing them. This society has associated shame, dignity, pride, and honour with women’s bodies. The unnamed protagonist explains, “The shame of the rape is the shame of the unspeakable. Women have found it easier to jump into fire, consume poison, blow themselves up as suicide bombers, than to tell another soul about what happened. A rape is a fight you did not win. You could not win” (169). The idea of affiliating a woman’s body as a stigma is also echoed in Vinodini’s *Thirst*. To punish Souramma, a Dalit woman, Pedda Reddy, the upper caste landowner orders her family to pay Rs. 10,000 as fine. He says to her husband, “If you don’t pay – near the same big well your wife will be unclothed, her head will be shaved, and she will be paraded naked around the village” (Vinodini 498).

It is important to destroy these kind of social constructs, which is why Devi's *Draupadi* is an essential literary work for the present social circumstances. It still holds relevancy in 2022. Dopdi is raped multiple times. She has her moment of weakness. Her vulnerability is revealed through a drop of tear. "Shaming her, a tear trickles out of the corner of her eye" (Devi 34). When the men who raped her see her in that condition, they will enjoy their victory. Women are always asked to stay strong mentally. Dopdi tries to find her inner strength. The guards ask her to wear her clothes. She refuses. Senanayak comes out of his place due to the commotion. He is startled to see Dopdi naked. "Draupadi stands before him, naked. Thigh and pubic hair matted with dry blood. Two breasts, two wounds" (Devi 36). Dopdi's body is violated, but her spirit remains tenacious.

She looks around and chooses the front of Senanayak's white bush shirt to spit a bloody gob at and says, "There isn't a man here that I should be ashamed. I will not let you put my cloth on me. What more can you do? Come on, counter me—come on, counter me-?" Draupadi pushes Senanayak with her two mangled breasts, and for the first time Senanayak is afraid to stand before an unarmed target, terribly afraid. (Devi 36-37)

In the epic *Mahabarat*, Draupadi is assaulted and disrobed because of Duryodan's wounded ego. Tammy Shefer in *Feminist Theories of the Role of the Body within Women's Oppression* says, "It has been largely claimed that images of women both reflect and reproduce male control over female sexuality as well as male violence towards women" (37). Mahabharat and Ramayan were written ages ago. In one of the epics, a woman is kidnapped and in another a woman is assaulted in the king's court. These images of women explain the conditions of women of that particular periods. Devi's *Draupadi* is also a reflection of her contemporary society. Tammy Shefer regarding women's bodies in the same article claims, "The body has been seen as integral to both racial and sexual oppression" (37). The power structure has always remained and women have always faced the worst circumstances. Decimating this power structure has never been easy, because the social constructs that are being used to suppress women are embedded in people's minds for thousands

of years. Tammy Shefer explains, “The objectification is analysed as part and parcel of a general system of male control and possession of femininity” (38). The only solution to change these social constructs is to keep writing about women’s conditions. Women’s liberation is crucial for their self-actualisation.

In the patriarchal society, once women were forced to practise sati. Now, women are blamed because men cannot control their urges. Irrespective of ages, women have always faced the wrath of patriarchy in different forms. The writings of Mahasweta Devi are momentous for the current generation. Devi’s similar thought process is asserted in Pa. Ranjith’s film *Kaala* (2018). In the riot Puyal is assaulted by three policemen. They remove her pant. She does not cry or run away. She takes a wooden rod to beat them up. The social constructs regarding women’s bodies should be thwarted. The ideologies behind the characters like Dopdi and Puyal should become mainstream. Dopdi does not withdraw from her principles, even when surrounded by her adversaries. Devi has succeeded in establishing a compelling character. She enunciates that women should never be subdued for any reasons. Women should emerge powerful with profound mind, so that they can never be manipulated, exploited, and subjugated by the patriarchal and misogynistic society.

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**A CRITICAL STUDY OF SUBORDINATION AND
LIBERATION OF WOMEN IN
VOLGA'S *THE LIBERATION OF SITA***

S. HASSAN MURSHITHA SOWTHA

M.Phil., Research Scholar (Reg.No:20212023102101)

Department of English

Aditanar College of Arts and Science, Virapandianpatnam, Tiruchendur.

Affiliated to Manonmaniam Sundaranar University, Tirunelveli.

Abstract

Myths reflect the culture and the tradition of different civilizations that often glorify the subordination of women and male chauvinism. Submissiveness is portrayed as if it is an inbuilt quality of a woman. The authoritative society, in the name of familial norms and welfare, demands a wife's complete surrender to her husband. Myths depict women as saintly figures with no desires who are content in being subordinates. If she expresses her desire or takes a stand, she is criticised as characterless or referred to as a demoness. A woman is expected to respect and worship her husband regardless of the way he treats her. Volga's *The Liberation of Sita* depicts the plight of Sita, Surpanaka, Ahalya, Renuka and Urmila from *Ramayana*, whose voices and opinions remain unheard in Valmiki's *Ramayana*. The subordination of women is justified by many religious scriptures and customs that often degrade women. Volga's Sita and other female characters break the

chain of subordination to liberate themselves. In contemporary society, the condition of women in family and society is not so different from these mythological female characters. Volga's view on the story of Ahalya's transformation into a stone and about Urmila's deep and prolonged slumber is thought-provoking. She uses stone and sleep as metaphors to depict their journey to attain a deep insight into liberation and emancipation. This study throws light on the subordination and the liberation of women through a feminist lens.

Key Words: Subordination, Authority, Fidelity, Social norms, Self-Respect, Liberation

The most popular myths, folklores and epics adore the glory, bravery and honesty of their male leads. They often depict men as brave, honest and upright persons who fought for justice and showered love upon their wives, revered mothers and other women. The female characters are portrayed as dutiful and loveable characters that never act or even speak against their fathers, brothers and husbands. They are compared with flowers, deer and moon only to restrict them to believe that they are born submissive. This thought prevents them from raising their voice against injustice inflicted upon them. It is to refrain from acting against the cultural norms that are often degrading the dignity and self-respect of women. In Indian mythologies like *Ramayana* and *Mahabaratha* Rama, Lakshmana, Yudhistir, Arjun, Krishna and other male leads are glorified for their honesty, bravery, knowledge and uprightness despite the way they treat the women characters. Women are objectified by their kith and kin. For instance, Yudhistir, is known for his honesty and is praised by people even though he objectified Draupadi by using her as a pawn. These epics depict the complete surrender of a wife to her husband. They glorify the subordination of women during different stages of her life. Most of the cultures, in the name of religion, restrict the rights of women by blaming them for their decision-making that leads to damnation. In Shreya Deora's article *Women through History: Subjugation, Emancipation and Social Movement* it is given as :

According to the Bible, Eve's weakness is cited as the reason for Adam's fall and ergo the fall of humanity in sin... The Quran dictates

various rights and duties to women which they must abide by...Female testimonies alone are considered insufficient to convict a murderer, requiring a male testimony for validation... Even in Ramayana and Mahabharata, though there have been attempts to portray women in good light, the ideas behind such portrayal have been subordination itself.

Men are given the authority to decide for themselves and their wives. But a wife has no authority over her husband. A man does not need to discuss with his wife to decide on matters, even if she is involved. Marriage does not bestow men with the authority over a woman's body and soul. Society has played a vital role in creating an image of women, as a person who is incapable of taking decisions on their own. Some women, surrender to the social, cultural and religious norms without reconsideration. But when some women try to break free, society has a different opinion about these women and their rights. The subjugation of women is normalised in society.

Popuri Lalitha Kumari, popularly known by her pen name Volga, is a Sahitya Akademi winner. She is praised for her Telugu work *Vimukta* translated into English as *The Liberation of Sita* by T. Vijay Kumar and C. Vijayasree. The plot revolves around the story of Sita through her perspective and how she liberates herself from Rama and her sons with the help of Surpanaka, Ahalya, Renuka and Urmila who resemble her in various aspects. It echoes the voice of the voiceless.

Surpanaka, the sister of Ravana, is depicted as a demoness, who lusts after Rama and is mutilated by Lakshmana in retaliation. It is this incident that angers Ravana, who counter-attacks by kidnapping Sita. Rama and Lakshmana initiated the war to spread Arya Dharma in the Southern plains, as per the order of Parasurama. Women are pawns in the political games of men. Surpanaka's mutilation is justified as a punishment for lusting after a married man. But Dasharatha, who officially married three women, is not accused of infidelity. Volga depicts Surpanaka as a strong woman who overcomes the trauma of her disfigurement. She liberates herself from the men, whom she had loved once. She realizes that a woman can

attain wholeness even without being loved and supported by men. But she does not give up her trust in love. She finds Sudhira, who loves and accepts her for what she is. Surpanaka says: “I’ve realized that the meaning of success for a woman does not lie in her relationship with a man. Only after that realization, did I find this man’s companionship” (13). Surpanaka is a nature-lover. She prefers forest life to courtly life. She transforms into an unyielding woman .

Ahalya, the wife of Sage Gautama, is a beautiful and radiant woman. Indra lusts after her and satiates his desire in the guise of her husband. When Gautama comes to know the truth, he disowns her. According to Valmiki’s *Ramayana*, she is transmuted into a stone. Volga uses ‘stone’ as a metaphor to unfold her journey of liberation. Rama comments that a woman can attain such radiance only through rigorous discipline. But he claims that there is no such character behind the radiance. Unlike Rama, his mother Kausalya considers Ahalya as a victim. Society is always glad to tag a woman either a victim or a convict. When a woman is raped, society makes her feel that her life is doomed and her body is polluted. It is the society that prevents such victims from leading a normal life. The honor of a family lies in the chastity and the submissiveness of women. Society can never stand the very idea of a woman claiming authority over her choice. Since, people assume things as they please; Ahalya decides that no one can find out what the truth is, until she says. Men are convinced that she committed adultery deliberately. On the other hand, women claim her to be a victim of male chauvinism. But she claims that right or wrong it’s her own choice. Ahalya says:

It becomes easier if I accept that I have made a mistake. Then there is atonement for every sin. If I argue that I have not made any mistake, they will pity on me. They will take my side, seeing me as a victim of an unjust allegation. But if I say, “Right or wrong, it’s my business, what it has to do with you? Who gave you the right or authority to judge”, then nobody will be able to tolerate it. (27-28)

Ahalya advises Sita against yielding to her husband’s authority. Sita trusts Rama who would enquire into truth and untruth. But she refuses to see through the thought that enquiry itself is an impact of doubt.

Renuka Devi is the wife of Sage Jamadagni. She is a skilled woman who makes statues and pots out of sand. People respect her, believing that she performs the magic of making sand pots by the virtue of her chastity. But the art of pottery requires skills like constant practice, concentration, right amount of water content and so on. One day, on seeing a man, she gets distracted and breaks a pot. This trivial incident enrages her husband. He accuses her of being disloyal to him. Jamadagni, who claims to be an intelligent and well-informed person, considers his wife polluted, by the mere glance at a man. The patriarchy has set up trivial parameters to define women's fidelity. Renuka says :

Concentration can be broken at any time. The cause may be anything... He believed that my paativratyam was violated by the mere act of looking at a man... Sage Jamadagni was a man of great wisdom, yet he did not understand such a simple truth. But such is the wisdom of these spiritual seekers. No matter how much wisdom they earn through penance, they continue to have a dogmatic view on the paativratyam of their wives. (51)

He orders their son Parasurama to cut off her head. He hardly gives it a second thought and chops off her head. He does not listen to his mother's side of the story. This is the story that is emphasised in Indian families. They teach their children to be obedient to their parents. Even in that aspect, the father deserves more respect and obedience than the mother. Renuka talks about women's views on motherhood and how their offspring treat them as follows:

Does a woman have a world other than her husband's? Is there a higher meaning to a woman's life than motherhood? ...She thinks giving birth to sons is the ultimate goal of her life. But those sons become heirs to their father, and even before we realize it... they go under the wings of their fathers. They submit to his authority. Or they begin to legislate our lives. Why bear such sons? (66).

Renuka says that women serve their family wholeheartedly. A woman bears children in her womb, but children throw them out of their world as if they owe nothing to her. She advises Sita to possess authority over herself alone. She proposes the idea of living like animals that give up their authority over the young ones, when they are

old enough to live independently. The gradual evolution of mankind and society has changed so many aspects of life, but one thing remains the same: the dogmatic views about women in family and society. Myths and scriptures play the key roles in establishing and spreading such dogmas associated with women. Even in the modern world, the liberty of women is still under debate.

Urmila, the sister of Sita, is married to Lakshmana. Lakshmana follows Rama to the exile. He abandons Urmila without considering her. He does not care to ask what her opinion is. Whenever Sita asks Rama about Urmila, he suggests that she should stay in the kingdom to take care of Kausalya and carry out her duties as a daughter-in-law of the royal family. But no one cares to ask what her preference is. No matter how badly a husband humiliates his wife, she is expected to be dutiful. Sita is shocked to learn about Urmila's self-imposed exile. She has locked herself up in anger and desperation. She dissects and analyses her relationship with her father, husband and others to understand the nature of her existence. She has voluntarily embraced solitude in an attempt to find out her position in Lakshmana's life. Urmila turns out to be a more matured woman. According to a legend, Urmila sleeps for fourteen years. Unlike Valmiki, Volga's depiction of Urmila is rebellious and determined. Urmila says:

But the war I waged with these questions has brought me peace and joy... we are going to see each other after fourteen years. I have changed a lot... I have acquired the wisdom to ask questions not out of hatred but for the sake of justice. My relationship with Lakshmana depends on whether he understands my wisdom and how much he respects it. (76)

Her anger subsides when she realizes that power is the root cause for sufferings. One should acquire power and then give it up to possess authority over oneself. Urmila says, "I shall not submit to anyone's power. Nor will I bind anyone with my power". Urmila adds that Lakshmana should give up his authority over her. He should accept the changes in her for the sake of his own peace. In order to free Sita from the suppressing norms and trials, Urmila encourages her to stop giving in to authority.

Sita is portrayed as a woman who is an ideal daughter, wife, sister-in-law and mother. She never questions Rama's control over her. Rama believes that it is his duty to protect her and she remains submissive under his control. He has to establish the idea that a woman is weaker than a man. A woman should be protected by her father, brother, husband and sons in various stages of her life. The honor of a man lies in safeguarding the women around him. Sita is committed to Rama and she hesitates to voice out against him. Rama says, "As long as I am alive, you will never protect yourself. Such a situation must never arise. You must look towards me for protection. You must turn to my strong arms for protection. If you take care of yourself, what am I for? Promise me you will never do that" (72)

She is summoned by him to prove her chastity to the court. He clarifies that he believes in her, but he wants to prove her innocence to the so-called society. Sita does it. She stands by his side in all his ups and downs. She follows him to the forest out of love and renders him moral support. But Rama abandons pregnant Sita without a word in the forest, when the scandal about her arises for the second time. He does it to please his people and to prove his commitment to the dynasty. Sita is broken by the never-ending trials; she is made to go through. Rama is committed to his power and Sita is committed to Rama. This commitment prevents Sita from moving on. Ahalya consoles Sita, when she is left alone in the forest. Renuka enlightens her about the fragile nature of relationships. She motivates Sita to fight back. Urmila reminds her to give up power and to acquire power over herself alone. Sita decides to leave Lava and Kusa under the custody of Rama. When he asks her to declare her innocence for one last time in the court, she refuses. Unlike Valmiki's Sita, Volga's Sita differs in opinion with Rama. She is aware of the role played by politics in Surpanaka's mutilation and is not so happy about his comment on Ahalya's chastity. Rama asks her to stay for the sake of her sons. She does not give in to Rama's pleas. This is how society and family takes control over women's emotions by constantly reminding her of selfless love and responsibility towards her children. This is to make sure that women are bounded to the patriarchal society and abide by its laws. Sita claims the authority over herself for the first time and Rama has lost his authority over Sita for the first time. Sita replies to Rama as follows: Rama has lost his authority over Sita for the first time. Sita replies to Rama

as follows:

Can you live without your children, Sita? Another message arrived at the Ashram from Ayodhya. Rama thought that Sita would succumb to this appeal to her sentiments.

These children are not just my children, Rama. . . I have realized that they belong to the whole universe. Of course, you, and they too, believe that they belong to Ayodhya and are the heirs of Raghu Vamsa. You should act according to your belief(76).

The plights of Sita, Surpanaka, Ahalya, Renuka and Urmila are the plights of so many other women in society. They are suppressed by men who claim power over them, in the name of father, brother, better half and son who turn out to be misogynists. A woman is expected to serve and stay in a relationship; irrespective of how broken she feels, for the sake of the family's honor. The concept of marriage should bind a woman and a man by trust, love, self-respect and mutual respect for each other. But it turns out to be a system in which women alone are expected to love, respect and surrender solely to her husband. She is prohibited from having opinions of her own. She is expected to please her husband, family and society. The conservative society has dictated rules only to transform women into puppets. The objectification of women by men has led to self-objectification. Self-objectification convinces women that they should obey men and their misogynistic norms. Whenever women make an attempt to break the cocoon spun around them, society assassinates their character so that they would regain the control over them.

Even the 21st century society has very similar opinions on women's rights and liberation. Nowhere in the world, is a woman safe from violence and harassments. Rape culture is being normalised by people. They find fault with women's clothing, manners and the time they return home. The society in which we live, finds fault with victims alone. It is neither the clothing nor the manners that matters, being women itself qualifies the parameter to be raped. In marital rape, women are raped by their

husbands. According to various religious scriptures, a wife is her husband's possession. Domestic violence is common in many families, where the wife does not have courage to walk out, in the fear of society. Even if a woman walks out of an abusive marriage, society and her own family find faults with her. Our culture claims that women are worshipped in the form of goddesses and a man is not supposed to touch a woman against her consent. But actually, society and families never care much about the will and desires of women. The concepts like women's liberation and feminism are often restricted to an image of women drinking and smoking, only to mislead people about these concepts. On the other hand, it is okay for men to drink, smoke and hit their wives. Sociocultural norms portray women as properties for men to own. Men consider that women need to be tamed. In Shreya Shukla's article *Double Standards in Our Society*, it is stated as follows:

It is quite unbelievable but a huge amount of people in this world believe that we have gained gender equality... I don't mean to dismiss the progress taking place around the world ... and the people who think these movements are meaningless and declare that women are just 'overreacting' need to come out of the rock they are living under and look at the world...I really don't see us equals and competitors but rather something that needs to be 'handled' and 'taken care of'...Feminism demands equality and nothing else .(112)

A liberated woman is more than what she is portrayed to be in media. She is financially and emotionally independent. She can act upon her free will, claim responsibility over her own decisions and stand up against injustice inflicted upon her. Both the conservative culture and the modern society hold double standards for different genders. Considering women as objects, they are treated as subordinates who deserve no dignity. Feminism demands equality and respect in society. Women should liberate themselves from the clutches of the double standard sociocultural norms.

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**COVID – 19 AND BIOPSYCHOSOCIAL
STRESS: STRENGTHENING PSYCHOSOCIAL
WELL-BEING OF CHILDREN AND
ADOLESCENTS IN INDIA**

R. SEBASTIAN ROMI

Assistant Professor ,PG Department of Social Work
St. Xavier's College (Autonomous),Palayamkottai

Abstract

The twentieth century has witnessed pandemics in the form of cholera, plague and influenza, but these quickly communicable diseases have not created commendable causalities all around the globe. Covid 19 of twenty-first century has paved the way for us to understand human frailties before nature. This has posed intimidation to our living and has questioned the quality of life. A matter of concern is his need for psycho-social care and welfare. This research paper primarily analyses the challenges positioned by the epidemic before us in building a better and bright future for the generations to come with a specific focus on children and adolescents and offers suggestions to help them overcome the anxiety and insecurity caused by the pandemic situation.

Key Words: Covid 19, Pandemic, Biopsychosocial Stress, Psychosocial Welfare, Children and Adolescent, Social Isolation, Screen Addiction, Parenting Challenges

SARS-CoV-2, a new variant of the corona virus of Wuhan has shaken the world by transforming itself into a pandemic. It has claimed many lives ruthlessly and has brought misfortune to multination's economy. The death ratio of this contagious disease was much seen among the general public who had crossed their adolescent years. The elderly who were overpassing their sixties with complications such as cardiovascular disorders, diabetes, chronic respiratory disease and cancer are much prone to serious risk. The severity of the virus not only took away several breaths but also had carried numerous problems into our daily lives. Covid 19 had posted an existential threat before the human race for its survival. There are innumerable problems that include lock-down, unemployment, financial worries in meeting family needs, biopsychosocial stress among all age groups. Specifically considering at the children and teenagers in the pandemic scenario, their lives are in safer hands but their physiological, biological, sociological and psychological needs of them are unmet. These unmet avid needs inhibit their normal growth and development. This article aims to bring out the problems faced by the children and pubescent youngsters and offers a solution to help them develop a positive ambience to move forward with confidence.

There are nearly about forty-seven crores of children in India, who are below the age of eighteen years, which is thirty-nine percent of the total population. In upcoming years within a short period, this population would reach adulthood and would be contributing to the nation's growth and development. A country's growth rate always depends on its young adult population rather than its middle or old age. Covid 19, the pandemic has created an unpleasant impact on this young amateur population. The main purpose of this article is to expose the social obstacles and psychological impediments confronted by people below twenty years of age.

The first case of infection of SARS-CoV-2 was reported in India on the 27th of January 2020 for a twenty year old female with dry cough and sore throats from General Hospital, Thrissur - Kerala. After a few days, there seemed to be a sharp increase in the number of cases from all the states of India. The first nationwide lockdown was proclaimed on 24th of March 2020 by the Prime Minister of India. The core intention of the lockdown was social distancing. As the machinery of

advanced medicine failed to protect people from Covid 19 in India the only remedy was social distancing for curtailing the spread of the disease. The people in India locked themselves in their homes for seventy days. The schools and colleges were shut down and online education came into existence. The country at the outset welcomed the lockdown and considered it as a boon for spending time with their family but it was quickly turned down.

As quarantine and social distancing became the watchword of the day, social isolation slowly entered into social life. It did not affect the adult and the elderly considerably but it gradually infected the social and psychological wellbeing of the children. The closure of physical schooling and absence of outdoor recreation led to privation of physical activities among the children. They were locked indoors and their social life turned out to be a great question.

A correlation has always been found between social isolation and diet. Man is a social animal unknowingly falls into stress when he is isolated. This unconscious stress among children lead them to intake foods which has higher calories. Researchers from Harvard have proved that to ease a stressful situation man consumes a higher amount of sugary foodstuffs or a diet of saturated fatty acid. These chronic hydrogenated diets are also known as comfort foods. A phenomenon of interest in cooking rose among the general population during the lockdown period which was due to stress. It was generated by social isolation.

Children locked up at home encountered a similar situation because they were unable to vent out their boredom. Their physical idleness added more fuel to the fire. Inactive adolescent children taking higher calories caused weight gain and it showed the way for obesity. The metabolic waste of saturated fatty acids released from the intestinal bacteria hampers cognitive development and functions in these younger generations.

The era of twenty first century transforms a lot in technological advancement. Smartphones have entirely changed the mode and way of communication. Today, the instance for face to face communication is much reduced. People are greatly influenced by modern gadgets and applications. The lockdown and online teaching makes the situation more susceptible.

Children scan the internet for hours a day through a personal computer, laptop and smartphone. Rest of the time they spend it on television. They cannot spend even an hour without any gadgets. Nonstop watching of the digital screen causes digital eye strain which stimulates eye fatigue, eye dryness, irritation and itches in the eye and headaches. Their sleep pattern changes downright and this induces insomnia and stress.

There is a huge rise in the usage of social media, content creation platforms and online and virtual games. Many of these virtual games are more violent which affects their mental health and makes them more socially inactive. A huge sum of money is lost by children playing betting games online. The probability of getting bullied or abused is higher in children when using social media and content creation platforms. They acquire unwanted or illegal contacts which would fetch them adult content and illegal drugs and promote suicidal thoughts.

The students of primary and secondary education have lost their interest in education. They have forgotten their basic conceptual knowledge of subjects and arithmetic skills. The intelligent quotient and memorizing power of a class V student seems to be lesser than a class II or class I. By missing their schools, they fail at moral values, ethics, discipline, humanitarian philosophies, general awareness and respect for the elderly. This state of affairs ends in drop out of students from schools in large numbers when offline classes resumed.

From feeding their children to providing internet access for their educational purposes, parents are more burdened during the lockdown. Parents felt more stressed in handling their children round the clock. Many service sector employers had offered their employees work from home option. In such cases the parents were double burdened. Several companies had laid off, retrenched and terminated their workers from services due to the cash crunch and shortage of work. Similar situations makes their conditions and relationship with their families more awkward and tense. This results in the perpetration of domestic violence against the children. Children who had lost both of their parents due to Covid 19 are in a more helpless situation. They are burdened twice by the financial needs and emotional distress that are caused by their irreparable loss.

Adolescence is a period of great turmoil. With the arrival of adolescent years, the endocrine system actively secretes and stores hormones that are important for children's growth, especially during puberty. These hormones play a vital role in brain development, sexual maturity and general health. People in this age group has an enormous amount of bodily energy, identity crisis, unpredictable moods and behaviour.

Exploration of social and cultural values is crucial for their psychological maturity. Social interactions are in huge demand for inclusive growth. Their social seclusion leads to brain plasticity and neuro-inflammation. Poor usage of the brain brings in worries, helplessness, fear, inattention, clinging and irritability. This causes brain fog, unclear thoughts, lower brain endurance, slow and varied mental processing speed and brain fatigue.

Overstress leads to the death of brain cells which impairs the neural network development process which results in cognitive and mood disorders such as attention-deficit/hyperactivity disorder (ADHD), anxiety, mood and schizophrenia. There is also a chance of high risk for suicidal behaviour and substance abuse.

People with low-income groups cannot afford remote learning facilities. They cannot connect virtually with their friends, peers and relatives. Even the basic needs are not met for daily wages. In rural areas, parents leave their children alone at home during the daytime for menial jobs. These children roam around the water bodies nearby for fishing and bathing to pass their time and lose their life to circumstances.

There are greater challenges for children with disabilities due to the suspension of educational and vocational training. Children and adolescents with neuro-developmental disorders such as autism and intellectual disability require regular occupational, speech and behavioural therapies. Most of the centres for special tutoring in India are not well equipped to deliver their services over digital platforms or through home-based interventions.

A tripartite approach should be administered in handling children and adolescents below twenty years of age which should include parents, government and teachers. The government should provide helpline numbers especially for children who are stressed out of lockdown. In response to Covid 19, the educational institutions should also appoint counsellors equivalent to strengthen students of their institution. The Directorate of Schools and Colleges in consultation with the educational institutions should bring out a proper framework and syllabus for the online teaching. The framework should focus on kindling the interest of students and an effective way to teach in a lesser amount of time through e-learning. Teachers and professors should be properly trained not only on the technology front but also in online teaching methodology.

To lessen the boredom of online classes and to bring social connectivity and recreation among students, they need to be allowed to interact online with classmates for an hour with their area of interest. They must be trained meditation, yoga, pranayama and aerobic training to lower their stress level. Revival of indoor games and active brain-simulating games should be brought out. Online courses on music, dance, painting, culture and arts should be taught according to their interests and to engage the younger generation.

Awareness programmes on handling the children in response to the Covid situation should be addressed to parents in general through government and non-governmental agencies partnership. Parents have to be a little more lenient towards their children in understanding the current situation. Educational institutions tying up with non-governmental organisations should develop Covid Child Response Centres focusing on children of lower-income groups who are not cared for by their working parents to meet the demands of their families. Government, non-governmental organisations and educational institutions should come forward and focus on children who had lost their parents in the case of Covid 19 and must provide psychological support to move forward in their life. Educational institutions and universities should not force the students to pay their fees immediately after the recovery. Vaccination drives and proper usage of the mask should be strictly followed among the children and adolescents when the lockdown ends. If these measures are followed the younger generation will be able to cope with the challenges posed by the pandemic situation and will be able to develop a positive outlook towards the future.

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**CASTE : THE CLASH BETWEEN
DR B.R. AMBEDKAR AND M.K. GANDHI
IN ARUNDHATI ROY'S
*THE DOCTOR AND THE SAINT***

S .MUTHU NILA

M.Phil Research Scholar (**Reg.No : 20212023102104**)

Department of English

Aditanar College of Arts and Science ,Virapandianpatnam.

Manonmaniam Sundaranar University, Tirunelveli.

muthunilani2@gmail.com

Abstract

The fiction, *The Doctor and the Saint* is an analytical essay of the conflict between Dr B.R. Ambedkar and M.K. Gandhi on the subject of untouchability. *The Doctor and the Saint*, looks at how caste plays an important role in modern India. It explains how the conflict between Ambedkar and Gandhi continues to resonate into the present day. It tracks Ambedkar's appearance as a major political figure in the national movement. *The Doctor and the Saint* shows how Ambedkar's scholarship and intelligence illuminated a political struggle beset by sectarianism and obscurantism. Arundhati Roy deals with the divine status of Gandhi. And how Gandhi occupies the imagination of the modern world. Roy also looks into Ambedkar's anticaste Utopia differently. Roy says that without a Dalit Revolution, there cannot be any reformation in India. *The Doctor and the Saint* makes one understand and address the inequality in India today.

Keywords : Political, Contemporary India, Modernism, untouchable, caste , race, equality

Suzanna Arundhati Roy was born on 24th November 1961 in Shillong Meghalaya. She is an Indian author best known for her novel *The God Of Small Things* which won the Man Booker Prize for fiction in 1997 and became the biggest selling book. She is also a political and social activist who is involved in human rights. She is an environmentalist and a supporter of minority culture. She received many awards for her writings . Including, *The Lannan Foundation Cultural Freedom Award* in 2002 , *Sahitya Academic Award* for *The Algebra of Infinite Justice* in 2006. She is the first Indian woman writer to win the prestigious *Man Booker Prize* for her novel. Cornell west, describes her achievement as :“Arundhati Roy is one of the few great revolutionary intellectuals in our time. . . . Courageous, visionary and erudite . . . *The Doctor and the Saint* puts a spot light on the great Dr B.R. Ambedkar, who is wrongly overshadowed by Gandhi. In short, Roy is a grand figure who challenges us all!” (28)

The Doctor and the Saint was originally written as an introduction to an annotated edition of Dr B.R. Ambedkar’s iconic 1936 text, “Annihilation of Caste”. Ambedkar’s essay “Annihilation of Caste” is a speech that was undelivered for the 1936 annual conference of the Jat -pat-Todak Mandal of Lahore. He was selected as the president of the conference. He was going to criticize the Hindus and the authority of Mahatma Gandhi whom they revered. This essay was a reply given to Mahatma Gandhi’s statements. Ambedkar conveyed that caste system in India was deep- rooted. He firmly believed that social and political reforms are the possible solutions against caste system .

Roy explicates the caste system in India and its origins. India has been transformed by various ruling elites in the medieval, early modern and modern era. The caste system is mentioned as *varnashrma dharma or chaturvarna*. The name ‘Hindu’ in itself a foreign term. It has been given by the Mohammedans to the natives in order to distinguish themselves. Ambedkar says :

It was given by the Mohammedans to the natives [who lived east of the river Indus] for the purpose of distinguishing themselves. It does not occur in any Sanskrit work prior to the Mohammedan invasion, They did not feel the necessity of a common name, because they had no conception of their having constituted a community. Hindu society as such does not exist. It is only a collection of castes. (39)

Caste is divided into four Varnas namely Brahmins (Priest), Kshatriyas(soldiers), Vaishyas(traders) and the Sudras(servants) and Untouchables are not considered as a part of the varna system. Arundhati Roy describes how the Hindu religion ill-treated the untouchables. The untouchables were not allowed to use the public street because of the fear of polluting the upper castes shadows. They were supposed to wear black thread on their wrist and necks. They carried a broom to sweep the dust away. They were made to carry an earthen pot around in their necks for holding their spit.(8) . .

This was reported in *The Times of India* of 14th january 1928. Ambedkar said Caste system is based on the division of laboures. Roy examines her Native place 'Ayemenem' a small village, where the communist ruled Kerala. It has its own separate 'Paraiyan' church , where 'Paraiyan' priest preached to an untouchable congregation like Bama's *Karukku* who states, " In the Churches, Dalits are the most in numbers alone. paraiyar nuns are considered lowest low".

Arundhati Roy portrays the pathetic condition of Dalit in the contemporary India. Surekha Bhotmange is a forty year old, untouchable and educated woman. Surekha and her husband has a little plot of land in the village of khairlanji the state of Maharastra. It was surrounded by farms that belonged to the higher caste. The village panchayat did not allow her to get an electricity connection, and did not permit her family to take water from the public well for their fields. They destroyed her standing crops and drove their bullock carts through her fields

Surekha protests them. She gives a complaint to the police station. The police arrested them but the accused were released on bail.

Eventually they were killed by the mob and Surekha's sons were ordered to rape their mother and sisters. When they refused, their genitals were mutilated, and they were lynched. Surekha and her daughter were gang raped and beaten to death. One of the writer and activists Mahasweta Devi quotes in her Novel *Draupadi* "Rape is the worst recognition of sexual violence against women". The next day Press reports it as a 'morality murder' and that Surekha has had an affair with a relative. Finally the court pronounces "there was no evidence of rape and no caste angle to the killing". Dr B.R Ambedkar says "Hinduism is a veritable chambers of horrors. Arundhati Roy portrays in one of her novels "*The God of Small Things*" through the character 'Velutha' who was a victim of untouchability. Roy quotes :

According to the National Crime Records Bureau, a crime is committed against a Dalit by a non -Dalit every sixteen minutes; everyday, more than four Untouchable women are raped by Touchables; every week, thirteen Dalits are murdered and six Dalits are Kidnapped . In 2012 alone ,the year of the Delhi gang - rape murder, 1574 Dalit women were raped (the rule of thumb is that only 10 per cent of rapes or other crimes against Dalits are ever reported), and 651 Dalits were murdered.(5)

The most famous Indian in the world Mohandas Karamchand Gandhi an Indian lawyer, political ethicist, social activist, and writer became the leader of the National Movement against the British rule of India as well as the Father of India. Roy points-out Gandhi's instability about the Caste System. She says that Gandhi believed that caste represented the genius of the Indian society and there should be no hierarchy between castes. Gandhi was an admirer of caste system even in 1921 in his Gujarati journal *Navajivan* he wrote :

Caste is another name for control. Caste puts a limit on enjoyment. Caste does not allow a person to transgress caste limits in pursuit of his enjoyment. That is the meaning of such caste restrictions as

inter-dining and inter-marriage . . . These being my views I am opposed to all those who are out to destroy the caste system.(25)

Roy feels, history has been kind to Gandhi. Millions of people are inspired by his Godliness and consider him as an universal Saint. He is loved by all

“There was nothing noble in the fast. It was a foul and filthy act . . . [I]t was the worst of coercion against a helpless people to give up the constitutional safeguards of which they had become possessed under the Prime Minister’s Award and agree to live on the mercy of the Hindus. It was a vile and wicked act. How can the Untouchables regard such a man as honest and sincere? (110)

Roy portrays Ambedkar as a Doctor. Post - colonial India was affected by a cruel disease (caste). Ambedkar advocated some plans that could eradicate the caste system easily. His foremost plan was to encourage intercaste marriage which will be helpful to eradicate the caste system. He says as:”Caste does not result in economic efficiency. Caste cannot and has not improved race. It has completely disorganized and demoralized the Hindus”. “In Annihilation of Caste” he says, “It is the system that deadens paralyzes and cripples the people from helpful activity”.(9)

Roy considered Gandhi as a Saint, While Ambedkar eradicated the caste system radically and officially Gandhi , only provided a temporary result . He called untouchables as Harijans which means “Children of God” Roy says “Ambedkar challenged Gandhi to not just politically or intellectually ,but also morally. Roy status :

Gandhi knew that. He was a politician. Ambedkar was not. Or, at any rate, not a very good one. Gandhi knew how to make charity an event, a piece of theatre, a spectacular display of fireworks, so, while the Doctor was searching for a more lasting cure, the saint Journeyed across India distributing a placebo. (114)

In 1955 BBC interview Ambedkar said “Gandhi was never a Mahatma : I refuse to call him a Mahatma and Ghandhi was no reformer. He was an episode in the history of India, not an epoch maker”. In Roy’s analysis, Ambedkar’s fight for justice was systematically sidelined in favour of policies that reinforced caste, resulting in the current nation of India that is Independent of British rule, globally powerful and marked to this day by the castesystem. Arundhati Roy manages to convey an intimate and deeply felt sensitivity to the history that produced “Annihilation of Caste”

Through this novel, Roy reveals some uncomfortable, controversial truths about politics and details about India’s most famous, and revered figures. In this Novel *The Doctor and the Saint* Roy makes clear that what millions of Indians need is not merely a formal democracy, but liberation from the oppression and poverty imposed on them by India’s archaic caste system.

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Dr B.R. Ambedkar ‘s Exclusive interview with BBC(Hd) <http://youtu.be/UbcGsms6VU> and <http://youtu.be/eHF6MSM61Uo>

**DIASPORA: EXPERIENCES OF
'DISLOCATION' AND 'RESETTLEMENT'
IN CHITRA BANERJEE DIVAKARUNI'S
*ARRANGED MARRIAGE***

DR. C.BHARATHI

Assistant Professor of English,
J K K Nataraja College of Arts and Science, Kumarapalayam – 638 183,
Namakkal Dt.,

Mail id: bharathichinnasamy@gmail.com

In the process of global dissemination, immigrants are attracted from various parts of the world to the centre of imperialistic power, with the promises of better opportunities and rights in comparison to their less developed homelands. The immigrants who encounter a new culture often try to find synchronization between the native culture and the adopted one. One of the significant themes of modern literature is the depiction of East West Encounter, a subject which assumed a great significance in the present world of globalization.

Chitra Banerjee Divakaruni is a contemporary diasporic writer of India. She settled in California in 1989. In 1991 she became founder-member and president of MAITRI, an organization in the San Francisco area that works for South Asian women in abusive situations. In her essay “My Work with MAITRI” she says, “My work with Maitri has been at once valuable and harrowing. I have seen things I would never have believed could happen. I have heard of acts of cruelty beyond imagining. The lives of many of the women I have met through this organization have touched me deeply.”

Chitra Banerjee also associated herself with Daya, an organization in Houston for Asians against Domestic Abuse. She insisted on being read not as an Indian or expatriate writer but as an immigrant writer, whose literary agenda was to claim that America was being improvised by newcomers from the Third World. She was accepted in her adopted country as an Asian American or as a ‘woman of colour.’ She focuses on the life of immigrants as she confesses in the interview with Seshachari that, “the idea of diaspora is very important to me.”

Though it has been a long time since Chitra Banerjee left India for the American continent, familial ties continue to bind her to the country of her birth. In an interview Chetty says: “I have to live with a hybrid identity. In many ways I’m an Indian, but living in America for nineteen years has taught me many things. It has helped me look at both cultures more clearly. It has taught me to observe, question, explore and evaluate”(133).

Chitra Banerjee further adds that the American dream is so fascinating that the immigrants take a hazardous journey by breaking all their cultural, social and moral obligations to make their new lives successful. She proves Homi Bhabha’s words in *The Location of Culture*: “A right to difference-in-equality can be articulated from the perspective of both national minorities and global migrants; and in each case such a right represents a desire to revise the customary components of citizenship” (xvii). Chitra Banerjee’s novels are an attempt to negotiate between the two cultures with varying degrees of success by dealing with the immigrants’ attitudes, concerns, and lifestyles.

America holds out to the immigrants the promise of a bright future, a world free from inhibitions, racial differences based on multinational customs, religions, traditions, languages, etc. Chitra Banerjee says in her article “Do South Asian Women Need Separate Shelter Homes?”: “Coming to U.S. gave me the distance I needed to look back on my culture with objectivity, to pick out what I valued and realize what I didn’t agree with. One of the latter was the double standards in effect in many areas for women, and I strove to remove these from my life.”

The Indian experience in America and the conflict between the traditions of the novelist's homeland and the culture of her adopted country is the focus of much of her fiction and poetic work. As she proclaims: "As immigrants we have this enormous raw material, which is often very painful and puts us in a position of conflict, which is very good for a writer" and further elaborates with Parayath, "We draw from a dual culture, with two sets of worldviews and paradigms juxtaposing each other". And this precisely makes her an emerging literary celebrity of the present times.

Chitra Banerjee lives with a hybrid identity and writing partially autobiographical work. Most of her stories, set in the Bay Area of California, deal with the experience of immigrants to America, whose voice is rarely heard in other writings of Indian writers in English. She has an obsession with the common plight of immigrants. She chooses Indian women's modern maladies of exile, loneliness, bewilderment, dislocation and loss of identity in an alien universe for imaginative expressions in her poetry and fiction.

Chitra Banerjee Divakaruni is concerned with crossing over from one culture to another without compromising either, negotiating new boundaries and remaking themselves. She has attempted to create a comprehensive picture of South Asian family life. She writes about what she knows and feels. She is at her best exploring the themes of love, friendship, assimilation, self-analysis and discovery. Homi Bhabha in *The Location of Cultures* says that: "involved in the process of social transformation" (323).

Arranged Marriage is a collection of eleven short stories which deals with conflicts that arise out of love. It reflects the major area like anxiety for the immigrants from South Asia. The stories refer to a variety of forms between man and woman relationship and their success and failure. Chitra Banerjee have become demystified and demarginalized. This short story collection articulates the saga of women who remain dislocated, disassociated and distanced from their mothers and motherlands.

One common theme that runs through all the stories is that Indian-born women living new lives in the United States find independence as a mixed blessing

that also feels like walking a tightrope between old and new idea. A woman, frequently an immigrant, deals with her memories, contemplates her status in marriage (frequently seen as crippling or suppressing), and also dreams of ways out. In spite of the lively potential of the subjects, in many of the stories there is a sense of sameness and predictability: the married women are always constantly suffering, the unmarried are nearly always self-sufficient, self-assured, independent and successful.

As the immigrants are able to absorb the best of both native and alien cultures, they grow into international citizens. Such people make negotiations with the acquired new culture and tradition. This could be viewed as a sign of growth, independence and adventure in an individual. The diasporic people who originate from Asia and live in western countries provide an interesting example of the new hybrid culture. Homi Bhabha in *Nation and Narration* says that, “The cultural representation of this ambivalence of modern society” should be “explored” (2). The immigrant zone has expanded the scope and effect of an intercultural friendship and the social relations that have proved vital for the maintenance of the Indian component in a culturally ambidextrous, cosmopolitan identity. This division of cultural loyalties in the diaspora has contributed to the extensive revision of a key feature of the Indian English fiction. There are innumerable literary works that focus on biracial ethnicity, and South Asian self-identity. One common area that has drawn the attention of several writers in acquiring new political and cultural resonance for the South Asian diaspora is the cultural conflict. It has altered their conceptions of what constitutes the Indianness vis-a-vis the East-West encounter and done away with the binary formulations offered by some of the earlier writers.

America has become the connoisseur of people all over the world. Immigrants, as they become part of the American culture, incorporate the paraphernalia of their own traditions into it and that transforms their culture also. The ever-growing South Asian community in America especially second-generation Indian Americans started producing works of literature. Indian writing in English

has been enriched by non-resident expatriates who have not only assimilated and naturalized the medium but have also accepted their changed identities and have formed emotional ties with their places of residence.

One of the significant themes of modern literature is the depiction of cross-cultural crisis, a subject which has assumed a great significance in the present world of globalization. Though it has been a long time since Chitra Banerjee left India for the American continent, familial ties continue to bind her to the country of her birth. In an interview she confessed with Bhattejee: “I have to live with a hybrid identity. In many ways I’m an Indian, but living in America for nineteen years has taught me many things. It has helped me look at both cultures more clearly. It has taught me to observe, question, explore and evaluate”.

Homi Bhabha in his *The Location of Culture* says “Immigrants, refugees or minorities who live in the midst of the metropolitan centers in the North and the South represent the most tangible and proximate presence of the global or transnational world as it exists within ‘national’ societies” (xxi-xxii). Chitra Banerjee’s novels offer glimpses of the author’s personal life and viewpoints. Being an immigrant woman in a white society, she focuses her attention on the lives and problems like loneliness and cultural conflict of American immigrant women exclusively. She intends to expand America by adding the minority point of view, clear-cut assimilation, and transformation. The transformation affects both sides and it is in this binary, but fluid interaction between origin and modernity, traditional values and emancipation, collectivism or individualism, that her female characters are constructed and developed. Chitra Banerjee further adds that the American dream is so fascinating that the immigrants take a hazardous journey by breaking all their cultural, social and moral obligations to make their new lives successful. She proves Homi Bhabha’s words in *The Location of Culture*: “A right to difference-in-equality can be articulated from the perspective of both national minorities and global migrants; and in each case such a right represents a desire to revise the customary components of citizenship” (xvii). Chitra Banerjee’s novels are an attempt to negotiate between the two cultures with varying degrees of success by dealing with the immigrants’ attitudes, concerns, and lifestyles.

America holds out to the immigrants the promise of a bright future, a world free from inhibitions, racial differences based on multinational customs, religions, traditions, languages, etc. Most of the heroines of Chitra Banerjee leave India in search of their dreams. This migration or “cultural transplant” leads to a crisis of identity and a final reconciliation to the choice. Thus the characters are caught drifting between the two worlds, two cultures, two identities, hoping that the twain would meet.

In most of the stories in *Arranged Marriage*, America stands for freedom, enlightenment, and promises of fairy-tale fulfillment. Chitra Banerjee’s novels lay a powerful collage of experiences of the ‘dislocated’ and ‘resettled,’ intertwining the social, personal, and fashioning to show how the transplanted live in the new land. The dislocation is an inescapable physical and geographical reality, which leads to an envisioning of the diasporic culture in the light of new sensibilities.

The novels manifest a cross section of the mind set of the immigrants when they are placed alongside the Americans who have already undergone the first stage of settlement and transformation. The common thread which underlines in all Chitra Banerjee’s novels is the theme of immigration and transformation. The immigrant’s dream of being a part of the American soil and the troubles and tribulations they have to go through to achieving this goal is notwithstanding. When the immigrants uproot themselves from their countries and come to America, either by choice or out of necessity, they are actually trapped forever in – between the two distinctly different worlds. The expectations and self-expectations double. They uncannily haunt the celebrating tone of the transformational processes.

Many of the abusive, failed marriages in *Arranged Marriage* are set in India while the small numbers of marriages which seem to be working with some semblance of health are set in America. And that may account for the perception pointed by Rustomji “passably good marriages in America versus usually bad marriages in India” (284). The women in the first generation diaspora arrive in the host countries through arranged marriages. They come to the West as embellishment. They faithfully and submissively go after their husbands like any pigeonholed Indian

women in the host land far from the protective life of Indian ménage. They always stick to the conventional values absorbed into them by their families in India.

There is also Abha and Meena in “Affair” caught in the trap of an arranged marriage. They seek alternatives for their suffering much to her horror and disappointment the voices of tradition and social expectation are not different for Indians in America. The story certainly makes it clear that they are wounded emotionally and spiritually in order to come in terms with their new life in America.

The story “Clothes” depicts an arranged marriage that works well until external calamity strikes. In this story, Sumita dreams of a handsome prince who will take her to his “kingdom beyond the seven seas” (18). One day, the prince of Sumita’s heart comes, “all the way from California,” (18) to marry her and carry her to his kingdom beyond the oceans. Her father shows her California is located in the Globe. For Sumita, America is made of desire and promise. She is thrilled by the expectations of this new phase in her life, losing herself in the exotic world of America, hypnotized by its magnetism even as she touches it on the metal globe in her father’s desk: “California . . . a chunky pink wedge on the side of a multicolored slab marked Untd. Sts. of America. I touched it and felt the excitement leap all the way up my arm like an electric shock” (18). But then, “it died away, leaving only a beaten-metal coldness against my fingertips” (18).

An Indian immigrant woman arrives at America with mixed feelings. Their mind frame combines the experience of displacement spurred by physical migration. Along with this the woman remains as a bearer of her culture, the preserver of her heritage and is psychologically programmed to enact the pre-ordained roles that have been defined for her by the traditional patriarchy at home in India and by extension abroad. Jayanti fantasizes about the fictive white professor who is drawn as her uncle’s polar opposite; he is handsome, refined and romantic. Jayanti fantasises him as her husband. She later falls in love with him when she breaks away from the Indian tradition of arranged marriages as she declares “No arranged marriage like Aunt’s for me!” (45).

Manisha has come a long way to America to pursue her education instead of submitting herself to the Indian customs of early marriage. She asserts her liberation from the traditional customs of arranged marriage. During her stay in America, she becomes extraordinarily brave. She starts thinking for herself and gives importance to her desires. She comes across many cultural conflicts and ponders over them to resolve them independently. Meanwhile, she meets Bijoy, a Bengali, who is a psychology professor at California. She falls in love with him and decides to marry him. Deepa Mashi, the protagonist's aunt cautions Manisha against taking all things for granted and emphasizes: "Oh, you Americanized girls! The really important things never change" (111).

In "Doors" Preeti's mother has foreseen that a marriage between a young woman raised in the individualistic society of America and a young man born and brought up in India will not work out. She feels that her future son-in-law will one day yearn for his wife to be "obedient and adjusting and forgiving" (184) in accordance with what she calls his "prehistoric values" (184). Deepak's friends also question him on the choice of his marriage partner as ABCDs (American – Born – Confused – Desis) are notorious for being independent, self-confident and assertive. Heedless of these well-intentioned warnings, Preeti and Deepak embark on what they see as a lifelong relationship, stronger than a traditional, arranged marriage, confident that their love will conquer everything.

In "The Word Love," Americanization has been accepted in totality when a young woman decides to live with her boyfriend outside the institution of marriage. The protagonist, who is also the narrator, has problems with her widowed mother back in Calcutta. The nameless protagonist, a Ph.D. student at Berkeley, falls in love with an American. She lives with him without the knowledge of her mother in India – "you'll tell your mother you're living with a man" (57). Meera in "A Perfect Life" also continues her live-in relationship with Richard. Her mother knows about her relationship with Richard. She describes: "I'd been afraid that after we slept together he'd either lose interest in me or start pressuring me to marry him. Or else I'd get pregnant. That was what always happened in India" (74).

The novel *Arranged Marriages* suggests that breaking away from one's ethnicity and absorbing the new culture is the only way for survival. Through her novel Chitra Banerjee clearly says that the multiple oppressions is not confined to only one class or community, it is universal and large due to the individual and the community's lack of response and participation in its own native culture. This soft but firm voice of Chitra Banerjee has forced the world to recognize her, not just as a marginalized Indian woman writer but as an important voice in the mainstream of world literature. Her novels celebrate the strength of a woman, not her weakness. Through meticulous metaphors and images provided by the woman protagonists, the novelist has articulated the many-sided pathos and rebellion of contemporary Indian woman, not only in India but also in the new world.

Thus Chitra Banerjee's collection of short stories convey a message of great human worth of women in the family, reconciliation and cultural identity by challenging and rewriting the old rules to unfurl their emancipation and this article emphasises her words during an interview with the researcher on 31.01.2012 through e-mail: "I believe in women being allowed to live a life of dignity and being able to make their own choices in important areas of their lives."

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**CULTURAL COLLABORATION: A CLINICAL
OBSERVATION IN *THE BONE PEOPLE*
BY KERI HULME**

Mrs. S. JESINTHA ROSALYND,

Assistant Professor, Department of English,

Wavoo Wajeetha Women's College of Arts & Science,

Kayalpatnam.

Abstract

Culture plays a major role in our society. As culture varies from country to country, the nature of people also differs. People have cultural impact in their lives. In New Zealand, people belong to their native Maori culture. Native tribes have their own culture and are ardent followers till now. The novel *The Bone People* by Keri Hulme shows two different cultures, the native Maori culture and the foreign European culture. She presents three major characters as the representation of their own culture. Even with the differences in culture, people live in harmony with one another. Differences not only make conflict but also serve as a bridge for peace and development. Peace and happiness can also be achieved in dissimilarities. Kerewin, Simon and Joe are from different cultures but are united in the end with love, care and make a lovable family.

Key words : Culture, love, hope, family.

Kerewin, the protagonist of the novel feels lonely and stays aloof. She creates a world of her own and restricts herself within it. “ She had debated, in the frivolity of the beginning, whether to build a hole or a tower; because she was fond of hobbits, or a tower- well, a tower for many reasons...”(BP 7). She builds her own world and is not ready to allow anyone within it. Her nature reveals the culture and the thoughts and ideas of the people who belong to her culture. The nature of one’s culture can never separated from the person but the situation is changed by two people.

Joe belongs to the Maori culture. Simon’s original father is an Irish and he is an European descendant. Kerewin, is more active and passionate. She is a hybrid of Maori and European. The characters show different nature. Joe is a native man of the land. Simon is wrecked and washed out at the beach. Joe and his wife, Hana finds Simon near the shore. They feel pity and take him to their home. They decide to adopt him, as he brings bring joy to the family. Kerewin is calm, composed and loves art. She believes music will cure all her pain. She is not fully a Maori girl. She leaves her family and lives alone. The tribe of Maori people are very different in nature. They live in group and give importance to their ancestors. In the beginning of the novel, stays aloof which shows the European nature.

The novel also revolved around many mysteries . Joe accepts Simon and takes him home without knowing the background of the boy.. Due to his helping nature and humanity, Joe takes Simon with him. Joe does not care about the past of the boy. Simon is mute and he bursts sometimes in French. “The child nods and snaps his finger twice. Not a parley, a language lesson,”(24) He was uncomfortable because of the new place and atmosphere which he cannot cope up with. This leads him to behave in a strange manner. Simon’s father does not like him as he steals. So he leaves separately from his father. Even though he is from Europe, he longs for family and love. Simon goes to the extent of trying hard to rejoin Kerewin with her family. At first, he is unwilling to speak, but later he understands the value of family and helps Kerewin.

The Maori culture is the indigenous culture which cannot be separated from the land. People, there help one another during hard times. The novel brings together the coloniser's culture and Maori the native culture of New Zealand. Both cultures have different customs and ideas but the people from both cultures can live together peacefully and happily. The characters become flexible in the later part of the novel. This is due to the understanding and acceptance of the cultural difference. The three major characters are ready for their new life. The nature of the culture reflects in the behaviour of each individual. When Joe beats Simon brutally, Simon stabs Joe which makes Joe later spends three months in prison. Simon is admitted in the hospital due to his injuries. Simon was cooked down in the native culture since he stabbed his father. In Maori culture, ancestors and elders are treated as equal to Gods. Simon's sudden brings out his European nature. Kerewin is also European, she moves from her family and decides to live alone this shows her independent nature. "My father's father was English so I'm not yet 100% pure. But I'm Maori"(62) She suffers from cancer and knows that she is brink of death . She proves to be a Pakeha, the people of Maori is called as Pakeha.

Joe, a native in the land knows the art of carving . He works in a factory where he is not appreciated for his hardwork . He knows the Maori carvings. He has a lovely and affectionate family while he was in the prison and greives properly . Kerewin admires so she falls in love Joe.

The Bone People which is the title of the novel has a meaning in it. Literally bone refers to the ancestors. The people of Maori culture gives more importance to their ancestors. They always look upon them during their critical situations. They believe that their ancestors are always with them. In *Things Fall Apart*, Achebe says, "Sometimes a man came to consult the spirit of his dead father or relative. It was said that when such a spirit appeared, the man saw it vaguely in the darkness, but never heard its voice. Some people even said that they had heard the spirits flying and flapping their wings against the roof of the cave"(Achebe 17).

When Kerewin suffers from her disease, the native people speak about her ancestors. The Thoughts and the respect for their ancestors are inseparable from their culture. Keri Hulme proves the possibility of adapting two cultures. The cultural conflict in a society parts people away. They may not accept the customs of other cultures. Culture is the tool which brings partition and riot. But when one accepts the positives of other culture and accept them in the live, a joyful rainbow can be formed. In this novel, the major characters who lived alone and lead a different lifestyle decide to lives. The main characters are different backgrounds but they accept the dissimilarities and decide to live together. Culture also helps in uniting people. Thus the author blends the Maori and the European culture. Thus it creates a new lifestyle for them in the society.

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பின்னைக் காலனித்துவம்

DR. R. ANTONY RAJ

Assistant Professor, Department of Tamil
St. Xavier's College (Autonomous), Palayamkottai

முன்னுரை

பின்னைக் காலனித்துவம் என்பது ஒரு திறனாய்வுக் கொள்கை என்பதையும் தாண்டி அரசியல் பண்பாட்டு இலக்கிய ஆய்வுகளில் கடந்த நூற்றாண்டின் இறுதியில்தான் தனிப்பட்ட ஒருவகையினதாக உருவெடுத்தது. மரபினைக் குறித்து வருத்தப்படும் நிலையில்தான் நவீனத்துவம் தோற்றம் பெற்றது. அத்தகைய நவீனத்துவ சிந்தனைகளின் சிதைவுகளைக் கொண்டாடுவதைத்தான் பின் நவீனத்துவம் முன்வைத்தது. அதன் தொடர்ச்சியாக காலனித்துவ பின் காலனித்துவ ஆய்வுகள் தமிழில் பரவின.

காலனித்துவம்

‘தங்களின் குடியரிமையை இழக்காமல் அடுத்தவருக்குச் சொந்தமான நிலத்தில் குடியேறுதலை காலனித்துவம்’ என்கிறது ஆக்ஸ்போர்டு ஆங்கில அகராதி. மற்ற நாடுகளின் நிலங்களையும் வளங்களையும் அடக்கி ஆளுதல் அல்லது கட்டுப்படுத்துதல் என்று பொருள். நிலங்களை அபகரித்தல் என்பது வரலாற்று தொடக்ககாலம் முதல் இருப்பினும் கூட நவீன காலனித்துவம் என்பது ஐரோப்பிய முதலாளியத் தோடு தொடர்புடையதாகிறது.

பின் காலனித்துவம்

ஏகாதிபத்தியப் பண்பாடுமற்றும் சுதேசியப் பண்பாடுஆகிய இரண்டு பண்பாட்டு இடையீடுகளின் விளைவாகத் தோன்றியதுவேபின் காலனித்துவ இலக் கியமாகும் காலனித்துவம் ஏற்பட்டதிலிருந்து தொடங்கிய அனைத்துவகையான விளைவுகளையும் பின் காலனித்துவம் என்கிறசொல் குறிப்பிடுகிறது. கடந்த ஐந்து நூற்றாண்டுகளாக நடந்த புதிய குடியேற்றங்கள், திணைக்குடிகளை அழித்தொழித்தல் ஆகியவற்றால் ஐரோப்பாவின் ஆதிக்கம் தொடர்ந்து உயர்ந்தது. உலகின் அதிகாரமையங்களாக ஐரோப்பாவும் அமெரிக்காவும் உருவெடுத்ததின் காரணப் பின்புலத்தை இவற்றைக் கொண்டே அறியலாம். பின்னைக் காலனித்துவமும் மூர்த்திகளாக எட்வர்டுசையத், காயத்ரிசக்ரபர்த்தி ஸ்பைக், ஹோமிபாபாவைக் குறிப்பிடலாம்.

கீழ்த்திசையியல்

‘கீழ்த்திசையியல்’ என்னும் சொல்லேகிழக்கைப் பற்றியமேற்கின் சொல்லாடல்’ எனக்கூறும் சையத் இது மேற்கத்தியப் பாணி,கீழ்த்திசைமேல் ஆதிக்கமும் மறுகட்டமைப்பும் அதிகாரமும் செலுத்துவதற்கானசொல்லாடல் எனத் தெரிவிக்கிறார். கீழ்த்திசை பெண்மைத் தன்மை கொண்டகருத்தாகவும், மேற்குலகை ஆண்மைத்தன்மை கொண்டகருத்தாகவும் ஐரோப்பியர்கள் கட்டமைத்ததாகசையத் மதிப்பிடுகிறார்.

மேற்குலகை அறிவும் கற்றலும் கொண்டதாகவும் கிழக்கை அறியாமையும் இயற்கைத் தன்மை கொண்டதாகவும் மெக்காலே சித்திரிக்கின்றார். ‘ஐரோப்பிய அறிவு என்பதே காலனித்துவம் தான்’ என்கிறார் எட்வர்டுசையத். எனவே பின்காலனித்துவ ஆய்வு இந்த ஏற்றத்தாழ்வுகளை, அதிகார அமைப்பை முடிவுக்குக் கொண்டுவருகிற நோக்கத்தோடு செயல்படுகிறது.

மொழிஅரசியல்

மொழியைப் பண்பாட்டுஉற்பத்தியாகவும் பிரதிநிதித்துவஅரசியலின் வெளிப்பாடாகவும் பின்னைக் காலனியவாதிகள் உணர்கின்றனர். அழிவின் விளிம்பிலிருக்கும் உயிர்களைப் போலவேஅழிவின் விளிம்பில் மொழிகளும்

தள்ளப்பட்டுள்ளன. ஆங்கிலம் பலமொழிகளை அழித்து வெறும் மியூசியத்தில் வைத்துவிட்டது. காலனித்துவம் என்பது வெறுமனே பொருளாதாரம் மற்றும் அரசியல் ஆதிக்கத்தை மட்டும் குறிப்பதன்று. அது அறிவுசார் வன்முறை, கருதியல் திணிப்பு. எனவே காலனித்துவத்திற்கு ஆட்பட்ட மக்களின் மொழியில் காலனித்துவசக்திகளின் இடையீடுகுறித்து பின்காலனித்துவம் ஆராய வேண்டியது அவசியமாகிறது. ஏனெனில் மொழியைத் தேர்ந்தெடுப்பது என்பது ஓர் உலகத்தைத் தேர்ந்தெடுப்பதாகும். மொழியைத் தேர்ந்தெடுப்பது என்பது பார்வையாளர்களைத் தேர்ந்தெடுப்பதுடன் தொடர்புடையது.

ஐரோப்பியமையத்துவம்

ஒருசிறந்த ஐரோப்பிய நூலகத்தின் ஓர்அடுக்கு, இந்தியா மற்றும் அரேபியநாடுகளின் ஒட்டுமொத்த இலக்கியங்களுக்குச் சமமானது என்ற கூற்றைமறுக்கக்கூடிய கீழ்த்திசையிலாளரைக் கண்டதில்லை என ஐரோப்பா மார்தட்டிக் கொள்கிறது. யாத்திரை மேற்கொண்ட பயணிகள் தாம் கண்டபுதிய இடங்களைக் 'கன்னிநிலம்' என்றழைப்பது பிறகலாச்சாரத்தைப் பெண்டாளத் துடிக்கும் புருஷ மனோபாவத்தை எடுத்துக்காட்டுகிறது. புதிய இடங்களைக் குறித்த வரைபடத்தை உருவாக்குவதிலும் இச்சிக்கல் இருக்கிறது. தன்னை சுயமாக உணராமல் இரத்தத்தாலும் நிறத்தாலும் இந்தியர்களாய் இருந்து கொண்டிருந்ததிலால் ஐரோப்பியர்களாய் பலர் வாழ்கின்றனர்.

நவகாலனித்துவம்

முதலாளித்துவத்தின் உச்சகட்ட நிலையை ஏகாதிபத்தியம் எனலாம். ஏகாதிபத்தியத்தின் உச்ச அல்லது இறுதிநிலையை நவகாலனித்துவம் எனக் குறிப்பிடலாம். காலனித்துவ அதிகாரமையங்கள் புதிய அதிகார மையங்களாக உருவெடுத்து அமெரிக்க ஐக்கிய நாடுகளுடன் கூட்டணியைத்துக் கொண்டு உலகச் சந்தையில் பொருட்களின் விலையைத் தீர்மானித்தல், பன்னாட்டு வணிக நிறுவனங்களை வளரும் நாடுகளில் தொடங்கி உள்நாட்டுத் தொழில் உற்பத்தியை நசித்தல், கல்வி மற்றும் பன்னாட்டு நிறுவனங்களால் ஆதிக்கச் சொல்லாடல்களை மீண்டும் வளர்த்தெடுத்து சுதேசியப்பண்பாட்டு விழுமியங்களைச்

சிதைத்தல் போன்ற செயல்களை நவகாலனித்துவம் செய்கிறது. இது காலனித் துவகத்தைவிட கொடுமையானது .

பின்காலனித்துவஎழுத்துக்கள்

பின் காலனித்துவ எழுத்தாளரது படைப்புகளில் பண்பாட்டு அடையாள நெருக்கத்தைத் தாண்டி, பண்பாட்டுவழிகள், பண்பாட்டு வேர்களைத் தேடுவது அவசியமாகிறது. பின்காலனித்துவ எழுத்துக்கள் காலனித்துவவாதிகள் கட்டி எழுப்பியிருக்கும் மாயைகளை ,தொன்மங்களை உடைத்தெறிவனவாய் விளங்குகின்றன. தனிநபர் வாதங்களை அழுத்தமாக வலியுறுத்துகிற மேற்குலகப் பார்வைகளுக்கு மறுதலையாய் , குழு மனப்பான்மை, கூட்டுணர்வு, கூட்டுழைப்பு ஆகியவற்றைக் கொண்டாடுகிற பின்காலத்துவ பண்பாட்டின் மேன்மைகள் இதன் வரலாறுகளில் பேசப்படுகின்றன.

பின்காலனித்துவ நோக்கில் 'பிரதாப முதலியார் சரித்திரம்', கோணங்கியின் 'கா'சு.வெங்கடேசனின் 'காவல் கோட்டம்', அகிலனின் 'பால்மரக் காட்டினில்', ஜெயமோகனின் 'வெள்ளையானை', டேனியலின் 'ரெட் டி' (எரியும் பனிக்காடு மொழிபெயர்ப்பு) 'சயாம் மரணரயில்' போன்ற புதினங்களை ஆய்வுக்குட்படுத்தலாம். புதுமைப்பித்தனின் 'துன்பக்கேணி' சிறுகதையும் விதிவிலக்கல்ல. புனைகதைகள் காலனித்துவ வரலாற்றோடு மறைமுகமாக ஓர் உரையாடலை நிகழ்த்திக் காட்டுகின்றன. தமிழில் கல்கியின் வரலாற்று நாவல்களை இத்தகைய நோக்கில் ஆராயலாம்.

பின்னைக் காலனித்துவம் மீதானவிமர்சனங்கள்

பின்னைக் காலனித்துவம் புலம் பெயர்ந்த இந்தியஅறிவுஜீவிகளால் உருவாக்கப்பட்ட கொள்கை என்றாலும் அது மேலைநாட்டில் குறிப்பாக அமெரிக்க பல்கலைக்கழகங்களில் பலப்படுத்தப்பட்டுள்ளது. தேசம்,தேசியம் என்கிற கருத்தாக்கங்கள் மேலை முதலாளித்துவம் மற்றும் தொழில் மயமாதலின் உடனெழுச்சியாக மேலைத் தோற்ற மூலம் கொண்டதாக பின்னைக்

காலனியவிமர்சகர்கள் நோக்குகின்றனர். பெரும்பாலான நாடுகளில் பிரெஞ்சுக்காரர்கள் உருவாக்கிய நிலவெல்லை தேசியவரை படத்திற்குள் நின்றே தேசிய எழுச்சிக் குரலெழுப்பியது விமர்சனமாக வேபார்க்கப்படுகிறது. எல்லா நிலத்திற்கான பெண்ணியத்தை ஒரேநோக் கோட்டில் வைப்பது எவ்வளவு சிரமமுடையதோ அதைப் போன்ற சிரமம்தான் பின்காலத்துவத்தை முன் வைப்பதிலும் உள்ளது. தவிர பின்காலனித்துவ படைப்புகள் அல்லது ஆய்வுகள் தற்பெருமை (நாடு, பண்பாட்டு, வரலாறு) பேசுவதையே பெரும்பாலும் முன்வைக்கின்றன என்கிறகுற்றச்சாட்டும் உள்ளது. அவ்வளவு விமர்சனங்கள் இருப்பினும் பின்நவீனத்துவக் கோட்பாட்டின் அடிப்படை நமது கடந்தகாலத்தை மீட்டுவாக்கம் செய்வதோடு காலனித்துவவாதிகள் புனைந்து உருவாக்கிய கருத்தியல்களை அழித்தொழித்தலாகும்.

பார்வை நூல்கள்

தமிழ் இலக்கியத் திறனாய்வுக் கோட்பாடுகள் - க. பஞ்சாங்கம்.

பின் காலனித்துவம் - இரத்தினக்குமார் (தொ. ஆ)

